

MAKEUP FX

13

FINAL RELEASE

777

Created, compiled, and written by Kelcey Coe™

Take your cravings for entertainment FX to its final flaw with this FREE ebook!

An idea/resource DIY/How-to/Step-by-step book

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MAKEUP FX 13™

By Kelcey Coe™

MAKEUP FX 13™ is the premier learning resource for persons of performing art and entertainment, theatre, independent and amateur films, fight/gore/horror-enthusiasts, live action role-players, wrestling, Halloween, Haunted Houses, Magic, and other entertainment venues. Makeup FX returns to its original roots by providing every imaginable entertainment venue in one action-packed, nearly 2000+ page horrorfest. In Safety, Makeup FX 13 teaches the fundamentals to basic, intermediate, and advanced safety techniques in everything this book covers, from makeup, Halloween, Haunted House, Movie-making, and wrestling. In Makeup FX, Makeup FX 13 teaches the fundamentals to basic makeup effects application and preparation, techniques, designing and enhancing costumes and ideas, character enhancement, and prop creation and preparation. In Wrestling, Makeup FX 13 covers ideas on how to get started in stage wrestling, including starting and maintaining a wrestling promotion from scratch, wrestling safely, and ideas for enhancing character development, selling, props, weapon making and substitution, scenery ideas (including many ring plans), and other special effects. In Movie-Making, Makeup FX 13 teaches the very basics to making films, specifically horror and martial arts, where it discusses lighting, editing, screenwriting and screenwriting exercises, camera trickery, and so much more. Halloween is perfect for that Halloween party, haunting a house, ghost stories, pumpkin-carving ideas, food recipes, and more. Finally, Magic teaches basic tricks anyone can do. Includes an appendix, suppliers, and bibliography. Ladies and gentlemen, it's time for Makeup FX's final flaw!

Makeup FX

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Mom, Dad, and Kyle**

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Reference to the word "gun" refers to the gun recipe, mostly a cap toy gun. It is not recommended any other gun be used unless under the strict supervision of a professional.

An important item to learn safety precautions about are toy guns of any fashion and even compressed air:

- Federal and other laws prohibit unlicensed persons from using blanks, so amateurs must find a legal, cheap, safe, and as always, effective way of achieving such a wonderful effect as the live gunshot, so use a toy cap gun with the safety cap removed. This is because such devices are categorized as explosives. The gun itself makes an excellent spark and realistic sound. It especially looks good when filming at night.
- Do not point the gun near a person's face and ears without professional supervision. Such Activities can cause deafness or blindness, whether temporary or permanent. Consult the gun's packaging for instructions on this and other specific safety and proper use instructions.
- An alternative to using pyrotechnics and explosives is the use of low-pressure (125 P.S.I. [Pounds per Square Inch] or less) compressed air. Keep compressed air away from all actors as compressed gas can cause injuries if misused. DO NOT fire compressed air directly at people; not only can you blow particulate matter into their eyes, nose or mouth but even pressure as low as 4 P.S.I. can rupture eardrums; if you have an actor standing in front of your wall, make sure he/she is facing away from the effect. In addition, to reduce the chance of injury you should use a storage tank or a regulator on your compressor to make sure you do not use pressure higher than 125 PSI; the effect does not benefit from higher pressures.

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DO NOT go and kill animals just to do anything in this BOOK referencing to animal bones, organs, etc., and definitely out of season for any game animal. Consult a butcher shop or slaughterhouse for help.

Whatever you are using to make your effects be careful. Your cast and crew's safety is vital. Not only that, but make sure that everyone around you knows what you are doing. Be sure to get the proper permits and supervision required to perform any act. If a gun is to be used in a public area, be sure the public knows about it so you aren't shot by a vigilante or even a police officer mistaken you for a criminal.

If an item doesn't say to do something, then don't do it. Use good judgment and make wise decisions in all situations before attempting anything not said within any item in this BOOK. If else fails, use common sense.

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Listed below are some of the ingredients and materials to recipes and some articles that pose as a threat if misused. Listed here are also safety precautions to take with the ingredient and material not thoroughly explained in the recipes or articles in which they appear. Also listed when available are ways to handle situations if you come into contact in a way you shouldn't with one of these items.

General Notice Regarding Use of Chemicals:

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Do not taste anything not made to be used orally. Substances suitable for oral use should be marked as such on the container that holds them. Containers of substances not recommended for oral use may use "toxic," in addition to, or, a warning about oral use, either on the containers' front or reverse sides. If a container is unmarked or unlabeled, do not taste its contents, even if you are told to by your superior. Discard the substance if possible, in a safe receptacle as marked for toxins by your superior or someone in charge of the chemicals. Avoid discarding in a sink or outside water hole, body, or system. More on discarding substances is described in other parts of this page. These rules also apply for contact with the skin, eyes, nails, teeth, and even hair.

If you come across a substance that may be mislabeled, expired, both, or with no label at all, discard the substance immediately. There are certain ways to discard various substances, and unknown substances should not be discarded in the kitchen sink unless they are kitchen liquids, such as food coloring, corn syrup, and other substances. Kitchen solids, such as cornstarch, can be discarded in the trashcan. Flammable items, like polyvinyl alcohol, can be discarded in the kitchen sink. You should never place flammable items in the trash can friction could occur, and sparks can fly. In addition, if you burn your trash, you'll be amazed at a larger blaze than normal if you were to burn your unknown substances. To discard other materials or substances (most items will not require additional instructions on discarding items explained throughout the book), call the local college campus near you, and speak with a professor in the science department (preferably a chemist).

Avoid contact to clothing, skin, eyes, nails, teeth, and hair, with substance(s) not made for the purpose. If you were to come in contact in any way and in any place previously mentioned, with any substance not meant for that purpose, you should clean the place with the correct soap and warm water. If such a substance were to get in your eyes, you should rinse your eyes immediately. You should also call a medical physician immediately. Kitchen items are okay on some of these areas, but when you get into the dangerous and unfamiliar chemicals (like polyvinyl alcohol), again call a university. Glycerin, for example, can be exposed to the skin, but note that using it in your mouth has a medical purpose. It is therefore a drug, and should not be drunk unless it is intended for a medical concern as appointed by a medical physician. Most of the time drinking it will not cause any problems as it is used to relieve constipation, and therefore not a serious drug. Again, do not call a medial physician if the substance is non-toxic in the place it was put into where it doesn't belong.

Pay close attention to the labels given to a substance. If it says, "toxic," read what's toxic about it. If it doesn't say, or give a reason why it is toxic, call the company, and find the information. If this fails, again, call a college. If you see a skull with crossbones, this means poison. Avoid all poisonous substances wherever possible. If you feel you have been poisoned, call the Poison Control Center nearest you. Until they arrive, the person who has been poisoned should immediately drink water or milk. Substances with flames mean that it is flammable. You should be aware of more safety signs that represent other dangers you may be faced with. If you were to be burned by an acid or flammable substance, you should treat the burn after you

call an ambulance or rescue squad. One way to treat a burn is by placing a wet towel over the burned area, or by running cold water over the burned area as well.

Do not mix chemicals that you are uncertain about, are mislabeled, or with no labels. Mixing chemicals that you did not know shouldn't be mixed, or how to mix them properly, (for example, you never pour water into acid, but acid into water) may cause serious injuries to a person, including paralysis and even death. Again, these goes for discarding substances, and if you are unsure, call an university. Finally, you should be familiar with any chemical before using it, its dangers, how it is opened and handled, what it can be mixed with, what it can't be mixed with, etc.

Do not snort any substance. Snorting substances will cause damage to brain cells as well as other problems, and it is an illegal act.

It is important that you keep objects that may treat or assist in an accident near the area people will be around. This includes a water bottle, wet rags, a sink for the eyes, and proper containers for items that need disposed. Do NOT mix disposable items. For example, do not mix glass with paper.

You should label all chemicals, when the chemical's container is closed, and correctly label them as well. Here is a sample way of labeling a chemical (all chemicals with the same name should have the same number)

Chemical Name (or a name which isn't misleading)
Number to Identify it (in case a name is forgotten)
Amount of Chemical
Date and Time (finished) Mixed, Made, Prepared, etc.
Ingredients
Purpose
Person who prepared chemical
Health Concerns/Warnings

Here is a completed example

Fake Blood
#11930
1 Fluid Ounce
9 November 2001, 355 P.M.
Light corn syrup, red food coloring, blue food coloring, liquid dishwashing detergent, and the ingredients which make up these substances
As an effect and add realism to a special effect
Prepared by Kelcey Coe
WARNING Do not ingest this substance. May stain some fabrics and the body.

Clean up all spills of one chemical (or a chemical concoction) before using other chemicals. Spills should be cleaned up with a dampened, unused rag. Discard them properly, and be careful when cleaning up the spill due to friction, and if using or near greasy cloths or paper items, they can cause sparks which in return can cause flames and finally a fire.

Store chemicals in room temperature unless the label states differently. Do not immerse those to extreme temperatures. You should consult a college if you are unsure.

Store all items from the kitchen in the refrigerator, and when using in the mouth, use batches that were made no more than less than an hour before use.

Do not leave the lids/tops off chemicals when they're not being used, and note that certain chemicals require ways of opening and handling them. You're best to not breathe at the chemical, and to avoid touching the mouth of a container as well as its lid for which holds chemicals and substances. Also, open chemicals from the top ONLY. Never from the bottom for any reason.

Specific Dangerous Ingredients and Materials:

Slime

Slimes can wreak havoc with plumbing, so don't throw them down the drain. Use distilled water for all solutions for best results. Keep slimes away from anything they could damage. They can dry into fabric, and any dyes they may have can stain. All slimes can potentially harm surfaces, especially wood. Supervise small children when playing with slimes so they do not ingest any. Some people are allergic to Borax powder. Wearing rubber gloves when mixing should help. Slimes using Borax solutions work best if you pour the Borax solution into the other solution, rather than the other way around. Coloring should be added before the Borax. Use metric measurements whenever possible. This will make it simpler to experiment with different concentrations and ratios.

Liquid Latex

Avoid contact with eye and eye area. In case of eye contact, rinse copiously with water for at least 15 minutes and seek medical attention. Avoid contact with hair, clothing, and carpet as latex will adhere and will be extremely difficult to remove. Keep away from fire and flammable items. Do not ingest or snort.

Borax

Do not inhale, swallowing. May cause eye and mucous membrane irritation. If in eyes, rinse 15 min with water. If inhale, seek fresh air. If swallowed and person is conscious, give large amounts of milk or water. Induce vomiting. Get immediate medical attention.

Calcium Chloride

Avoid exposure to eyes and prolonged skin exposure. Releases intense heat when dissolving in water. Severely irritating to eyes. Prolonged exposures to skin may cause irritation or thermal burns. If get in eyes, wash with flowing water 15 minutes, then consult medical attention. If on skin, wash with flowing water or shower. If swallowed give water and induce vomiting as directed by medical personnel. Keep out of reach of small children.

Guar Gum

May cause eye and mucous irritation. May be harmful if swallowed or inhaled. In

eyes rinse immediately with water for 15 minutes. If inhale, seek fresh air. If swallowed and person is conscious, give large amounts of milk or water.

Poly-vinyl Alcohol (PVA)

May irritate eyes. May be harmful if inhaled, swallowed, or absorbed through skin. If in eyes, immediately rinse for 15 minutes. Always wear a mask when mixing PVA. On skin wash w/ warm soap and water. If swallowed, get medical attention. NOTE TO PHYSICIAN: Remove stomach contents by gastric suction or induce vomiting. If inhaled, move to fresh air. Keep out of reach of small children.

Sodium Alginate

Irritant. Avoid exposure to eyes, skin, and mucous membranes. If in eyes, rinse with flowing water for 15 minutes. If on skin, wash with soap and warm water. If swallowed, give water and induce vomiting as directed by medical personnel. Keep out of reach of small children.

Acetone

Inflammable, volatile, poisonous, bad for the environment, and not to be spilled on your cat, your lawn, or your skin. Use gloves, do the item outside, and avoid all sources of flame if you are going to use acetone.

Breakaway Glass

Be sure to cook thoroughly so it will not become gooey and stick in your hair. Breakaway glass can still cut you, but it is hard for this to happen. Be careful. Do not use under intense lighting as it will melt.

Fake teeth are actually strong enough to bite. Be very cautious.

Others:

- Real-life Animal Organs: Cook fully before ingesting, and use fresh.
- Corn syrup (all variations): Keep out of hair and fabrics.
- Food Coloring: Do not swallow.
- Do not to serve any grease with the eggs, as it may still be hot enough to cause burns.
- Corn chips may cut the roof of the mouth. Be careful.
- Fake eyes must be cut in half and placed over whole eye. Not to be used as a contact lens.
- DO NOT apply alcohol over open wounds of any kind, as the alcohol will burn.
- Do not ingest vinegar and baking soda.
- Never use talcum powder as it is bad for the lungs.
- Some people are allergic to soap. You should apply a small patch of soap onto the skin and if a rash occurs, try a different type of soap.
- Some people are sensitive to essential oils, I suggest testing body glitter on inside of arm before applying to face. Do not use near eyes.

Makeup Preparation, Safety, and Removal will discuss further items and precautions.

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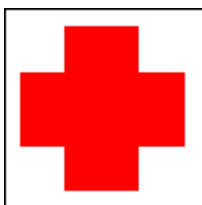
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safety

One of the most wanted working conditions by any employee of any field is safety. It is the first concern wherever you go. Without it, no one will want to work with you or even for you. This entire chapter deals with every safety issue you may come face to face with no matter if you're in the ring or on a movie set.



In this chapter, you will learn:

- General and legal information concerning safety and this book
- Safety while on the set, in the dress room, in the ring,
- Safety while outside no matter the equipment being used
- Safety while cooking food or makeup recipes
- A list detailing the safety precautions for the most dangerous ingredients, materials, and recipes

general

General Safety

Listed below are some general ideas you should take into consideration for the safety of yourself and the people you work with.

- 1). Keep track and record the telephone and/or cellular numbers and any other information which you may need, such as a fax number, of your local ambulance, sheriff, fire squad, 911, fire department, and/or other enforcement and rescue agencies near at all times in case of an accident.
- 2). Keep receipts for everything you buy for a video or other project. You can use this information to start a budget, if you haven't developed one already, as well as to aid in showing ownership of any item that you or your company may own.
- 3). Log ALL accidents and the like. If someone says they feel pain, or if a stunt goes wrong, it is an accident. If someone experiences an allergic reaction to a specific ingredient in either food or food-related substances, or other chemicals, this too is an accident. Also, record all major and minor injuries, spills, etc. Include the time and place of the accident or injury, who was involved, and how it happened. You may need to find fault where possible. You should also consider ways that these accidents and injuries can be prevented from happening again, and put such ideas into effect.
- 4). Keep hazardous materials and chemicals away from children. Store them in high and secure places out of the reach of children.
- 5). Have a first-aid kit available. Note that this will usually only cover minor injuries, such as minor bruises, bumps, cuts, etc. You should buy a commercial kit from a local pharmacy, grocery, department store, or other places where such a kit can be found.

Cautions are for everyone, no matter what role they play in wrestling (audience, ref, booker, announcer, wrestler, etc.) or in any other project. You should mark areas where caution needs focusing, such as a hole in the ground or a spilled chemical, by a yellow flag or even spray paint, for examples.

Avoid having pets at all before, during, or after a project is taken place as pets can cause distraction, interfere where it isn't welcomed, as well as standing as a hazard for any persons around the pet. You should also attempt to keep away wild animals and insects.

Keep the areas where persons will be, as well as around these areas as well, clean from any dirt in the area, of objects that are broken, or other interference and hazards.

Watch for sunken areas, holes, weak boards, etc. in the area. LOG all of these you find, and notify everyone about them. You can even post such information near an entrance or another place where the people will see it.

Have places for trash, like pop bottles, candy wrappers, food, etc. People who litter should be banned and thrown out of the area as litter can stand as a hazard. For example, spilled soda can cause someone to trip and fall, possibly causing injury.

As odd this may sound, paper can and will cut, though usually nothing to be carried away with. Such cuts generally will not be a disturbance to the person who has it, and generally should not be treated as a hazard. Normally such a wound requires a bandage to prevent the spread of blood, which will prevent the spread of diseases as well. However, log such events as a minor injury.

Be careful about shedding real blood. There may be someone who can easily bleed to death, or someone's blood may be contaminated with a disease. No person should be allowed to re-enter the area until the blood has been cleaned up with soap and hot water (not hot enough to scold you though). The person cleaning this mess should also wear gloves to protect them, and the item used to do the cleaning should be thrown into a place where fire is allowed, such as a brush fire, campfire, or even a burning barrel.

HYGIENE! It's hard to tell what part of another person's body will be touching yours, and vice-versa, so keep all parts cleaned and free from unwanted odors. Be careful in what you use, however, it should not be flammable, toxic, or even harmful to the environment. Seek the label before using any chemical. If you are unsure, call the company or a chemist nearest you.

Always be on the alert and lookout and know accidents can happen at any time for any reason.

Do not use any diseases, nor have them around the area. Yes, people know how to create, mix, store, and use bacteria, viruses, fungi, and the like, and if they were to be released, they may be deadly and/or cause an outbreak.

Also, make sure the stuff is bought from a trusted and even certified location, where such certification is required. Do not buy explosives on the street from any individual. Another reason for the importance of keeping receipts!

When hiring someone, be familiar with the laws. Use application forms that are ready and suitable for all for businesses just to be safe. There are laws that restrict what you can ask an employee. Even if you're a club or a group of friends, require that some form be filled out and filed for future reference.

Keep objects away from walking areas and sitting areas, or other areas where people may be, that should not be there to avoid tripping hazards. Keep sharp objects away from the people who have no part in them, prevent deliberately using real sharp objects, and use fakes, including glass, rocks, fake glass, knives, tools, etc.

It's good to have security in case of a fight, etc., and it can help to protect you and other people who may engage in civil suits and the like. An example of this is documenting, and obtaining the signature by a security officer who keeps a copy of the contract at his office weeks before the following where it states that you will be using a cap gun that may have the safety cap removed. The contract can list the distance the gun must be from all persons, how many times it is to be shot, where it is to be stored, who is allowed to use it, etc. This will also prevent any local cop from driving by and thinking you have a real gun, which can lead to trouble.

Where and when possible, prevent wearing jewelry of any kind as it can be a disturbance when you or another person is working, as well as a hazard. Examples include a makeup artist getting his necklace caught in the client's makeup, or even wrestlers who wear piercings and necklaces and have them ripped from the body and even broken. Also, set a fair and rational dress code for the persons who attend your project.

Avoid mousetraps, animal traps, etc. where people will be around. Map out what is to be on the area and what not. Also, include the safety equipment, and safety exits and safe locations and **what to do:** when and during an emergency should occur with this map. You may wish to distribute this to all persons in attendance.

When working outdoors, keep in mind that nature is in control, and you should be prepared for the impossible including weather, animal attacks, insect swarms, and even becoming an overhead bird's restroom!

WARNING! Some procedures involve basic woodworking techniques using powerful tools! Know what you're doing or have somebody else help you!

Avoid exposure to bright lights, or even the sunlight. Keep electrical and magnetic devices out of the sun and bright lights as well. If you are to be exposed to such, remove yourself from these exposures, and rinse your eyes and allow your sight to come back to you. If you have any difficulty seeing afterwards, not including seeing colors which is normal when exposed to such light, call an optometrist immediately.

For further information regarding safety, you should visit these Web sites

Occupational Safety, <http://www.osha.gov>

Safety, <http://www.safetyonline.net>

National American Poison Control Centers, <http://www.napcc.aspc.org>

American Animal Poison Control Center, <http://www.aapcc.org>

A Listing of Poison Control Centers in the United States for each State,
<http://www.zionshope.com/pc.htm>

Cooking Safety

Probably the two most dangerous things around the kitchen are Knives and Other Sharp Edges, and Fires and Other Hot Things.

First Aid

There can always be a mistake, and someone in the kitchen, preferably you, should be trained in at least basic first aid. Contact the American Red Cross for a class or two, it is one of the most valuable things you can do for you and your friends.

Food Poisoning, Spoilage, and Temperature Control

Keep foods either hot or cold. The bacteria that cause spoilage and food poisoning grow best when food is luke warm. Be especially careful with raw poultry, seafood, and foods with a base of eggs, such as mayonnaise or egg salad, or bread, like stuffing or puddings.

- Make sure the temperature in your refrigerator is 40 degrees or under. Get a good thermometer for the fridge, keep it in there where you can see it, and check it often.
- Keep shrimp, lobster, oysters, and such in the refrigerator on ice. Ideally, put the seafood on top of the ice, and the ice in a colander or other bowl with holes in it so that when the ice melts it can drain into another container.
- When you want to refrigerate a hot dish, first leave it for a bit in a cool spot with the lid ajar so that it can cool down before you put it in the refrigerator. If you put a hot dish in before it cools, it will warm up the refrigerator, endangering everything else in there.
- A soon as you have served a stuffed bird such as a turkey, remove the stuffing that is left in the bird so that it can cool down faster.

Chemicals

In addition to the foodstuffs, there are many chemicals in the kitchen compliment. Here are some that are pertinent to safety

- Drain cleaners, bleaches, and strong acids can be dangerous. Never mix different types of these products, explosions, or dangerous gasses may result. Make sure these are always used strictly according to the directions on the package, and make sure that the containers are properly sealed when not in use.
- Carbon monoxide results from incomplete burning of fuel. Monoxide poisoning can result from improperly adjusted or poorly vented gas appliances. Have yours professionally checked occasionally. Also, never use charcoal briquettes or the like to cook or heat indoors.
- Volatiles, such as cleaning fluids, gasoline, kerosene, and such are often flammable, can easily cause fires and explosions, and should never be stored in a kitchen.

- Pesticides such as bug killers, roach poison, and rodent bait should be considered dangerous. If you get them on your hands, wash them off. When you use them, make sure there is no uncovered food they can get into. Be sure they are not accessible to children or pets. Store carefully, and preferably not in the kitchen.
- If you must store cleaning chemicals and other possibly toxic non-food items in the kitchen, always store them on shelves below foodstuffs, so if they leak, they can't get into your food.

Slips and Falls

Soapy water, grease and oils, and things like the traditional banana peel are standard in kitchens and are all slippery. Here are a couple ways to keep slips and falls to a minimum.

- If you spill something on the floor, clean it up. Keep a mop or such handy for this purpose.
- Often when you are working in the kitchen, you are moving fast. Don't leave boxes, stools, bags of groceries or anything else out on the floor where they can trip up a fast moving cook.
- Glazed floor tile is beautiful, but dangerous. Not only does glazed tile guarantee that anything breakable that is dropped on it will break, but a thin coating of oil or soapy water can make it slick as ice. If you have a choice, avoid glazed tile for kitchen floors.

Safety around Kitchen Electricity

Keep your eyes on the electricity in your kitchen, it can electrocute you, or burn your place down if it gets loose.

- Keep an eye on all electrical cords. Watch for any breaks or cuts, or frayed areas where the cord passes over an edge or something has sat on it. Repair any damage you find.
- Don't overload circuits by using multiple plugs, extension cords or the like. If you have old wiring, it is often a good idea to get it checked by a professional for load carrying capacity.
- Don't use appliances near the sink or other water. If one falls in, it can electrocute anyone nearby. If you must have a wall socket near the sink, make sure it has a "Ground Fault Interrupter" type socket assembly.

Glass Utensils on Kitchen Burners, Explosion Danger

Paul Griffo says glass utensils over fire can go off like a grenade if really badly treated:

"It happened while we were on vacation in Florida. Our condo had electric burners. Someone left an empty glass casserole dish on the burner, which was accidentally left on. A little while later, BOOM! Thank God no one--especially none of my children--were standing close by."

Has anyone else had this happen? Thanks to Paul for the "Heads up."

Hot Glass Utensils Can Break, Wet Hot Pads Can Burn.

Here are a couple more hazards that are possible:

"Thanks for the wonderful website. I was looking up info on kitchen safety for my kids' cooking class, and your site had some terrific info...some I hadn't thought of yet. One that you might add though could be about not putting hot glass dishes on cold or wet surfaces...such as a hot coffee pot on a cold surface. It'll break almost every time. Another one to avoid is not using a damp/wet potholder to pick up something hot. Doing so will get you steam-burned. Thanks. Keep up the great work!

Mrs. Valerie Livengood"

Pay attention to what you are doing. Fire, flammables, and food deserve your attention and respect!

While cooking on the stove pay attention to what is cooking and don't sit on a computer or telephone in another room. Many fires develop this way and can be prevented if only the cook was paying attention to what was happening on the stove.

Dangerous Materials and Ingredients List

Listed below are some of the ingredients and materials to recipes and some articles that pose as a threat if misused. Listed here are also safety precautions to take with the ingredient and material not thoroughly explained in the recipes or articles in which they appear. Also listed when available are ways to handle situations if you come into contact in a way you shouldn't with one of these items.

Slime

- ☐ Slimes can wreak havoc with plumbing, so don't throw them down the drain.
- ☐ Always wear a mask when mixing PVA.
- ☐ Use distilled water for all solutions for best results.
- ☐ Keep slimes away from anything they could damage. They can dry into fabric, and any dyes they may have can stain. All slimes can potentially harm surfaces, especially wood.
- ☐ Supervise small children when playing with slimes so they do not ingest any.
- ☐ Some people are allergic to Borax powder. Wearing rubber gloves when mixing should help.
- ☐ Slimes using Borax solutions work best if you pour the Borax solution into the other solution, rather than the other way around. Coloring should be added before the Borax.
- ☐ Use metric measurements whenever possible. This will make it simpler to experiment with different concentrations and ratios.

Liquid Latex

- ☐ Avoid contact with eye and eye area. In case of eye contact, rinse copiously with water for at least 15 minutes and seek medical attention.
- ☐ Avoid contact with hair, clothing, and carpet as latex will adhere and will be extremely difficult to remove.
- ☐ Keep away from fire and flammable items.
- ☐ Do not ingest or snort.
- ☐ Keep out of hair and clothes.

Borax

No inhale, swallowing. May cause eye and mucous membrane irritation. If in eyes, rinse 15 min with water. If inhale, seek fresh air. If swallowed and person is conscious, give large amounts of milk or water. Induce vomiting. Get immediate medical attention.

Calcium Chloride

Avoid exposure to eyes and prolonged skin exposure. Releases intense heat when dissolving in water. Severely irritating to eyes. Prolonged exposures to skin may cause irritation or thermal burns. If get in eyes, wash with flowing water 15 minutes, then consult medical attention. If on skin, wash with flowing water or shower. If swallowed give water and induce vomiting as directed by medical personnel. Keep out of reach of small children.

Guar Gum

May cause eye and mucous irritation. May be harmful if swallowed or inhaled. In eyes rinse immediately with water for 15 minutes. If inhale, seek fresh air. If swallowed and person is conscious, give large amounts of milk or water.

PVA

May irritate eyes. May be harmful if inhaled, swallowed, or absorbed through skin. If in eyes, immediately rinse for 15 minutes. On skin wash w/ warm soap and water. If swallowed, get medical attention. NOTE TO PHYSICIAN Remove stomach contents by gastric suction or induce vomiting. If inhaled, move to fresh air. Keep out of reach small children.

Sodium Alginate

Irritant. Avoid exposure to eyes, skin, and mucous membranes. If in eyes, rinse with flowing water for 15 minutes. If on skin, wash with soap and warm water. If swallowed, give water and induce vomiting as directed by medical personnel. Keep out of reach of small children.

Acetone

Inflammable, volatile, poisonous, bad for the environment, and not to be spilled on your cat, your lawn, or your skin. Use gloves, do the item outside, and avoid all sources of flame if you are going to use acetone.

Breakaway Glass

Be sure to cook thoroughly so it will not become gooey and stick in your hair. Breakaway glass can still cut you, but it is hard for this to happen. Be careful. Do not use under intense lighting as it will melt.

Fake teeth are actually strong enough to bite. Be very cautious.

Others:

- Real-life Animal Organs: Cook fully before ingesting, and use fresh.
- Corn syrup (all variations): Keep out of hair and fabrics.
- Food Coloring: Do not swallow.
- Do not to serve any grease with the eggs, as it may still be hot enough to cause burns.
- Corn chips may cut the roof of the mouth. Be careful.
- Fake eyes must be cut in half and placed over whole eye. Not to be used as a contact lens.
- DO NOT apply alcohol over open wounds of any kind, as the alcohol will burn.
- Do not ingest vinegar and baking soda.
- Never use talcum powder as it is bad for the lungs.
- Some people are allergic to soap. You should apply a small patch of soap onto the skin and if a rash occurs, try a different type of soap.
- Some people are sensitive to essential oils, I suggest testing body glitter on inside of arm before applying to face. Do not use near eyes.

Makeup Preparation, Safety, and Removal will discuss further items and precautions.

Epilepsy Warning

This notice also in effect for this book.

Be cautious that some people, when exposed to bright, flashing lights of any kind, such as that given from a television set, cinema screen or even a computer, or overhead lights flickered on and off, are extremely vulnerable to such exposures, and may result in epileptic seizures, or other consequences from being exposed to such lights. If at any time during such exposures, you feel dizzy, nauseous, not alert, unable to think normally, etc., consult the nearest medical physician immediately.

Be forewarned that it is illegal to ask anyone for his or her medical history. Instead, you may ask, "Do you have any medical problems which may conflict with the type of work you will be doing?" People are responsible for stating such problems, and it is not the employer's or supervisor's responsibility to find out such information. It is very unlikely, but probable, that an employer or supervisor can be held responsible for any instances of medical problems that may occur, which the employer or supervisor knew nothing about, due to the irresponsibility of the employee or such.

Safety Tips

This section reiterates on the important safety tips to remember throughout using anything from this book.

- Always assume responsible adults are always needed to assist anyone under the age of 18.

- Always assume any item will stain fabrics, carpet, skin, hair, nails, teeth, or any other surfaces.
- You should always wear goggles, gloves, and old clothes.
- Unless you know it's safe, always assume anything is flammable around a heat source. Fire and oil are not the only things flammable on Earth! Your clothes could be flammable, for example.
- Always work over a kitchen sink if possible.
- Clean up messes to prevent more problems from occurring.
- Always prepare the work area with old newspaper, etc.
- When instructed to cook for a given time, always cook it thoroughly, especially if it is to be eaten. Always assume anything being cooked or flammable has the ability to be hot and therefore treat it as such.
- If the labels do not say, assume an item is toxic to humans period and do not use.
- Properly discard used portions and store unused portions when available.
- Never breathe in, snort, or ingest anything unless told to do so and even then keep cautious.
- Properly refrigerate or freeze things as needed.
- Assume each item has never been tested so be careful and approach it with caution.

Safety Disclaimer

All rules within the Safety chapter and its sections coincide with each other. For example, fire safety is important when using batteries, as you'll soon learn.

It is impossible to list every safety rule possible as needed for this book. Therefore, the rules listed herein and throughout this book are for your entertainment only, and therefore cannot be guaranteed accurate or legal, especially in some states or countries. By doing this, people will become smarter and safe when doing anything as written within this book. This book should not be used as defense in a court of law for any reason. The author is not a safety expert. The rules are only suggestions, and not official. You should research safety dealing with any stunt, recipe, or procedure you are to do from this book. They are listed as a prevention measure and a precaution, and to attempt in providing legal advice only when and where possible, within the book and within your jurisdiction.

The information in this book is presented in good faith but no warranty, express or implied, is given and Kelcey Coe or outside sources used assumes no liability for the use of this material, including but not limited to the foregoing nor its controlled, created, and maintained Web sites, affiliates, partners, associates, etc. are not liable for accidents, injuries, paralysis, or even death which may resort from the use of the text within this book and what is described. The rules listed herein and throughout this book are safe, and a compilation of rules the author has learned over the years. The author cannot and will not warrant the accuracy and guarantee that all safety precautions will work, nor are legal in your state or country, or other jurisdiction with which you may be affected. This statement also covers individuals, clubs, groups, partners, friends, organizations, small businesses, sole-proprietorships, limited liability companies, and even corporations.

All of these rules apply to both indoor and outdoor use. It is your responsibility to know whether a stunt, procedure, etc. which you learn from using this book is suitable for indoor and/or outdoor use. In addition, rules apply only on the ground, or suitable platforms, such as a ring or even a floor, and are not meant to be used underwater, in water, in the sky, in dangerous zones, including industrial, construction, and even caves or caverns, for examples, or even space and its heavenly bodies.

To continue using this book, you must also read the information and application sections of the makeup chapter upon finishing the safety chapter.

Although the safety rules are not necessarily in any particular order, every attempt is made to ensure that they are ordered from most important to least important, or in chronological order, wherever and whenever possible. They have been written to be universal for the entire book's content. Where the information in a recipe or article may conflict with that on this page, this page's information will supercede.

physics

Acts of God Safety

Depending on the act, whether astronomical, volcanic, due to excess amounts of rain, wind, sleet, hail, thunder, lightning, monsoons, floods, earthquakes, lightning, electrical hazard, electricity/power goes out, fire, toxic or non-toxic spills, leaks, bombing, shooting, avalanche, cave-in, etc., seek the proper refuge immediately. Be more concerned about yourself than others when possible. Do not go back for pets or materialistic items. NEVER run in huge crowds as to stir panic and to prevent stomping and tromping a fallen body to death or serious injury.

Know the safety precautions related to any event, whether acts of God (weather) or acts of man (bombing). This includes **What To Do:** and where to go in case of emergency.

Know and practice the drills for any such possible event in your area.

Chemical Safety

Do not taste anything not made to be used orally. Substances suitable for oral use should be marked as such on the container that holds them. Containers of substances not recommended for oral use may use "toxic," in addition to, or, a warning about oral use, either on the containers' front or reverse sides. If a container is unmarked or unlabeled, do not taste its contents, even if you are told to by your superior. Discard the substance if possible, in a safe receptacle as marked for toxins by your superior or someone in charge of the chemicals. Avoid discarding in a sink or outside water hole, body, or system. More on discarding substances is

described in other parts of this page. These rules also apply for contact with the skin, eyes, nails, teeth, and even hair.

If you come across a substance that may be mislabeled, expired, both, or with no label at all, discard the substance immediately. There are certain ways to discard various substances, and unknown substances should not be discarded in the kitchen sink unless they are kitchen liquids, such as food coloring, corn syrup, and other substances. Kitchen solids, such as cornstarch, can be discarded in the trashcan. Flammable items, like polyvinyl alcohol, can be discarded in the kitchen sink. You should never place flammable items in the trash can friction could occur, and sparks can fly. In addition, if you burn your trash, you'll be amazed at a larger blaze than normal if you were to burn your unknown substances. To discard other materials or substances (most items will not require additional instructions on discarding items explained throughout the book), call the local college campus near you, and speak with a professor in the science department (preferably a chemist).

Avoid contact to clothing, skin, eyes, nails, teeth, and hair, with substance(s) not made for the purpose. If you were to come in contact in any way and in any place previously mentioned, with any substance not meant for that purpose, you should clean the place with the correct soap and warm water. If such a substance were to get in your eyes, you should rinse your eyes immediately. You should also call a medical physician immediately. Kitchen items are okay on some of these areas, but when you get into the dangerous and unfamiliar chemicals (like polyvinyl alcohol), again call a university. Glycerin, for example, can be exposed to the skin, but note that using it in your mouth has a medical purpose. It is therefore a drug, and should not be drunk unless it is intended for a medical concern as appointed by a medical physician. Most of the time drinking it will not cause any problems as it is used to relieve constipation, and therefore not a serious drug. Again, do not call a medial physician if the substance is non-toxic in the place it was put into where it doesn't belong.

Pay close attention to the labels given to a substance. If it says, "toxic," read what's toxic about it. If it doesn't say, or give a reason why it is toxic, call the company, and find the information. If this fails, again, call a college. If you see a skull with crossbones, this means poison. Avoid all poisonous substances wherever possible. If you feel you have been poisoned, call the Poison Control Center nearest you. Until they arrive, the person who has been poisoned should immediately drink water or milk. Substances with flames mean that it is flammable. You should be aware of more safety signs that represent other dangers you may be faced with. If you were to be burned by an acid or flammable substance, you should treat the burn after you call an ambulance or rescue squad. One way to treat a burn is by placing a wet towel over the burned area, or by running cold water over the burned area as well.

Do not mix chemicals that you are uncertain about, are mislabeled, or with no labels. Mixing chemicals that you did not know shouldn't be mixed, or how to mix them properly, (for example, you never pour water into acid, but acid into water) may cause serious injuries to a person, including paralysis and even death. Again, these goes for discarding substances, and if you are unsure, call an university. Finally, you should be familiar with any chemical before using it, its dangers, how it is opened and handled, what it can be mixed with, what it can't be mixed with, etc.

Do not snort any substance. Snorting substances will cause damage to brain cells as well as other problems, and it is an illegal act.

It is important that you keep objects that may treat or assist in an accident near the area people will be around. This includes a water bottle, wet rags, a sink for the eyes, and proper containers for items that need disposed. Do NOT mix disposable items. For example, do not mix glass with paper.

You should label all chemicals, when the chemical's container is closed, and correctly label them as well. Here is a sample way of labeling a chemical (all chemicals with the same name should have the same number)

Chemical Name (or a name which isn't misleading)
 Number to Identify it (in case a name is forgotten)
 Amount of Chemical
 Date and Time (finished) Mixed, Made, Prepared, etc.
 Ingredients
 Purpose
 Person who prepared chemical
 Health Concerns/Warnings

Here is a completed example

Fake Blood
 #11930
 1 Fluid Ounce
 9 November 2001, 355 P.M.
 Light corn syrup, red food coloring, blue food coloring, liquid dishwashing detergent, and the ingredients which make up these substances
 As an effect and add realism to a special effect
 Prepared by Kelcey Coe
 WARNING Do not ingest this substance. May stain some fabrics and the body.

Clean up all spills of one chemical (or a chemical concoction) before using other chemicals. Spills should be cleaned up with a dampened, unused rag. Discard them properly, and be careful when cleaning up the spill due to friction, and if using or near greasy cloths or paper items, they can cause sparks which in return can cause flames and finally a fire.

Store chemicals in room temperature unless the label states differently. Do not immune those to extreme temperatures. You should consult a college if you are unsure.

Store all items from the kitchen in the refrigerator, and when using in the mouth, use batches that were made no more than less than an hour before use.

Do not leave the lids/tops off chemicals when they're not being used, and note that certain chemicals require ways of opening and handling them. You're best to not breathe at the chemical, and to avoid touching the mouth of a container as well as

its lid for which holds chemicals and substances. Also, open chemicals from the top ONLY. Never from the bottom for any reason.

Electrical/Battery Safety

Avoid using objects that may cause electric shock, electrocution, or other injuries due to electricity. Avoid alcohol and water around electricity at all times, for example.

Keep all electric wires away from items that conduct electricity (metal, wood, etc), one's walking path, and tape all wires to the ground, covering the wire as much as possible. Do not use old or torn wires.

Avoid causing static electricity by causing friction. It can destroy electrical and magnetic equipment. Don't deliberately rub against cotton or carpet this is how to prevent static electricity from charging and become available for use.

Read the battery labels of the package for safety tips. This rule includes for batteries of all kinds for any kind of equipment.

Understand this Battery + FIRE = Explosion. In other words, batteries can explode, and depending on how much acid is in the battery, depends on how much of a blast it gives off. Avoid using batteries near flammable objects too.

Prevent contact with battery acid with the skin, mouth, etc. Do not puncture batteries in any way by any means.

Fire Safety

You can purchase flame retardant from HalloweenPlus.com or use lots of baking soda and other non-flammable substances. There are items in this book that explain how to use fire or explosive items in a match - be smart and be supervised and have water ready. Check out the safety section of this book. THE AUTHOR DOES NOT AND WILL NOT condone such uses. NO MATTER WHAT YOU USE, YOU ARE NEVER SAFE FROM BEING BURNED TO ANY DEGREE!

Keep hair away from fire. It should be combed over the top of the head and pinned.

Always have water, a fire extinguisher, or some non-flammable substance to put out fires. If the fire is caused by electricity, for example, use dirt or baking soda to put out the fire. It is best to be near a fire hydrant or even a garden hose.

Unless you are being supervised by a fire specialist, avoid purposely setting fires at all times, especially near oil wells and in or around the woods. Fire may be a man's best friend, but if misused, it can be man's worst enemy.

Setup a place that everyone will exit to (fire exits) in case of a fire. Make backup plans in case something goes wrong. Either post them where people will see them or hand them out to people.

Have a safe location for everyone to meet, and a place to contact the proper officials in case accidents of any kind, including fire, may happen which poses as a danger for everyone in the area.

Keep an axe handy, but in a chest where children can't reach it and where the chest isn't in the way or on top of something. Do not lock the chest as it is needed to be accessible in case of fire. It may be a good idea to keep a fire blanket or a blanket that isn't flammable any way accessible to smother any flames on a person who is on fire. This blanket should also be one that the owner doesn't mind it being used to possibly put out fires, as they will not get it back. Used blankets should be poured under water then discarded in a safe container.

Have a smoke detector handy and working properly. Consult its documentation for further instructions, and your local fire department for information as to when you need to keep it up-to-date.

Do not go back into a burning place, whether it is a field or a building, for any reason. Once you're out, stay out.

Avoid flammable clothing. You should check the tags to see what it is made of, and research those fabrics to determine whether they are flammable or not. You may also call your local fire department for help.

Try to have some kind of a fire alarm system to alert people of a fire. This could include a homemade loudspeaker system, walkie-talkies of the long range, or a huge homemade horn. You could setup a bell system to cover the entire area or building. Let everyone know you have it, and do a few fire drills. Remember, some of your audience may be vulnerable to loud noise and can go into fits and attacks.

Direct and perform a fire drill, testing the escape routes and equipment to alert the people.

Keep all flammable objects away from potential fire hazards, at least 100 feet away, but it may vary per case, such as what objects are used and how flammable, if at all, they are!

Avoid using explosive materials AT ALL TIMES, FOR ANY REASON! THE AUTHOR PERSONALLY DOES NOT ENCOURAGE, FAVOR, RECOMMEND, OR EVEN ENDORSE SUCH USE! If for some reason you must have an explosive item, be smart; don't pick one that will blow you into pieces or damage your hearing and sight, for example. With a cap gun, for example, shoot with your arm stretched out. Keep the gun away from a person's eyes and ears. Cap guns generally do spark, and therefore, can cause fires. Keep the safety cap on the gun whenever possible because it will help to reduce sparks and reduce the risk of injury, and to reduce noise pollution to reduce risk of damage to the ears. Fireworks and homemade

bombs are out of the question. If it makes a sound and comes apart and/or sparks, it is an explosive in this book, whether it does any damage to its surroundings or not.

Read the labels to explosives carefully. Some explosives (around July 4th) will tell you that they can be squeezed. Take precaution. They may cause sparks, though likely when colliding with cement or the like. If no information is given on the label regarding its safety, call the company and ask about their safety. Mention that the explosive may be exposed to the skin, but don't straightforward say, "I'm going to throw it at my friend."

Store explosives at room temperature unless their labels state otherwise, and keep all explosives away from fire.

Keep explosives all kinds out of the mouth. Some of the explosive material can be harmful and even lethal. keep explosives away from children and their reach.

Make sure that explosives are bought by a person of the required age, if the explosive has an age limit. This is mainly to protect you in case someone is injured. Kids can't be held liable only their parents. DO NOT BUY ILLEGAL EXPLOSIVES!

You should (and it is encouraged) be supervised by an explosion expert when handling and using explosives. If you choose not to be, at least be familiar with the fire rules within this section.

Do not use explosives or fire around gas. Prevent using with lighter fluid (though it's a good flame retardant, when it burns out, you're in trouble!) and kerosene. Gasoline will explode; the other two will burn.

Magnet/Wave Safety

Keep magnets away from all electrical and magnetic equipment, as magnet fields of all kinds will destroy electrical equipment. Remember when magnets are warm, they lose their magnetic ability (the attraction of magnets), but when cool, they get it back. Such equipment includes but is not limited to video tapes, camcorders, computers, phones, etc.

Avoid using magnets while working with people. It can really hurt those who refuse to take off their jewelry, or who wears it for their character or for medical reasons.

Keep all devices that may transmit signals of any kind (microwave, a radio, a TV, satellite dish, cell phone, pagers) away from all other devices as interference between the devices can occur. This includes in or near a magnetic field.

Sound Safety

Prevent playing any radio or other sound playback device, if any, too loud.

The crowd should not be positioned too closely to the ring as it may disturb the wrestlers and actors or even cause loss of hearing due to a possible roaring crowd.

Keep music and sounds to a tolerable level as decided by everyone, NOT a majority vote. If one person wants it down, turn it down!

Don't yell in an opponent's ear, or do something that will cause a loud noise in the ear.

Keep objects that produce a loud sound a good distance away from the ear as the object's package says so. If the object's package does not explain the allowable distance between the object and the ear, do not use it. A cap gun, for example requires a few feet between the ear and the gun to avoid danger to the ears.

genre

Makeup Safety

It is very important that you follow these safety rules before applying makeup to avoid temporary or permanent injury, including death.

Before applying make-up to someone for the first time do an evaluation to ensure their safety. If the person has irritated or broken skin, do not apply make-up. Before ever starting, remember to always ask the client if he or she has ever experienced an allergic reaction to make-up. If so, what kind of make-up? If there is any question about a product, test it by dabbing a little on a tender area of skin (like the wrist or crook of their arm). Keep in mind that some people may also have allergic reactions to the scents of different make-up/chemicals. Avoid using anything they have problems with.

You also need to ask if the person is wearing contacts. Contact-wearers are much more prone to eye irritation, and if you plan to use any chemicals with strong fumes, they should either remove their contacts or keep their eyes closed while you're working. Be prepared to deal with possible problems from excessive tearing.

More Safety Tips to Remember

- Read all directions and warnings on packaging and follow carefully
- If make-up is irritating the skin, remove it and discontinue use
- Remember that skin can absorb chemicals and cause injury
- Use adequate ventilation at all times
- Never use adhesives not approved for use on human skin, or if you don't know how to remove them
- Never apply anything you do not know how to take back off
- When experimenting with household items use extra caution. Sticking to food items is the safest, but even then think before acting.
- Always think things through thoroughly beforehand. Be prepared for any possible problems.

- Never use anything toxic or that puts either you or your subject at a health risk. It isn't worth the problems.
- Never use anything that may irritate skin
- If you're not sure, don't try it!

Preventing Spread of Bacteria

Many different forms of bacteria can be spread from the skin, and make-up provides the perfect breeding ground. To avoid doing so follow these steps.

- Keep make-up kit clean. If a pressed powder shatters and goes everywhere, clean it up!
- Wash hands before and after applying make-up to each person
- Wash all brushes & sponges (you plan to use again) after every use. Warm water and soap works fine for cream bases, a good brush cleanser is needed for oil based products.
- If you wash with soap and water, or your brush cleanser is not a disinfectant, a quick dunk in some rubbing alcohol will kill any germs. Keep in mind though that some glues used to hold in brush bristles may not like it!
- Do not use make-up straight from container. Put a small amount on a palette and use it from there.
- If the color or smell of the make-up changes discard it!
- Never use eye products like mascara on more than one person. Eye infections spread very easily this way.

Even more Safety Ideas!

1. Get parental approval and be supervised before performing any recipe, or using something of someone's you do not own. Ask the owner before, not after, using the item. Make it a family project if necessary. Depending on your income or how you get money, you may need to borrow from your parents. For example, don't borrow your father's overalls and cut them up or your sister's makeup sponges without their permission.
2. Avoid swallowing food coloring. It has been known to cause cancer.
3. Perform a test on the skin with some makeup before applying any makeup. This will test for allergies. If a rash were to occur, stop using the makeup, and consult a doctor as soon as possible.
4. Avoid using makeup in or around the eyes.
5. Do NOT apply any glues or adhesives to the skin unless they are made for makeup use only. This includes long-lasting sticky glues. If you are to use non-toxic glues and adhesives, such as a school glue, on the skin, do not use on facial or body hair.
6. Avoid substances that say "TOXIC," poisonous, or has the crossbones symbol.

7. Clean the makeup area before and after use. It may be best to lay down newspaper at your work area before beginning.
8. Use common sense. If a label says do not ingest, then do not ingest that product. That means don't swallow, just put it in mouth if only non-toxic.
9. Keep the hair dryer away from makeup, especially oil-based makeup. Don't get hair dryer too hot.
10. Don't use shoe polish on skin (any form) and food color will stain clothing and skin.
11. Use non-toxic and washable makeup.
12. Don't put on white glue, paste, or rubber cement on face (safe, non-toxic school glue should be ok, but be cautious). Use one used for applying eyelashes that is safe, as determined by its container, to be used on skin.
13. Clean spills immediately, and after finished with your work. Pick a good time of day - not before bed or before you eat.

Movie Safety

First, a warning failure to ensure the safety of your cast and crew could leave you exposed to a charge of criminal negligence that could lead to a fine, imprisonment or both.

Often, a new producer will ignore the necessary steps to prevent an accident based on cost, when the time in rigging, issuing hard hats, and implementing a set or location for safe use by all cast and crew is far less than possible medical bills and legal fees. Your insurance policy will also typically stipulate certain provisions that you must take in order for the policy to take force.

As the producer of the film, you must accept ultimate responsibility for health and safety on a set. A good producer will delegate this responsibility in part to a trained health and safety officer, usually the first assistant director, the line producer, or the location manager.

As soon as possible, in pre-production, a good producer will examine the production for possible risks, in order to take responsible action in downsizing or minimizing the risks. Factors a producer considers are the likelihood of an accident occurring; the possible consequences; whether the danger can be eliminated or how it can be reduced; what protection is available against the danger; which experts, procedures or guidelines are available to assist in the process; who specifically is at risk?

As a producer, it is ultimately your call as to which risks you will bear, and which you will not. Certain precautions seem like common sense, and are very cheap taping down cables, wearing hard hats, surge protectors. Other risks may prove too expensive to make safe, or too dangerous. Only by doing a proper risk assessment can a producer judge each situation by the facts.

HINT: Make sure that adequate time and money is budgeted to allow for safe working practices. Make sure that there is money to pay for proper safety specialists and equipment, and that the production is crewed in relation to the type of activity taking place.

ASIDE

Skillset has devised industry guidelines on the standard levels of health and safety that should be expected from different crewmembers. Training is broken into three units

- UNIT X2: Ensure your own actions reduce risks to health and safety. For everyone at work regardless of position or number of hours worked. This unit is about making sure that risks to health and safety are not created or ignored.
- UNIT X3: Conduct and assessment of risks in the workplace. For those undertaking risk assessments.
- UNIT X4: Develop procedures to control risks to health and safety. For people who write health and safety procedures and review their implementation.

Skillset has set out that everyone involved in production - from carpenters to accountants should have Unit X2 level qualification. Most heads of department should be at least at Unit X3, and the producer and construction manager, and sometimes line producer and 1st AD should be at Unit X4.

1. BE SAFER THAN YOU NEED TO BE - YOU HAVE FAR LESS TO LOSE.

Remember to consider both your cast and crew, and members of the public at all times. If you're filming on a street, remember that your crew may be aware of a cable, track, or tripod, but a passer-by may not. If you cannot ensure obstructions are securely out of the way, employ a runner to direct the public around it.

2. DEVELOP PRE-SET ARRANGEMENTS FOR EMERGENCIES.

During shooting, the producer would usually assign safety responsibility to the production manager and 1st AD. Details of their responsibilities are contained in the PACT Health and Safety Policy Document. There should always be someone on set with authority to take charge in emergencies. Key crew should know details of the nearest hospital, as well as the mobile number of production manager and 1st AD. Even if you don't have a 1st AD or production manager, make sure some takes responsibility for this role on set - otherwise it is the job of the producer.

3. ASK THE CAST AND CREW ABOUT MEDICAL CONDITIONS.

Always do this in confidence and privately. Find out from anyone with a condition what you should do in an emergency - such as a nut allergy sufferer accidentally swallowing a peanut - and ensure that your on-set health and safety designates are aware of this.

4. COMPLETE A RISK ASSESSMENT OF YOUR SHOOT

Work from a checklist of potential risks. Of those that exist, estimate both the severity of the hazard (from negligible to very severe), and the likelihood of it occurring (from very unlikely to very likely). Then decide the action to take.

5. MAKE SURE EQUIPMENT ON SET IS SAFE

Kit such as hoists, cherry pickers, and vehicles must be supplied with the relevant test certificates. Manufacturer's instructions should be supplied and followed with appropriate training and instruction where necessary. When equipment is supplied with an operator (e.g. a Stedicam), checks should be made into the competence and track record of the operator. If you are in ANY doubt over the safety of a piece of equipment, it must not be used until it has been checked by a relevant expert.

6. HAVE FIRST AID

A recognized studio will have a first aid department, and make sure your key crew knows where it is upon arrival at the studio. If you work late, the studio first aid center will likely be closed, so you will have to make alternative arrangements. On location, you must take a first aid kit and nominate someone to do the first-aid work when needed, or, if budget allows, a unit nurse. Advise all crewmembers who this person is. Should there be an accident, it will be quicker to get help to the right place.

7. DEVELOP A FIRE POLICY

Well, firstly you should have taken every reasonable measure to prevent one from happening in the first place. You should also ensure that there is adequate fire fighting equipment at each location and studio, and that all cast and crew are aware of a pre-nominated safe area where they will assemble in the event of a fire. If a fire occurs you should follow a pre-determined process similar to the one outlined below (although you should use these in conjunction with any fire regulations of the studio/location at which you shoot).

When a fire is found, the 1st AD must be informed immediately (either in person or via radio/talkback). He/she will be responsible for informing the director/producer and production manager/supervisor and instructing a member of the crew to alert security (if available) and activate the nearest fire alarm or dial 999 if unavailable. Crewmembers should be instructed to immediately switch off all equipment and move equipment away from sets and fire exits.

The 1st AD will order the floor/location to be cleared and escort the artists and crew to a pre-nominated safe area. If, in their opinion, the fire is dangerous he/she may order the immediate evacuation of the studio/location and inform the producer of the decision. Once all crew and cast members are assembled in the pre-nominated assembly points it should be checked that they are all present and the absence of a unit member must be reported immediately to the producer or appropriate nominee or fire chief if in attendance.

If you are filming in a studio with an audience - then there are further regulations you need to observe - see the PACT guidelines for more information.

8. PERSONAL PROTECTIVE EQUIPMENT

Personal Protective Equipment (PPE) covers all equipment that is worn or held to protect against risks to health and safety - this may include flame-resistant clothing, goggles and respirators, gloves and hard hats. The PPE Regulations lay down the type and standard of PPE to be used when risks cannot be avoided - and the regulations state the PPE should only be used after all other attempts to reduce the risk have been removed. The following should apply:

- PPE should be provided to employees at no charge where a risk requires its use and the risk cannot be controlled by other means.
- PPE must be kept in good condition and working order.
- You should carry out a risk assessment regarding the suitable use of PPE.
- Make sure when using more than one type of PPE that it is compatible with other PPE in use.
- Arrangements must be made to ensure that any necessary safety equipment is available to those who require it.

9. SHOOTING AT NIGHT

When your cast and crew are tired, night shoots can demand extra safety precautions. Ensure that adequate work lights are installed. Budget for more of everything more time, more food, more heating, and more clothes.

10. HANDLING DANGEROUS SUBSTANCES OR EQUIPMENT

Before arrangements are made to bring something hazardous into a studio or location, specialist advice should be sought. This should be done at the earliest possible opportunity. Items that you should use with expert advice include (not exhaustive):

- Any substance hazardous to health.
- Any substance or equipment that may cause a fire or an explosion.
- Any radioactive substance.
- Any bacteria, viruses, or other infectious material.
- Any drugs normally requiring a prescription.
- Any high-risk equipment, e.g. lasers, thermal lances or any similar scientific devices.
- Any compressed gas.
- Equipment with exposed dangerous moving parts.
- Equipment capable of producing very high or low frequency sound levels.
- Equipment with exposed dangerous voltages.

Wrestling Safety

The majority of this page is composed of rules throughout this book. They have been combined into one source for your benefit.

- Never do anything you are uncomfortable with doing. When actually filming a show, do not do risk moves not intended to be done, or that you and/or partner are uncomfortable with.
- There will always be more time later for you to practice a move so don't do it until you are ready.
- Never do anything you didn't have planned or practiced.
- Practice with the basics first and master them before attempting more moves. Take time to do this – a week won't cut it.
- Train in a strength-training book administered by a fitness center, or ask about the credibility of one before using it. Do your routine on a regular basis.
- Practice an hour a day, and lift at least once a day.
- Remain on a strict diet.
- Limit moves to two per session until you've mastered the basics so you know got them perfect.
- Run, walk, jog regularly and exercise.
- Never shine camera at sun or light directly in one's face.
- Use objects that are new and easy to break.
- Everyone has their limits as to what can or cannot be done to them respect these limits.
- Always jump with moves.
- Always sell moves. Sell them the right way; do not sell a kick to the stomach by flipping. Use your head.
- Fall back with your back flat with the ground and arms to the side, so you absorb everything nice and even, and it is not as painful.
- Make sure you, your opponent, and the referee all know who's winning and how it will happen (communication).
- Always keep your feet planted when you can (in holds, etc.). It looks really bad when one guy has another in an armwringer and one or both of them are shuffling around. PLANT!
- Don't wear jewelry while wrestling unless you want it to come out or off! This may actually hurt with earrings.
- * Have a trampoline and/or a ring.
- * NEVER do stupid stuff, it will raise excitement but lower the chances of lasting longer.
- * Learn high flying moves. Hard, fun, exciting, gets bigger guys down easier.
- * Don't kill yourself.

More tips:

You should warm up and stretch very thoroughly before you wrestle. It will help you avoid injury, wrestle great matches and last a lot longer in the business.

The show is NOT ABOUT YOU & to succeed you should do what ever Gimmick they tell you to do.

Sculpt your body as well as your wrestling technique and the sky is your limit.

If you keep yourself in Tip Top shape you can wrestle and Box and stay famous for many years.

If you keep in great shape and keep wrestling you can achieve great success.

Getting into the BIG TIME is not the END of the race. It is the BEGINNING of a BIGGER RACE.

Being friendly will get you very far in Wrestling or Computers or anywhere.

The lesson is that if you have a gimmick that worked there is nothing wrong with reviving it and doing it again.

It is just as important to practice your mic skills as your moves.

You should never copy a Star exactly because fans won't like it, but you can learn from every star by watching carefully.

The lesson is he didn't wait to develop his power until he started to wrestle & neither should you. A great body will benefit you whether you ever wrestle or not.

A lesson to learn from the Cat is to learn the business, not just the moves.

Looking great gives you a huge bonus in this business and every business. Don't wait until you are in wrestling but start NOW.

An extra wrestling related talent like designing, or announcing or reffing is always an added bonus.

Paying close attention to what the trainer is showing & telling other students is just as important as doing the moves yourself. You might pick up advice that will be very important in your future.

Tips to our students included, that if they want to make it to the top they have to love it and work work work.

Understand that it is NOT WINNING that counts. What counts is participating in a great SHOW for the fans.

A spot is a series of moves strung together. A match is a series of spots. A show is a series of matches plus the other entertainment that is included.

Power is important. But cardio is even more important. If you let your cardio weaken, you won't last in a match, and you won't last in WWE or TNA.

The important tip they both give is to dedicate yourself, work hard and don't give up.

Any time you travel it is useful to carry your wrestling gear aboard so it doesn't go to Guatemala while you are going to the arena in Mexico city.

Since this move is popular and due to recent events, of professional wrestlers being injured (a.k.a in WCW and Stone Cold Steve Austin), you should be aware how to safely perform the power bomb.

Where their legs land on your shoulders is important. The farther their kneecaps are away from shoulder the better. Practice this until you can drop opponent on back (they tuck in chin). DO NOT DROP THEM even when trying to get the aiming right. When you get it right, make sure they will freely fall from your grip.

Nevertheless, most important to discuss is the “art of blading,” as it has been coined, where a wrestler takes a razor from his pants to his skin to enhance an effect to rouse the audience. Thanks to federations like ECW and the “hardcore era” of WWE, weaponry and other hardcore elements, especially their use of blading, have grown enormously popular among backyard wrestlers. Blading is the most stupid thing any wrestler can ever do to achieve blood effects. Blading to get blood is, in reality, the same thing as using fake blood capsules or other blood-releasing mechanism. Unless you were busted open with the chair shot, for example, then blading and even blood capsules are fake. Blading in the backyard is just nonsense. If you would like blood to spice up a match, make the blood capsules, packets, sponges, etc., found throughout this book. **To the fans, it looks the same either way you go.** However, not blading is the safest and most desirable route to go. If you hit a vein while blading, most likely you will die or be seriously injured for life. This book provides many safer and even better alternatives to using blading, so forget all about it.

WARNING While Mr. Coe has had BYW experience, he is not an expert and you should try these stunts while supervised and with trained professionals.

halloween

Halloween Safety

Tips For Adults

Having a safe and happy Halloween in mostly common sense but as adults, we need to keep our children on the right track and let them know that even though Halloween is a fun, magical and happy holiday, it can have a bad side as well. Some kids and adults think this is a time to do harmful, bad things, destroy property and harm animals. Please let your kids know this is not acceptable behavior! Keep Halloween a fun, happy and safe night that your kids will never forget and will encourage them to keep the tradition going for years to come.

Know the route your kids will be taking if you aren't going with them.

The best bet is to make sure that an adult is going with them. If you can't take them, see if another parent or a teen-aged sibling can go along.

Know what other activities a child may be attending, such as parties, school or mall functions.

Make sure you set a time that they should be home by. Make sure they know how important it is for them to be home on time.

Explain to children the difference between tricks and vandalism. Throwing eggs at a house may seem like fun but they need to know the other side of the coin as well, clean up and damages can ruin Halloween. If they are caught vandalizing, make them clean up the mess they've made.

Explain to your kids that animal cruelty is not acceptable. Kids may know this on their own but peer pressure can be a bad thing. Make sure that they know that harming animals is not only morally wrong but also punishable by law and will not be tolerated.

Tips For Kids

Any time a child has an accident, it's tragic. The last thing that you want to happen is for your child to be hurt on a holiday; it would forever live in the minds of the child and the family. There are many ways to keep your child safe at Halloween, when they are more prone to accidents and injuries. The excitement of children and adults at this time of year sometimes makes them forget to be careful. Simple common sense can do a lot to stop any tragedies from happening. Help your child pick out or make a costume that will be safe. Make it fire proof, the eyeholes should be large enough for peripheral vision.

If you set jack-o-lanterns on your porch with candles in them, make sure that they are far enough out of the way so that kids costumes won't accidentally be set on fire.

Make sure that if your child is carrying a prop, such as a scythe, butcher knife or a pitchfork, that the tips are smooth and flexible enough to not cause injury if fallen on.

Kids always want to help with the pumpkin carving. Small children shouldn't be allowed to use a sharp knife to cut the top or the face. There are many kits available that come with tiny saws that work better than knives and are safer, although you can be cut by them as well. It's best to let the kids clean out the pumpkin and draw a face on it, which you can carve for them.

Treating your kids to a spooky Halloween dinner will make them less likely to eat the candy they collect before you have a chance to check it for them.

Teaching your kids basic everyday safety such as not getting into cars or talking to strangers, watching both ways before crossing streets and crossing when the lights tell you to, will help make them safer when they are out Trick or Treating.

Make Halloween a fun, safe and happy time for your kids and they'll carry on the tradition that you taught them to their own families some day!

Halloween Party Safety

Having a Halloween party, either adult or for kids, is definitely great fun! In order to have things run smoothly and with no accidents, here are some tips that can be used to make your party more enjoyable.

If using dry ice in a punch bowl, make sure that the person serving keeps any dry ice chips out of drinks! It can cause severe injury if ingested.

If you are holding your party in your house, make sure that you move any breakable pieces of furniture or knick-knacks to another room where they can't get broken. A forgotten heirloom vase that hits the floor could ruin the night for you.

To keep things moving for either an adult party or child's party, make sure that you have some games, like a scavenger hunt or a murder mystery planned in advance.

If you are planning a party for your kids and their friends, see if you can get some of the other mothers to help out with the planning, baking and what ever else needs to be done. Make a block party out of it!

Whip up a batch of Halloween cupcakes the day before, have the kids help you out. Any treats or party food that can be made in advance is always a big help!

Having a pumpkin carving party on the night before Halloween can be a great way to start off the festivities. Adults, kids or both, you can have a wonderful time and get all your pumpkins carved at the same time!

Set up a table with treats, punch and goodies in your front yard if you live in a small neighborhood. Invite the children and their parents to stop by for refreshments, you'll start a small party right in your front yard! Just make sure you set up a nice yard haunt, too!

Halloween Costume Safety

Whether store bought or home made, Halloween costumes should be fun and scary yet safe. Below are some ideas to hazard-proof your Halloween fun. Costumes should be scary to those who see them, not those who wear them!

Costumes should be made of flame retardant material.

Costumes should be bright enough to be seen at night.

Make sure you work into your child's costume reflector strips, a flashlight or light stick to make them more visible at night.

Do not include high heel shoes or long dangling pieces of costume that your child could trip over.

If they are carrying a prop such as a scythe or sword, make sure they are made out of a flexible plastic that will bend if fallen on.

If your child is wearing a mask, make sure that the eyeholes are big enough for them to see not only in front but peripherally as well.

If you and your child are going out with a group, make their costume a unique one so you can spot them easily in a crowded area.

If you have more than one child, save costumes from year to year to pass down or to exchange with friends.

Trick 'er Treating Safety

Ah, Halloween, one of the most beloved holidays by children and adults alike. Planning ahead and taking a few safety precautions can make this fun holiday a safe one too.

Before the big night: Talk about Halloween safety with your children. Talk about appropriate behavior and what is inappropriate. Gather flashlights with fresh batteries for every child and adult who plans to trick or treat. Review the "Stop-Drop-Roll" technique with your children in case their clothes catch on fire. Prepare your property for visitors in the yard. Look for items that might trip or otherwise harm visitors. Refresh your CPR skills (or take a class if you've never taken it) so that you will be ready in case of emergency. Check the status of your first aid kit, especially noting your stock of burn creme, anti-itch ointment, bandages and antibiotic ointment. Check the date on your Syrup of Ipecac in case of ingestion of poison. Plan a filling dinner for your family. Children will be less likely to begin munching on the way home with a full belly. When decorating, be sure to use common sense. Do not overload electrical outlets. Keep Jack O' Lanterns away from flammable materials, curtains, drapes and decorations. Place Jack O' Lanterns out of the main path. Consider using liquid chemical light strips for eerie and fire-free Jack O' Lanterns. Make certain that family pets are well secured, wearing collars and identification tags.

Costumes: Children's Halloween costumes should be bright, reflective, and short enough that chances of tripping or contact with flame are reduced. Costumes that are baggy and oversized or high-heeled shoes can cause injury by falls or accidental contact with fire. Costumes, wigs and other accessories should only be purchased if flame-resistant. Hats and non-toxic makeup are a better choice than masks which reduce visibility, block eyesight and can hinder breathing. Treat bags and costumes can be trimmed with reflective tape to increase visibility. Write your child's name, address and phone number somewhere in the costume, and show this to your child in case of accidental separation. Be certain that props simulating weapons (guns, knives, swords) are soft, flexible and do not look real. Wands also should be flexible and soft.

Be sure your child's costume is age appropriate. Too many buttons and strings on baby's or toddler's costumes may present a choking hazard. Avoid any long tails or

material hanging off costumes that may cause a child to trip or catch on fire if it gets too close to a lighted pumpkin.

Costumes should be light colored or have reflective tape attached to it, to make your child easy to see. Have your child carry a flashlight.

An adult should accompany all children throughout Trick-or-Treating. Don't allow older kids to stay out late in the night. This opens the possibilities for trouble to brew and can be irritating to homeowners.

Tell your children to obey all usual traffic safety rules look both ways before crossing the street, hold hands, cross only at cross walks, etc.

Wait until you can look at the candy for tampering before you allow your child to eat any. Be sure it's age-appropriate also. No hard candy for children under 5 years, this is a possible choking hazard. Very chewy candy should be avoided, too.

Now get your little trick-or-treaters dressed up and ready to haul in the candy that surely they'll need a lot of help eating!

All young children should be escorted by a parent or responsible adult. If you live in an area prone to mosquitoes or other bothersome critters, remember to spray everyone well with bug repellent. Remind the children that they should walk, stay on sidewalks when possible, and obey all traffic signals. If there is no sidewalk be sure to walk on the left side of the road facing oncoming traffic. Wagons pulled by an adult make an excellent transport for easily tired youngsters. Bicycles are NOT a good idea for trick-or-treating. Your child's or another child's costume could get caught in the spokes and cause serious injury. Create your trick-or-treat journey in familiar neighborhoods. Use sidewalks or other designated pathways up to homes. Dangers such as holes in the grass or sharp objects could be masked by the darkness. Trick-or-treat only at homes with porch lights or other Halloween lights on. NEVER enter the home of a stranger. Accept treats only in the doorway or outside. Do not allow children to eat any treats until checked by an adult. Be very careful around lit Jack O' Lanterns. Remember your manners and say "Thank you!"

Older children should plan their route ahead of time and describe it in detail to their parents. Un-escorted older children should travel in groups of at least three children and carry change for emergency phone calls and be reminded that 911 is free from pay phones.

After the Trick or Treating Check all of your child's candy before allowing your child to eat any. Do not allow your child to eat unwrapped candy, opened candy or fruit. Be sure to monitor the amount of candy your child eats at a time to prevent stomach aches. Make sure to sort hard candies and other items that can cause choking out of a very young child's candy.

Helpful advice:

Trick or Treating should be one of the great adventures of Halloween for kids! They can get dressed in scary costumes and go door to door, begging "Tricks or Treats!" from neighbors or at the local mall. It should be a fun time, without trouble and pain, so following some easy tips can keep your child safe every Halloween. Children should go out during daylight hours only unless accompanied by a responsible adult. Plan a safe route so parents know where their older kids will be at all times. Set a time for their return home. Make sure that children are old enough and responsible enough to go out by themselves.

- Let your children know not to cut through back alleys and fields. Make sure they know to stay in populated places and don't go off the beaten track. Stay in well lighted areas.
- Stop only at familiar houses in your own neighborhood unless an adult accompanies them.
- Small children should never be allowed to go out alone on Halloween. Make sure an older sibling or adult is with them.
- Instruct your children not to eat any treats until they bring them home to be examined by you.
- Instruct your child to never go into the home of a stranger or get into their car.
- Make sure your child carries a flashlight, glow stick or has reflective tape on their costume to make them more visible to cars.
- Let them know that they should stay together as a group if going out to Trick or Treat without an adult.

Additional Tips:

- 1) Never let a child trick or treat alone. Make sure you have an adult or a guardian to walk with the trick or treaters.
- 2) Wear comfortable shoes and clothing. Also make sure nothing is tied around a child's neck.
- 3) Be careful when driving to keep an open eye for all of those little trick or treaters and drive slow.
- 4) NEVER let your children go into someone else's home. Always knock on the door, accept the candy, say thank you and leave.
- 5) Be sure that your children walk on sidewalks and not in the street. Also make sure that they look both ways before crossing any streets. This sounds like common sense but kids often are having too much fun to think about these things.
- 6) ONLY go trick or treating in areas that are well lit and well known to you and your child.
- 7) Make sure that you bring a flashlight along with you just in case something happens. Never allow your children to use candles as some costumes might be flammable.

- 8) The day of Halloween make sure to remove all potentially dangerous objects such as garden equipment or things people could trip over.
- 9) Only stop at homes that have their porch lights on or Halloween decorations.
- 10) Give your kids your cell phone or change to make a phone call just in case.
- 11) If you are the one handing out candy make sure you keep your pets away from the front door.
- 12) Do not put your child's name on the costume because children usually answer when their names are called out. If a person doesn't know your child's name they are unlikely to respond to a stranger.
- 13) Make sure you kids NEVER eat any of their treats prior to them being inspected by the parent.
- 14) Check all treats and throw away all opened candy or fruits. If your child receives money throw that away too in your wallet...lol!
- 15) Avoid having your child wear costumes that are dark and tape reflector tape somewhere on their costumes. This way oncoming cars will pick them up easier.
- 16) Make sure any costume your child wears is not baggy as your child may trip and fall.
- 17) If your child wears a mask make sure they can easily breath and see.
- 18) If you don't accompany your children when trick or treating make sure you know the kids they will be with and the route they are taking.
- 19) Call the police if you suspect treats have been tampered with or if you suspect something unusual.
- 20) With costumes, look for flame resistant labels. Try and stay away from cotton costumes as they are more flammable.
- 21) If you child's costume includes hats or scarves make sure they are tied tightly so they don't slip over the child's eyes.
- 22) Make sure that your child's accessories like swords are flexible or soft.
- 23) Never hide or cross the street between parked cars.
- 24) Always been cautious of strangers, cars and animals.
- 25) Have fun and Happy Halloween.

- Cross only at corners when trick or treating.
- Never cross between parked cars.
- Walk facing the oncoming traffic if there is no sidewalk.
- Always remove masks before crossing streets.
- Carry a flashlight.
- Be aware of cars that may be turning into or backing out of driveways.
- Never go inside a stranger's house.
- Parents need to know the route their children will be taking and make sure children are accompanied by an adult.
- Set time limits on when children should return home.
- Instruct children NOT to eat treats until they return home and parents have had a chance to inspect those treats.
- Never eat home made treats made by strangers. Only eat commercially wrapped products and if you have any suspicions, throw it out!
- Make sure costumes are made of brightly colored, flame retardant material.
- Put reflector strips on the costume, so that children can be seen.
- Avoid high-heeled shoes or long dangling pieces that a child may trip over.
- Drive cautiously on Halloween Eve, when excited kids could dart out in front of your car.
- Remove obstacles from lawns and steps to prevent children from tripping or being otherwise injured.
- Always have a flashlight with you and your children.
- Use glow sticks for dark streets.
- Stay on a sidewalk from house to house
- Use extreme caution when crossing the street, drivers may not see you.
- Stay away from homes that do not have any lights on, look for homes that are welcoming.
- Costumes should not trip your child or get caught on anything.
- Kids shouldn't run in their costumes from door to door, they may fall.
- Do not give small children candy they may choke on.

Haunted House Safety

Have you ever considered the legal aspects of haunting? This may consist of special event permits, liability insurance, temporary building permits, local sales tax forms, employee liability and work wage contracts, fire and safety inspection, and a temporary business license. Each town is different so check with local authorities so that you do not accidentally overlook anything. You may also consider finding a legal advisor to consult with. This could be an knowledgeable insurance agent or lawyer.

RULE OF THUMB Anyone can sue you for anything so be prepared. A small claims suit in civil court costs very little, but could produce big headaches (regardless of the claim).

When discussing safety, the subject of seizures and strobe lights always comes to mind. From my knowledge with haunted houses (and as an E.M.T.), seizure activity is brought on with EXCESSIVE usage of strobe lights. This would include a constant strobe flash, and/or directing the light source into the eyes of the audience. The strobe lights in our haunt are only directed on fixed objects like our electric chair and etc. In any case, it could always happen. Consider posting "strobe light warning" signs in an effort to protect yourself.

Another tip would be to ALWAYS have back-up lighting in your haunted house. If something were to go wrong, you could turn on these lights quickly. We have overhead lights with emergency switches, and use individual safety lights in each room. They consist of simple clamp-on lights. Dark is good, but use it wisely. Perhaps place small candle fixtures or black lights to led the way. In our darkest parts, we've added boarded windows. A regular (or fake) window is covered with pieces of painted scrap wood. Under the wood is a hidden light source that shines through the boards in the dark. Red, green, and even blue work great!

You should NEVER require anyone to bend over, jump, or crawl in a haunted house. They should always tour in their normal standing position. Sorry, but save the tunnels for the playground. There is too much risk for anyone having to crawl in an attraction, and there would be no way to regulate the safety issues on this either. On top of all of this, tunnels do not fit most haunted house criteria. In my opinion...too dangerous, not scary, and not worth it! If you decide to use ramps, you'll need to build them safe. Ramps add a special feel as you tour a haunted house. I have one ramp (incline) that levels off into a flat platform. You then exit down from the platform around a downward (declining) ramp. They are built strong and safe for even the heaviest person. Our white stone paint job looks great under black light and helps add dim lighting for extra safety.

The safety of the Haunt is paramount when designing your own haunted house, hayride or other event. We've separated safety considerations into four effects. This page is not to be considered all inclusive just merely suggestive.

The Nightmare Effect. We spend months building our props, refining our themes, practicing our delivery and sometimes we are caught up in the thrill so much that we forget our object is to entertain, not drive people insane. To this end, review your exhibits. Should there be an age limit? Are your exhibits too intense for let's say children under 10? Should there be warnings, if so where should they be posted, at the entrance, exhibit? Are there verbal warnings? Not everyone reads well. Is there a disclaimer? Lastly, do your actors know when to back down and remove their masks.

The OSHA Effect. Has your haunt been reviewed for fire, electrical and ventilation considerations? Are the paths between exhibits free from obstruction? Is there any loose wiring that could cause a potential trip hazard? Are dry ice and fog systems inaccessible to guests? Are groups limited to a specific number? Is any member of your haunt team trained in first-aid/CPR? Do they know **What To Do:** in an emergency? Are costumes designed to allow adequate ventilation? Do haunt actors get break times? (Try wearing a gorilla suit on a warm night for 4 hours)

The Blast Effect. Some effects are scarier than others. Some effects will make the bravest people jump and run. We call this the blast effect and is especially useful in a haunt to maximize the transition from one effect to the other. It has inherent dangers though. When the guests jump back there needs to be a clear field of effect, that is, no danger of running into objects that could hurt them and also a clear means of escape to avoid panic. Often the safest way to deal with this is a counter blast. This is normally a haunter or effect positioned in the blast zone to redirect the guests into a safe means of escape or containment. It also serves to heighten the effect.

The Sanity Effect. I have seen this used to profitable advantage in some major haunts. It is simply this, after the end of the haunt, give the guests time to collect their senses. Sometimes the exit to the haunt is strategically placed to the entrance of the haunt. This tends to promote the haunt by assuring people very subtly that they are back in the real world and that they can take solace that the other people in line will be truly frightened worse than they were. Sometimes, a gift shop or souvenir stand is placed towards the end of the haunt allowing guests to browse merchandise as they collect their thoughts, plus it helps defray haunt expenses.

Rules to Live by and POST

1. Rules exist for the safety of our guests. Guests breaking the rules will be asked to leave
2. Parents are responsible for the conduct of children. No one under the age of ____ will be allowed to enter unless accompanied by adult
3. Touch nothing and nothing will touch you!
4. The big scary monsters will not hurt you unless provoked.
5. Groups will be limited to ____
6. Strobe lights in use...Fog in use...Black light in use, these effects can cause disorienting effects on some people. People with known allergies or medical conditions averse to these effects should refrain from entering.
7. Follow all posted signs!

Other tips:

When planning a yard haunt there are some things that you want to keep in mind for safety reasons. You want to make your haunt scary, possibly bloody and gory but when it comes to your visitors, you don't want the blood to end up being real. Here are some ideas that might help you make it safer.

The number one item is to get extra homeowners insurance for the nights that you will be allowing people to view your haunt. Nothing can spoil the fun more than a law suit because someone tripped and fell down. Most insurance companies can help you with the problem of extra insurance for the time needed, even if it's for a night. The expense of a nights insurance will far out-weigh what it could end up costing you with out it!

When building your haunt, make sure that the walkways are far enough away from things so that people can't trip over them or hurt themselves. This also is good for you, this means that your visitors won't be able to ruin your props and sets. Some people just have to vandalize at this time of year and ruin it for others.

If you have a lot of Jack-O-Lanterns, you might want to try a battery powered light source or light sticks to light them instead of candles. This cuts down on the fire hazards, such as catching costumes or props on fire.

If you do use real candles, make sure there is no chance of anything blowing into the flames, no cloth, crepe paper streamers or anything that could start a fire.

If you are using fake blood, make sure that it won't be coming in contact with anything stainable like visitors, pets and children. Not only is fake blood sticky but it can stain like crazy!

If you have a particularly gruesome haunt set up, make sure you have warning signs up so that those with a weak stomach can be forewarned.

If your haunt is going to be publicized, make sure that you get some volunteers to help with crowd control and public safety. Off duty police and fireman are often willing to help out.

makeup fx

Makeup has enriched perhaps the most dull effects. It can create gruesome monsters or villains who we grow to hate or make beautiful those woman who we've grown to love. It not only stands as a way to enhance a character, but let's face, it shows one's expression and brings out the way they wish to be expressed, revealing the "real" person inside of them. No matter the effect, makeup can make you look beautiful or it can make you look ugly.

A powerful effect to add to any makeup, of course, is to alter the appearance of one's face. By doing so, one can accomplish some gruesome and even realistic effects. It is through the face that people know who your character is, and even what he or she may stand for. For example, acne is associated with a young teenager or someone who may suffer from an acne disease. Nose plugs can enhance a broken nose effect, or show that the nose has been broken before. Many of these ideas can be used to other parts of the body as well. Whatever the effect, the face is the most essential part of developing a character.

But rather enhancing a person, it can bring both fear and terror to an audience through the use of gore galore. Obviously not for the weak of heart. There's nothing more creepy than approaching somebody who appears to be "melting" away or so badly mutilated that they should be dead, if they aren't already. The most stunning and even gruesome effects ever have been the goriest, and my batch of gore is guaranteed to excite gorehounds everywhere!



In this chapter, you will learn:

- The basis to makeup application, including uses, types, and so much more
- Hair styles and how to treat hair
- Several body fluids and chemistry recipes, including the movie slime Ultra Slime®
- The different stages of bruising and how to make each kind
- How to make fake burns and related items
- Several blood recipes sure to satisfy any need
- Character makeup to transform a face into another face
- How to make many kinds of makeup
- How to make molds, its materials, and life cast the body
- Several skin textures and ways to alter the skin

- Intermediate techniques with makeup to alter the face
- Make teeth or alter teeth already in place
- Make fake wounds for any occasion

Makeup History

Makeup enhances an actor's visibility and makes facial features distinctive. Like a costume, it helps an actor reveal character by giving physical clues to personality, age, background, race, health, and environment. In ancient Greek and Asian theater, actors wore masks or used white lead makeup with strong accents of color. In the modern Western theater, basic makeup that consists of a foundation and color shadings is used to prevent the actor from appearing washed out beneath powerful stage lights. Costume designers label makeup straight, character, or fantasy, depending on the way it is used. Straight makeup highlights an actor's normal features and coloring for distinctness and visibility. Character or illustrative makeup transforms an actor's features, usually with false noses, wrinkles, eyelashes, eye pouches, teeth, or facial hair. Fantasy makeup alters the actor's appearance in a fantastic or unrealistic way. Actors appearing in the musical *Cats*, for example, require fantasy makeup and wigs to appear as the various felines. In Asian theater, bold makeup is often used. In China's Beijing Opera, for example, male roles require makeup and beards, while most female roles require white painted faces with deep red and pink shading around the eyes.

In motion-picture production, makeup designers play an important part in preparing actors to appear on camera. In science-fiction films, makeup is especially important, because many of the roles call for nonhuman characters.

Known as "The Man of a Thousand Faces," Chaney was a brilliant innovator in makeup techniques, although many of his most arcane makeup secrets died with him. He often played dual roles or characters who wore disguises. No discomfort seemed too great for him to endure to accomplish an effect (the heavy hump he created for his portrayal of the tortured Quasimodo in *The Hunchback* is legendary). Other notable performances include roles in *The Miracle Man* (1919), in which his character pretends to be crippled and poses as a faith healer; *Treasure Island* (1920; dual roles); *Outside the Law* (1921; dual roles); *Oliver Twist* (1922), as Fagin; *He Who Gets Slapped* (1924), as a scientist turned circus clown; *The Unholy Three* (1925), playing a crook who disguises himself as an old woman; and *London After Midnight* (1927; dual roles). Chaney was also a versatile and persuasive actor in more conventional roles, as he demonstrated in such films as *Tell It to the Marines* (1926) and *While the City Sleeps* (1928). When he died at the age of 47, a month after his impressive sound-film debut in a remake of *The Unholy Three* (1930), he had made more than 140 films most notably *The Hunchback of Notre Dame* (1923) and *The Phantom of the Opera* (1925).

Makeup Kit

Basic Essentials

- Corn Syrup (for blood)
- Food Coloring (for coloring food)
- Small Fine Sponges (for applying make-up)
- Liquid Latex (so you can tell your friends that you have some; they'll be impressed)
- Cream Make-Up (available in tubes)

- Black
- White
- Red
- Blue
- Yellow
- Eye/Lip Liner Pencils
 - Red
 - Blue
 - Black
- Toothpicks (to pick your teeth)
- Q-Tips (What's that in your ear?)
- Empty Film Containers w/lids (available for free any where that develops film.)
- Knox Gelatin (Jigglers all around.)
- A Shot Glass or Two (this is really too easy)
- Petroleum Jelly or Cold Cream (ewe girl stuff)

Stuff To Get

Corn Syrup

Cost About \$3 for a pint

What it is Average everyday Karo or other brand corn syrup. Get the clear or white kind. Before you buy some make sure you don't already have some (you don't need a lot).

Where to get it Grocery/drugstore

What to do with it Make fake blood

Food Coloring

Cost About \$3 for a set (red, yellow, blue, and green)

What it is This is the same stuff that you use to dye Easter eggs every year.

Where to get it Grocery/drugstore

What to do with it Make fake blood

Small Sponges

Cost Cheap enough not to worry about.

What it is Small sponges sometimes triangular in shape usually yellow or white.

Where to get it Beauty Supply Stores, drug stores, Discount stores (Pic n Save)

What to do with it Used to apply make-up and blend in make-up.

Liquid Latex

Cost About \$2 for a one oz. bottle (if you can get the kink with a brush in it attached to the inside of the lid)

What it is an organic rubber that applies wet and dries rubbery and almost clear.

Where to get it Drugstore or local Halloween shop.

What to do with it Facial adhesive, wrinkle effect, making of prosthetics, 101 household uses. Do not get this in your hair.

Cream Make-up

Cost About \$2 a tube (except right around Halloween when it's really cheap)

What it is Water based make-up goes on smooth and comes off with soap and water.

Where to get it During Halloween season these are at drugstores and Halloween stores (Get them early because they run out of red and blue very fast).

What to do with it You can Paint Your Face. The reason you only need red, yellow, blue, white and black is because with these you can mix to make any color you want (remember the color wheels in art class. Yellow+blue=green, blue+red=purple, red+yellow=orange, all three give you brown. Always add the dark color to the light one not the other way around).

Eye/Lip Liner Pencils

Cost \$1-\$2 each

What it is These are really cool make-up pencils that are just like the graphite ones only with make-up instead of the graphite.

Where to get it Anywhere that make-up is sold

What to do with it With these you can outline clown type make-up (black), make a light cut (red), or make a bruise (blue)

Toothpicks

Cost Almost free

What it is A little pointy piece of wood.

Where to get it Between the cushions of your couch (that's where I keep mine, shhh don't tell).

What to do with it Ideal for mixing make-up, blood and gelatin. Also good to poke out the eyes of gerbils (score one for the guys).

Q-Tips

Cost Pretty cheap but more expensive than tooth picks.

What it is A little stick with cotton one each side

Where to get it Your grandparent's bathroom. HINT Stay away from the yellow ones.

What to do with it Clean your ears and naval OR apply make-up with them.

Empty Film Canisters

Cost One of the best things in life (they're free)

What it is You know those little black plastic containers that film comes in. Don't forget the lids.

Where to get it Just about any place that develops film will be more than happy to give you all that you want(and then some).

What to do with it These are great universal containers. If you store liquid in them you should seal the lid with tape and keep it up right at all times.

Knox Gelatin (not JELLO it has sugar)

Cost About \$2 for one ounce

What it is Unflavored gelatin

Where to get it The JELLO section of your favorite market.

What to do with it Pour a little into your brother's mouth while he's sleeping OR make a cool Scar Effect.

Shot Glass or Two

Cost Pretty cheap

What it is A little glass that holds about one ounce of fluid.

Where to get it You can get one of these from your local drunk or you can find them cheap at thrift stores. The only other time that I see them is at tourist type places.

Petroleum Jelly or Cold Cream

Cost Less than \$5 depending on brand of cream and a couple bucks for jelly.

What it is Make-up remover and petroleum jelly (you probably only need the travel size).

Where to get it Where ever make-up is sold

What to do with it Well you'd find out about it sooner or later but I'm afraid you will have to take this stuff off, and one of these two items will help a lot.

This is a short list of cool stuff that you might want to get if you stick with the hobby or have more money to spend.

- Bald Cap
- Grease Make-Up
- Rigid Colodion
- Spirit Gum
- Spirit Gum Remover
- Colorset Powder
- Derma Wax
- Squibs
- Plaster (for making molds)
- Fake Hair
- Real Hair

You can get most items at a discount store pretty cheap. The best time to shop for make-up is the day after Halloween because the stores have to get rid of it or eat it and it's usually offered at 50% off or better. Some Halloween stores get damaged make-up, like with a messed up box, and can't sell it normally. If you ask for it you can get a nice discount and it's a good way to get talking to the owner and/or manager.

In addition to this stuff you will need something to put all of it in. You can use an old tackle or tool box, make something cool out of a detergent box or be unoriginal and buy a make-up case. You also might want a mirror in case you want to put is on while in a car or bus. You should also have your kit organized in some fashion, for example:

- Separate different makeups from each other grease, cream, liquid, pancake.
- Label each compartment.

Makeup Portfolio

A morgue (portfolio) is a collection of photographs. It is often used by the make-up artist when sketching or sculpting a character. Such as if you had to age an actor. You could look through the morgue for pictures of older people and and study the shaps of there wrinkles for ideas. It is easy to make your own morgue. Start

collecting magazines. Go through the magazines and tear out pictures of people. You want to look for pictures of

- both males & females
- different shaped eyes
- nose shapes
- eyebrow shapes
- mouth shapes
- ears
- face shapes
- wrinkles
- skin tones
- people of different nationalities
- different shaped hairlines
- pictures of different aged people from babies to elderly
- also look for skin textures
- blemishes

Look in womens magazines for special articles on plastic surgery (especially plastic surgery mishaps), skin problems or diseases such as moles, rashes. They will often have great pictures with the articles. Also photography magazines often have many pics of people of various ages.

Ask friends and family to save old magazines for you. You may even want to ask a local Doctor's office or beauty shop if they will let you have old magazines when there through with them. For gorey stuff, find pictures of real accidents and some hospitals may allow you to see their patients, with their permission of course!

Organize your items in a three-ring binder so you can easily add or take pictures as needed. You may want to organize your portfolio. One way is by age, then sub-categorize into groups such as all full face shots, mouths, ears, noses etc. You can also do it by age, color, body parts, equipment, wounds, supply, wig, or skin texture.

Makeup Room

Cover work area with newspaper [ex if work on a table, cover table, chair, and floor around chair and under table], and consider a sheet to cover clothing in case old clothes are not worn. The area should be comfortable for both you and your client.

Lighting is the most important in perfecting the makeup, except at Halloween when nobody really cares how well you look just use a lamp. Use lights similar to those found on the stage you're working on (if you're working outdoors, apply makeup outdoors). If all fails, try to keep the proper amount of illumination adequate. Install warm-tinted fluorescent tubes or arrange a color medium to use over lights. Have two spot lights attached to a huge mirror so the client can check their makeup. 75 watt, equidistant on both sides of mirror is best. The mirror should sit in front of both you and the client as is the case at a barber shop. Put shelves on the mirror so you have a place to put the makeup you are using.

Finally, place a small basket on either side of mirror to dispose tissues, etc. And always clean up after each makeup!

application

Makeup Uses, Kinds, and Basic Application

Kinds of Makeup

Street makeup is available everywhere and can sometimes cost less money, just buy it at any pharmacy or grocery store. When you buy street makeup it is assumed you will not be singing opera under thousands of watts of theatrical lighting. Street makeup is designed for light, personal, and everyday use. It is designed for comfort.

Theatrical makeup is heavily pigmented so that it doesn't washout under the bright lights of the stage. Theatrical makeup will holdup under physical stress such as dancing or singing with sweaty tenors. The style of theatrical makeup application will vary with the size of the stage and audience. "Intimate" theater is a small stage, close to a small audience. Makeup for intimate theater is much more normal looking compared to makeup for a large theater where facial expressions must be projected for a thousand feet.

Makeup for film and video is required to look "Normal" because a person's face will be magnified on the screen. In the industry, this is called "Straight" makeup. Makeup for these applications is very precise because it is assumed a shot can be made weeks apart from others that will match into the scene. The color must be consistent. Usually people get into trouble when they try to do special effects makeup. Personally, I have the tendency to improve makeup with each application. The result is a scar or wound that not only gets better with each shot, it also becomes more dramatic. When edited together the result is a disaster. Skillful lighting on the part of the DP (Director of Photography) has more to do with makeup success than does the brand or type of makeup.

Makeup for still photography follows the same logic as makeup for film and video, except for the fact that a flash is often used. Examine the photographer's test shots before finalizing the makeup. Makeup for black and white photography is supposed to be very specialized, I don't know anything about it, so don't ask.

Corrective makeup is for people who need to hide scares, birthmarks and other skin discoloration. If you are only trying to hide a few zits, use a "cover-up" type makeup on the spots rather than overdo it with foundation. If you have more serious problems to hide, explore the Derma Color line which we carry. It is a very robust makeup that can be made water resistant.

About Brand Names

There are big four companies, Ben Nye, Kryolan, Mehron and Bob Kelly. These are tried, true and proven brands. Each has its own advantages.

Ben Nye Relatively new, but a strong product and company. Very good selection, fair prices and very high quality. The company is operated by a team of perfectionists and it shows in the product, the catalog and the service we get from them. BN is rarely out of stock, they ship promptly and rarely make mistakes on orders. BN is a conservative company and will not offer any product that is not perfect. They don't offer any flexibility, so if you want a gallon of body paint, forget it, because it's not on the price list. Made in USA.

Kryolan German made makeup that has been serving the European market for years. Very large selection of specialty and hard to find items. Very high quality. More supportive with books, videos, but it is difficult to get printed information because the product line far exceeds the printed catalog. Very large color selection which often is greater than the stock at hand. Sometimes items are back ordered for months while a shipment from Germany arrives. Features many items that are just not available by US makers. Well run company by people who really know their stuff. Large sizes available. Made in USA, Germany and some other countries. Official catalog is \$5, but hard to get.

Mehron Well established company with the reputation of having good products at lower prices. Makeup is well made but might not be as sophisticated as other brands. Good selection and good catalog. Very popular especially among high school productions. Makes a popular student makeup kit. Company structure is sound, but delivery takes a few extra days because the warehouse is on the East coast. Large sizes available. Made in USA. Some literature available from them or from us with an order. Order directly from us.

Bob Kelly Cosmetics Well established company, high quality products. Limited line of products which don't seem to change much from year to year. Offers some things that can't be found anywhere else, such as the very useful dry cosmetic pigments and bulk blood, prosthetic adhesive and spirit gum. Very traditional formulas geared for the professional. Company structure is sound, but we sometimes have problems with their shipping department or order processing. Delays or mistakes are not uncommon as of the fall of 2000. Made in USA.

Makeup Formulas

In the olden days makeup was made from pigments and a heavy oil. It was called grease paint. Today the formulas have been refined and the new oil based makeups are called "Creme" makeup. Because creme makeups are oil based they must be powdered to remove excess oil and to set the makeup. Freshly set creme makeup can look fantastic, but it does have the tendency to look a little shiny after a while. Creme makeup is hot to wear. It is most often applied with latex sponge and brush. Some formulas will destroy foam latex appliances.

Pancake is makeup powder pressed into a little tin. It is often called waterbased makeup, but is more properly referred to as water-activated. You must wet it like water colors in order to use it. Professionals will often spritz their entire tray as they

begin their work. This allows some time for the makeup to become saturated. Streaks in pancake makeup are caused by faulty application. It is lighter than creme makeup and doesn't require setting power. Make it sweat-proof by using a Ben Nye product called LiquiSet (BN-LQ4). Applied with water sponge, latex sponge or brush.

RMGP, or Rubber Mask Grease Paint is a special formula of creme makeup for use with rubber prosthetics. Often the base oil is castor oil which is safe on foam latex. It works great on foam latex, but is heavy to wear on the skin. It does need to be powdered.

Liquid makeup is a water based makeup in liquid form. It is excellent for body art and coverage of large areas of the body. It can be applied thick or thin. It can be applied quickly with an air paint gun or airbrush. If you are completely changing the color of someone's skin, use liquid body paint. Make it water resistant with Ben Nye LiquiSet additive. Liquid makeup applied with an airbrush is a new trend.

So what should you use? Use what you like. Everyone has a different opinion. Some directors not only insist on a particular formula, but on a specific brand. Some artists are frozen in time, not knowing that their type of makeup has been replaced with a wonderful new formula. Others are frozen in experimental mode, having tried a few dozen with only a few hundred to go. Some stay loyal to a brand name, some to price. Some use pan cake alone and others stick to creme makeup. Some combine with great success.

How to use

Any makeup can be a base, but here's when is ideal to use them as such

Liquid makeup Used for body and large amounts.

Cake makeup (pancake) can be used for foundation. Use a sponge for large areas and a brush for small. Sponge should be damp but not wet. Just enough to allow makeup to come off easily. If paint thin and runny, there is too much water. If paint (after makeup is applied) is too heavy, too much water soaked in cake or sponge and rubbed too hard. Now on sponge, stroke sponge lightly until area is covered with thin film of color. Do not powder – cake requires no powdering.

Cream makeup Applied with fingers, brush, sponge rubber, synthetic or blended. Us thin film enough to color skin. Then dust lightly w/ neutral powder – go over whole makeup lightly with a damp sponge. Powder only if bright looking.

Greasepaint/RMGP Make sure skin is free of grease before applying – wash face to make sure it is cleaned. To apply, use fingers. Put small dots on area. Blend in w/ fingertips dipped in cold water. Blend in hairline but not in hair. Go heavy if only to cover blemishes. Rub clean finger across face as a test. If leaves a mark or noticeable amount of paint comes off = too much paint. Skin will feel moist and soft. For RMGP, do the same except to latex and not the skin.

Use fingertips to spread makeup onto large areas but a small paint brush to paint designs on the face.

To sharpen eyeliner pencils, use razor blades but be cautious not to cut yourself. You should stick a piece of brown tape to the side you wish to hold and to cover the blade some so you can't get cut as easily but can still sharpen the pencil. Push the eyebrow pencil through the wood with your thumb.

Remember: The more corn syrup the thicker your concoction; the more water the thinner.

Makeup Preparation

Before you begin applying your makeup, you should take the following into consideration for the comfort of your client and success of your intended work.

No matter where you are doing the makeup, i.e. bathroom, makeup room, etc., please read the Makeup Room section at the beginning of this chapter for further information.

1. Perform an allergy test just a few days before fully covering the body part with the makeup you plan to use - if rash occurs, discontinue use. This will give you time to select another brand or use different ingredients.
2. The client should wear old clothes; wear shirt that buttons or zips up front.
3. Put a towel around the client's neck to collect spilled makeup.
4. Tie hair back with scarf, bobby pin, stocking or hair band.
5. Begin with a clean face, then splashing the face with cold water to close the skin pores. The face should then be dried thoroughly.
6. Put a thin layer of vaseline on the face for easier removal of makeup.
7. Be sure to first block-out the eyebrows so you may apply makeup over them.
8. You are now ready to apply makeup following the necessary steps as listed in the Makeup Application section.

Helpful Tips to Avoid Problems:

- Ask before using materials that are not yours.
- Never apply makeup unless you have the removers available. Keep all removers, removing techniques, warm water, and soap handy.
- Make a design of a face or creature you want to make before beginning. Let one color dry slightly before using another color if you want them to blend, or let dry completely if you don't. Stir colored batches before using. Paint on one color at a time as desired.
- To speed up the drying process, use a hair dryer on air setting. Otherwise you will create a hazard if you use the hair dryer on latex, or other flammable objects.
- Avoid heavy layers of makeup.
- Keep all materials away from flammable objects, including major sources of light, and from fire.
- When cooking in a frying pan, let the frying pan sit for a few minutes and grease the pan as well with food grease.

- When working with teeth, remember to dry each tooth thoroughly before applying anything to the teeth.
- ALWAYS before putting anything on the skin like papier mache, plaster, for any kind of casting, put petroleum jelly or Vaseline on before putting this stuff on to prevent trips to the hospital.

Makeup Removal

The following will explain how to remove makeup from the skin and hair, and even some fabrics.

NOTE If your face becomes dry after removal, use cold cream or skin lotion to smooth it.

- To remove the majority of the makeup immediately, wet a washcloth and apply soap, and rub gently against the skin. Most makeup can be removed by taking a shower and washing with soap and warm water. Some makeup may stain the body (skin, hair, teeth, nails) for a day or so, while it will stain some fabrics permanently. You should continue to shower until all of the coloring is gone, and when makeup gets on a fabric, soak it in some warm water for awhile, then put it in the washer. Don't wash dyed or colored clothing with other clothes. Baby or mineral oil should aid in the makeup removal process.
- Johnson's Baby Shampoo can help to remove glues and makeup, as well as makeup from hair.
- Brush your teeth to help remove the makeup on your teeth.
- To remove latex, tissue, dough, etc. from the skin, first wet the face, then peel or rub off the item as much as possible. Then with a sponge, scrub off the remaining residue.
- Cream, pancake, powder, greasepaint makeup can be removed with cold cream or skin lotion. Wipe with a tissue until all makeup is off, then wash with soap and water.
- Gelatin should be peeled off and then washed with warm water and soap. This should be done over a trash can or a sink with NO garbage disposal. Gelatin comes out crumbly, and scab-like, some will flake off while you work. You can use commercial products to remove gelatin when needed: Detachol, Ultrasol, or Isopropyl Myristate when water and soap are not powerful enough to get the job done.
- For beans and oatmeal, allow all that will to fall into a trashcan, then wash remains and egg yolk, if applied, with warm water and soap.
- To remove fake fingernails, use fingernail-polish on a cotton ball around nail until falls off.
- Cheese wax, wax paper, can be peeled from the teeth. Clean the teeth by brushing them.
- Regular Karo blood washes off skin and clothes but when diluted with water it stains some.
- Rubbing alcohol will remove spirit gum and nail polish, even from skin. Wash the area with warm soap and water once removed. Avoid using in the mouth. Saliva should take care of what the rubbing alcohol would have.
- To remove any hairstyle, with the comb, work the knots out of your hair by holding a clump of hair near the scalp in one hand and brush the hair with the

other hand to prevent hurting and pulling out any hair. You can then shampoo your hair to remove any knots left over.

- Peel off fake hair or wool.

For any other item not listed, use common sense. Usually it will come off on its own and warm water and soap works for just about anything on the skin.

Reusable Items:

This section explains what materials are reusable and how to properly store that item.

Most food-related mixtures can be reused by storing in a bag or container and placing in fridge.

Most non-food item, such as nose plugs, fingernails, etc. that were not damaged in order to make an effect, are reusable and should be stored in a container in a cool place such as box.

Proper Disposal of Used Portions:

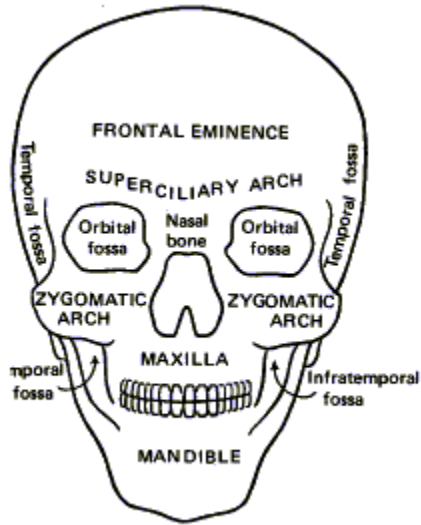
This section explains how to properly dispose of most materials.

- Do not dispose of non-food items, chemicals, and powders in the kitchen sink. Instead, place the unused contents into a plastic zip bag, seal it, and throw away.
- Dispose of food-related liquids into a kitchen sink with the water running as you pour.
- Discard any unused residue into a waste basket, not the kitchen sink as it will clog the sink.
- Discard glitter, paper waste, hair, bristles, or any other non-gas containing solid into proper receptacle, generally a waste basket.

Some items you remove from skin may leave rashes, etc. If the rash does not go away, consult medical attention immediately.

Unless noted otherwise, always assume a recipe will stain skin, fabrics, hair, teeth, nails, or any other surface at least temporarily, and will probably leave a tint which, depending on where the makeup was placed, could last over a long-period of time.

Know the Face



You should become familiar with your face, meaning that you should focus at the more vivid features of it rather than the obvious, such as it has eyes and a nose. Sit down with a mirror and make faces raise eyebrows, lower eyebrows, close one eye then the other, smile with mouth open then closed, open eyes as wide as possible, frown, wiggle and squint your nose (separately and even simultaneously). Watch the contours and wrinkles on your face as you do this. When you are in a lighting environment (a stage, or behind a camcorder) you want to exaggerate these features for a specific expression you're presenting (see below paragraph for further explanation). Ex If you're to look creepy, you may wish to make your eyes darker and lips longer. Other ways to observe your face is by eating something sour, sweet, bitter, or smelling a foul or pleasant odor and watch yourself in the mirror. You can even alter your hairstyle which you will do later in the book. Imagine yourself with a lot of weight on your back. How you look like when you walk? Talk? Experiment with sounds - if you're a witch or the like, make a hideous laugh. If you are a grim reaper, make a loud but depp laugh that will put goosebumps on those around you. It is a good idea to draw what you observe and compile everything inside a portfolio.

A good way to help you with shadows is to experiment with them yourself! Just don't become afraid of your own shadow, however! Shadows can help create a mood and even an atmosphere. Turn a flashlight on, turn the lights off (be in a dark room) and look at a mirror. Now make the same faces you did earlier. The light should be over your head so it shines on your face. Observe how turning the light slowly or swaying it will cause the shadows to increase or decrease. You may wish to try the flashlight under your chin and observe what you see and again, make faces and just experiment. Try to copy expressions your friends



make, or that you've seen on tv or in a book or magazine.

Make the Face

I am approaching the application of a "basic" face differently than writing several recipes. I have compiled all the basics steps a face needs to be "made-up" to properly fit with any lighting for just about any project.

Step 1: Prosthesis

Start with any of the prosthetic devices you want to add, scars, warts, nose etc. Where the device will go, apply spirit gum to both the face and the device. Allow the spirit gum to get tacky before applying the device. If using latex, apply a base coat of latex and gradually build the area. For scars, apply a thin layer of latex then cover with a single piece of tissue, repeat the process until the scar is formed. For Zombie skin, mix oatmeal with corn syrup and apply gingerly to the face. Another effect with latex is to cover an area then gently pull back part of the latex, this gives the impression of dead, rotting skin. It takes some practice so try fiddling with it until you're satisfied. Remember, sometimes mistakes can turn out to be the best effect.

Step 2: Base/Foundation

When you're satisfied with the build-up or prosthetics, apply a foundation makeup. The color will depend on the required outcome, white for vampires, gray for corpses, red for devils, green for witches and goblins, blue for a frozen look. The foundation should be applied lightly rubbing on face then patting to blend the makeup. With the foundation applied it's time to highlight and shadow. A makeup brush will assist in even coating.

Foundation (or base) is normally one color of makeup applied over the skin to create the flesh-color of a character. For example, Caucasians appear to be beige-colored, and African Americans appear to be brown-colored. Members of the same ethnic group may look different in color only due to different shades and tones of their reflection. Cream makeup or greasepaint are commonly used when apply foundation. Foundation is applied with a sponge, size dependent upon the artist's choice, and may be applied in a continuous, circular motion, by rubbing the sponge against the body or face. Depending on the character you're creating, and how realistic he or she (or it) may look, depends as to whether you apply the foundation heavily (generally for non-realistic characters) or lightly (generally for realistic characters). A devil may have a heavy red foundation; a skeleton a heavy white foundation (unrealistic). Human flesh colors, such as a Caucasian, generally will have a light-beige foundation (realistic). A heavy foundation on a human makes the human appear to be too "fake"; that is, too much beige can make one look like a doll, or too much of any color will make one look like a "fantasy" or "science-fiction" character. Of course, applying heavy makeup on a human is okay only for such characters. Note that heavy and light have nothing to do with tones and shades; only the layering of the makeup. Tones and shades are mentioned in the Color Tutorial.

Step 3: Texturing

Makeup can be applied to form different textures. A makeup brush when brushed gives a smooth appearance, but using the brush in a dappling motion can make different effects. Front load the brush with a light color, the back with a darker shade and dapple the brush stroke to give an uneven, weathered look. Texture can be created using a sponge or coarse texturing sponge.

One example of texturing is stippling. Stippling creates an unshaven effect and can be used to create other effects. Use red rubber sponge or better special flat plastic stippling sponge, can be cut into blocks and is normally black. Cellulose household sponge works. Cut it into small pieces, dampen with water, squeeze dry. Find a glass plate to mix paint stipple. Spread small amount of stipple color (cream or grease) on glass, press sponge lightly into makeup, not too much then press sponge against face until covered all exposed area. Excellent for old age. Do not smear. Set with translucent powder by patting a powder puff over makeup. Small smears can be fixed by stippling with a small brush.

Step 4: Shadows

Shadowing is a basic technique which emphasizes [makes more visible] where natural shadows would appear normally under various lighting conditions. Shadows are applied with the same technique, tools, and rules as are foundations. To shadow, take a dark color (black, etc.) with your finger and put under areas that normally receive a shadow, for example, under your cheek bones and at the temples, below the eyes, and above the chin. To shadow these areas, pucker your lips while sucking in. The sunken areas of your face needs to be given the shadow makeup. Paint a line at the cheekbone on the cheek and smear downwards, at the angle facing the light that will supposedly cast the shadow, (stand in a room with lights on, and stand to one side to know what I'm saying). This should go no further than 1 and a half inches from the mouth on both sides to the edge of your face near the middle of the ear. To emphasize the chin, apply black in the darker part between the lower lip and above the chin. To create a thin nose, apply shadow down the sides of the nose. You may wish to apply highlights (see below) if you wish to the bridge of the nose. Use these examples to help you determine where shadows appear and how to apply them to the various parts of the face, and even body. Zombies have areas around the eyes shadowed to give that sunken look, while vampire and goblins tend more towards the cheeks.

Step 5: Highlights

Highlighting is a basic technique which exaggerates [to "bring out" where highlights normally appear]. Highlights are applied with the same technique, tools, and rules as are foundations. To highlight, paint the areas around the shadow a lighter color. For example, a thin man would have a shade of white highlight. Remember highlights exaggerate, shadows emphasize.

Step 6: Body Painting

Want a whole new look for that Halloween Party. Body painting can provide a costume by itself. The best example of this is "Mystique" in the X-men Movie. The body becomes the canvass using brushed or airbrushed techniques. Modesty can create some drawbacks as the costume is often skimpy or non-existent and melded with the body through airbrushing. Time is a consideration as makeup like this takes hours but the total effect is sure to amaze onlookers.

Step 7: Sweat/Tears

Sweat and tears tend to play important roles in presenting a character. Sweat gives the illusion that a character is too hot or has just completed some challenging physical task. Tears, however, represent and even emphasize a character's emotions, whether the character is happy, sad, or the like. The formula for creating sweat and tears is the same for each, that is mix 2 1/2 parts of glycerin per 1 1/2 parts of water, all poured into a spray bottle for "instant" perspiration effect. For a more greasy, sweat effect, mix with dirt or a brown-colored greasepaint makeup and spread over the skin with a sponge. To make tears, smear the formula under the eyes for "smeared tears" and use a dropper to drop a drop of the formula at the corner of the eyes. If you are feeling discomfort from the glycerin, shower (or wash off the glycerin), and only use water the next time. Glycerin by itself will only create a metallic shine effect, and people may not look as people, but shrines.

Safety Note: Glycerin is a medicine and therefore should not be ingested unless for medical reasons. Though glycerin should not kill a human, it can disrupt one's life for a length of time (it's to relieve the bowels). Glycerin is also a oil-based substance, and should not be used near an open flame or flammable object.

Step 8: Powder/Set makeup

The final step in any makeup design is to set the makeup. For any who has tried to wear makeup while acting in a haunted house or going to a party can tell you, unset makeup while run with sweat ruining the makeup in a matter of minutes. The key is to set the makeup. Use baby powder, translucent powder, or flour to powder (not rub) the made-up area to "set" it. Apply powder with a powder puff, being sure to rub the powder into the puff before applying. Baby powder is also especially useful for creating the look of age in zombies. A good powdering of the hair and clothing provides instant aging.

Corrective Makeup

This is the kind of makeup used to make someone suitable for lighting and camera, to make appear one has no acne, for example.

Make-up for Eyes

Eyes can be lengthened by extending the shadow beyond the outer corners of the eyes (good for very round eyes).

To make eyes seem further apart, apply shadow lightly up from the outer edges of the eyes, and a highlighting cosmetic at the inner corners (good for close set eyes).

Make eyes look larger by extending the shadow or eye color slightly above, beyond, and below the eyes (good for small eyes or people with nearsight glasses).

To make eyes look closer, use shadow on the upper inner side of the eyelid (good for far set eyes).

To remedy the looks of deep sunken eyes, use very little shadow on the lids nearest the temples, and leave the part next to the nose and inner corners of the eyes untouched.

Dark circles under eyes can be fixed by applying a lighter foundation cream, and blending it into the dark area.

Tip Try applying toothache medication (like Orajel or Anbusol) before plucking eyebrows and what-a-ya know... no pain!

Makeup for Lips

To make one lip thicker or even with the other, use a lip liner to expand the curve of the lip and balance it with the size of the opposite lip (used for thin lower or thin upper lips).

To make a mouth appear larger, build out the sides of the upper and lower lips, and extend the corners of the mouth (good for small mouths).

Lips can be made to appear smaller by keeping the lip color inside the lipline. A lighter color can be applied to the lips, and then a deeper color brushed on the center of both lips (good for full lips).

Make-up for the Nose

To make a nose appear shorter, blend a darker color under nose and up over tip.

To create the appearance of a longer nose, highlight down over and under the tip.

Widen a nose by using a broad highlight down the center of the nose and blending. Use the reverse of the techniques used for widening to make a nose look narrower.

Make-up for the Forehead

To lower the forehead use a color about three shades darker than the rest of the face. Apply along hair line and blend downward.

To make the forehead appear higher follow the same steps above but use a shade of make-up three shades lighter than before.

Narrow a forehead by shading the temples and blending onto the front plane of the forehead.

Create the appearance of a wider forehead by adding highlights from temples to hairline and blending.

Make-up for the Jaw Line and Chin

Round off a square jaw by shadowing the part that needs rounding. Carry the shadow both under and over the jawbone.

To make a person more youthful, add highlight all along the jawbone softening the lower edge and blending the top.

Make a prominent chin less noticable by darkening the whole chin with shadow.

Make a chin appear shorter by shadowing the lower part of chin.

Build the Face

Basis for any major creature creation. To build up the facial region (any part, including the nose, eyebrow, chin, etc.) apply cotton to damp, colorless mixture of the cream makeup recipe to the facial region to be built up. Separate tissues into single layers; tear them lengthwise into 2-inch wide strips. Place the strip of tissue over area, patting firmly with fingertips. Brush on more of the cream makeup to cover any dry spots on tissue. Continue painting rest of face, one area at a time, and covering it with tissue. Don't paint eyelids or around eyes. Let dry about 15 minutes; time depends on temperature and humidity.

Hair

Styling Tips

Keep the Hair Still and Perfect

Use muse, gel, or hair spray. Immediately comb the hair to the desired shape, wait a few minutes before engaging in any fast-paced activity, and you should be set and ready to go and your hair should remain perfect no matter what. Try to get waterproof products when around water.

Calming Bang Cowlicks

One of the most effective techniques for dealing with cowlicks at the bang area is to try drying the bangs forward with a vent or round brush so that the cowlick will be weighted down. Another technique is to have a hairstyle that incorporates the cowlick into the style thereby creating lift at the cowlick. Use styling tools to support either styling technique.

Curling Iron Styling

If you want a longer hold when you style with a curling iron try spraying hairspray BEFORE curling hair.

Styling With Hot Rollers

When using hot rollers spray dry hair first with a "working" hairspray. Take your first section and comb it smooth, spray with hairspray and then twist the section before wrapping on the roller. This will give a spiral look to your curls. After rollers have cooled take out rollers and spray with a "working" hairspray. Finally turn head upside down and run your fingers through your hair.

Hair Splits At Crown Area

This problem can be treated by utilizing the correct styling tools and drying the problem area in the opposite direction to redirect the hair and give it more lift. Don't dry the hair flat to your head as it magnifies the split in the crown area. Instead use a vent brush to lift the hair at the scalp. If the hair is sticking up in the crown area and you have a short cut, try growing the hair longer. You should find that the weight of the hair will weigh down the crown cowlick.

Using a Blowdryer and Brush To Turn One Length Hair Under

After drying hair 70% dry use a round brush or rounded vent brush begin drying hair under. Use a working spray and spray on the ends of your hair while the brush is in a turned under position in your hair. Aim the blow dryer at the hair that is in the brush for 15 seconds then let the hair cool for 5-10 seconds and then remove brush. You may have to turn the dryer off and put it on the counter until you get used to applying the technique. The key factor is spraying the hair, then using a blowdryer set to "hot" to act like a curling iron then allowing the hair to cool before removing the brush. Repeat until all the hair is dried under. If you have a lot of hair try pinning the top layer up and working first on the underneath layer.

There are a few words that best describe the styles for Winter'97-'98 Disco, Sleek, Poetic & Bedroom Disco. Updated versions of the look of the 70's looks more undone than the originals. You can scrunch your hair while blow-drying to add texture using a round brush and oversize curlers. The tools For a wet look use gel. For a dry tousled texture use a thickener before drying. Sleek Every strand may be perfectly in place, but what makes this season's smooth styles so modern is stiffness. Blow-dry your hair away from your face. The tools for maximum smoothness apply a light finishing product to wet hair. Poetic It doesn't get any prettier than this. Soft, tousled, tendriled styles that bring to mind lovesick heroines. How to is all about teasing the classic way from the root, for super volume and texture. The tools Use thickening lotion or volumizer on wet hair. Scrunch as you blow dry, then tease. Bedroom "I just woke up" is the sexy message in these styles. How to achieve that sexy look, tease your hair along the shaft (not at the root). You can apply this technique to either your entire head or a random section for a more laid back look. The tools Apply a root lifting lotion to hair before you style it.

The number one complaint of clients is they can not get their hair to style the same way as when they left the salon. Hair designers use foams, gels, spray gels, liquid gels, etc. for a reason. Each product is used as a tool the same way they use scissors, rollers, irons, or a blow dryer. To Create Volume...On clean towel dried hair Apply a product designed to create volume. Apply it at the roots of your hair and

comb through to the ends(you want more product at toward the scalp than at the ends• this makes the hair "lift") When blow drying, use the high heat setting when the hair is damp. When the hair is almost dry, use your brush to hold your hair in place and use the cool setting to "set" the hair. After the hair is completely dry and your style is set, use a stronger holding hair spray to keep the hair in place.

If you use curling irons... On clean towel dried hair Apply a product designed to create volume . Apply it at the roots of your hair and comb through to the ends(you want more product at toward the scalp than at the ends• this makes the hair "lift") Let hair cool before brushing out. After the hair is completely dry and your style is set, use a stronger holding hair spray to keep the hair in place. If you use rollers (cold or hot)... On clean towel dried hair Apply a product designed to create volume . Apply it at the roots of your hair and comb through to the ends(you want more product at toward the scalp than at the ends• this makes the hair "lift") Roll your hair. Mist lightly with a light to medium hair spray (do not use a strong one) When hair is dry, brush out, and finish with a stronger finishing spray.

Bald and Hairless

To shave your head or hairy regions, first use scissors and get what you can. Then use an electric razor and finish it. Razors may be used, but may cut easier. Razors will need to be used in small places.

Cut Your Own Hair

Needed:

- Two standing mirrors facing each other
- A hand mirror
- Scissors
- Electric clippers (if at all possible)
- Ruler if handy

The Technique

Before you begin the first time you attempt this, you may also want to have a barber or stylist handy or a stocking cap, to deal with the results if they are too embarrassing.

Please pay close attention. There are two techniques depending how long you want your hair in the back.

If you plan to grow your hair long in back

To leave your hair long in the back you by and large simply leave the back alone. With this understood we need to start by judging the length of the hair already on the head. Stretch some hair out to the side away from the side of the head above the ear. Measure with your finger next to it (knuckle to knuckle is about an inch) or a ruler to determine the average length of the hair on the sides. Now when deciding the length to cut off, remember, if you leave only a half inch to an inch on your head you will have very short hair as most people's taste would judge it. You also want to leave room for extensive additional trimming. I would leave at least an inch. Size up

the length on top of the scalp in like manner. Leave at least as much there is on the sides if not a little more. It will be easier to cover up small mistakes on the sides by combing flat or using gel or both. The top will tell the most about the quality of your haircut. Even though it is free, you don't want it to look like it should be free if you can avoid it. Leave one to two inches on top.

If you plan to leave your hair short in the back

For short hair in back simply cut the back the same as the sides. The exception is that you will need to clip along the neckline for an even line across the back of the neck.

Now begin to cut the hair.

To cut the hair, draw strands of your hair out straight by squeezing them between your fingers. You want to cut off the amount that would leave the length you have decided to leave. So if you have 3 inches of hair and want to leave an inch to work with, hold out about one and a half inches of hair knowing that another half inch is being held between the fingers. This makes up the two inches you will snip. Now hold the hair out and cut along all the hair you are drawing out straight on the inside of your hand, the palm side, closest to the head. Do this repeatedly till all the hair on that side or area is about the same length. Repeat the process on the other side and top.

Stop and assess.

Stop and look your whole head over. You should be able to see all sides of your head, top, left, right and back, by using the two mirrors facing each other and the handheld mirror. Determine **What You Need:** to trim to even things up all around.

Time to trim.

Trimming for the sides can be done with an electric razor to a degree. If you are careful you can even up nicely here. That the two sides be the same lengths isn't as important as that each looks good in its own right. The top should be trimmed with scissors. Hold the handheld mirror behind your head to see areas that need trimmed. Grab the lock or locks of hair that must go with the other hand at the place the cut should occur. Now hold that lock of hair while you grab the scissors and cut on the side of your fingers nearer the head. Check with the mirror again.

Continue the process determining what others really will and won't notice and remembering not to cut so short the scalp shows on any part of the head.

Bowl Cut

Needed:

- Bobby pins
- Hair shaver
- Razor

Steps:

1. Beginning to cut the bob, you will always have to pin up the upper hair and cut the lower layers first. Here you can create a weight line where you cut the upper layers one for one straight above, or you can trim all hair beyond some level very

short or shave it off to reduce the thickness of the resulting style.

2. To create the "rolling-under" of the top layers, they will have to be a little longer than the layers below them.

3. The buzzing of the nape is very erotic for many women and men. Try it out ! You do not have to dare much, as the other layers of hair can be kept longer, so it does only show to the ones who know the secret.

The "Bowl-Cut" is easy to create with a razor. The most difficult part is to keep the "bowl"-line even.

Notes:

- This is excellent for a fighter, boxer, or wrestler.

Princess Hair

Needed:

- Bobby pins
- Hair wax control

Steps:

1. Split your hair down the middle front to nape.
2. Put in two top ponytails.
3. Split each pony onto three sections.
4. Using a hair wax for control make two knots in each section and elastic the ends.
5. Loop up the sections and bobby pin the knots to the head.
6. Let the ends waterfall over .
7. Shape them as desired.

Notes:

- This should only be done with straight hair.
- Long hair makes for a lot of texture and movement. With shorter hair make one knot instead of two.
- A hot curling iron rolled with tension can also add curls to the ends if desired. For control use a wax or pomade on each section.
- Do not pull the hair or pull out hair, and this will make knots in your hair.
- For this look add beautiful clamp butterflies or any other ornaments. Consider silk flowers, Velcro, jewels, or decorative combs. Be creative!

Rat Hair

Needed:

- Kitchen sink
- Comb

Steps:

1. Lift a clump of hair straight up and out away from the head.
2. With the comb, begin at the end of the hair near your hand holding the hair, and

comb down to the scalp. Do this until a clump of hair sticks out from your head.
3. Repeat steps 1 through 2 until you are finished with the whole head.

Notes:

- Do not pull the hair or pull out hair, and this will make knots in your hair.
- This is a good idea to use for witches.

body fluids

Alien ProtoSlime

Needed:

- 1/3 PVA solution n.o.1
- 1 Teaspoon Borax
- 2/3 Test tube filled with water
- Few Drops of food coloring
- 1 Test tube
- 1 Cup

Steps:

1. Fill cup with 1/3 PVA. Put in food coloring.
2. Put borax with 2/3 water in test tube. Shake it.

Notes:

- Slime can also be used for brain ooze from aliens!
- Store it in the bag.

Alien Saliva/Slime

Needed:

- 1 egg

Steps:

1. Break open an egg and separate the yolk from the egg white (clear substance). The clear substance is the substance that can be used.
2. Apply alien saliva to an item an alien ate, or even alien eggs.

Notes:

- You can also use Chemistry Slime
- This can be used for fake snot.
- Store it in the bag.

Chemistry Slime

Needed:

- 1 Cup borax
- 1 Cup polyvinyl alcohol
- 2-3 drops of food coloring (any color)
- A sandwich bag with zip-lock technology
- Spoon to stir

Steps:

1. Mix both chemicals in a bowl and stir for about five minutes.

Notes:

- Chemistry Slime can be used over and over. Store it in a cardboard box or plastic container away from heat and sunlight as dried latex can melt and reshape.
- Slime can also be used for brain ooze from aliens!

Goop

Needed:

- 2 parts cornstarch
- 1 part water

Steps:

1. Mix 2 parts cornstarch with 1 part water to a sticky but loose consistency. Notice that the mixture is hard on the bottom, but as lifted, it becomes a liquid again!

Notes:

Can be used for boogers.

Gopher Guts

Needed:

- 1 Inch starch
- 2.5 cm Borax
- Non-toxic school glue
- Green food coloring
- Cup

Steps:

1. Mix everything but the starch into a cup.
2. Drizzle this into starch for a stringy effect (put each strand atop of one another).

Notes:

- Put in your hands and gross out people.
- Store it in the bag and refrigerate it.

Gunk

Needed:

- 1 part cornstarch

- 1 part water
- Tempera or foodcolor

Steps:

1. Mix cornstarch and water.
2. If desired, mix in food color or tempera paint.

Notes:

- Dilute greatly with water if product is to be washed down the drain or flushed.
- Store it in the bag and refrigerate it.

Loogie

Needed:

- 1/2 Cup water
- Few drops of food coloring
- 1 Cup corn starch

Steps:

1. Mix everything and stir all. It may take some time to mix.

Notes:

- If the mixture is too runny, add more starch. If it is too thin, add more water.
- Pours like a liquid but turns to solid.
- Put in hands and gross out people.
- Store it in the bag and refrigerate it.

Phlegm

Needed:

- 1/2 cup (120 ml) corn starch
- 1/4 (60 ml) cup light corn cyrup
- Water
- Eyedropper
- A small (less than 16 fl. oz) container

Steps:

1. Place the starch and syrup into the container, along with a few drops of water.
2. Stir the mixture. If it is too wet, add more starch. If too dry, add more syrup. You want the consistency to be sticky, just like real phlegm.

Notes:

- Phlegm can be used over and over. Store it in a cardboard box or plastic container away from heat and sunlight.
- Can be used for snot.

Pus

Needed:

- Glycerin
- Eyedropper
- Scabby Skin or Scar recipes

Steps:

1. Simply apply the glycerin, by drops, onto a torn scab or scar until the glycerin appears to be oozing from the wound.

Putty/Gak/Flubber

Needed:

- 1 Teaspoon (5 ml) Borax powder
- 1 Cup (240 ml) Water (distilled best)
- 4 Ounces (120 ml) glue
- A few drops of food coloring (any color; optional)
- Bowl - 2 quart (2l)
- Big jar or measuring cup
- Measuring Cup
- Teaspoon (or metric)

Steps:

1. Pour the glue into the jar.
2. Fill the empty glue bottle with water and stir it into the glue.
3. If desired, add a few drops of food coloring. Otherwise, the putty will be an opaque white.
4. In the bowl (not the glue mixture), mix the water into the bowl and add borax powder.
5. Slowly stir the glue mixture into the bowl.
6. Place the putty that forms into your hands and knead until it feels dry. (Don't worry about the excess water remaining in the bowl.)

Notes:

- The more the slime is played with, the firmer and less sticky it will become.
- If it gets on fabrics, try soaking the dried putty with water.
- This can be used for fake snot.
- Store it in the bag.
- To some people this is a slime recipe. Can anyone please tell me how you can call this slime?

Severed Body Pus

Needed:

- 1 egg

Steps:

1. Break open an egg and separate the yolk from the egg white (clear substance). The clear substance is the substance that can be used.
2. Apply to an arm stump, neck stump, or another location near severed body parts.

Notes:

- Chemistry Slime can also be used.
- This can be used for fake snot.
- Store it in the bag.

Snot

Needed:

- Food coloring (yellow, white, or green)
- Corn syrup
- Water
- Small glass
- Eyedropper

Steps:

1. Combine food coloring with corn syrup (add water for even runnier consistencies). Do not expect professional results.
2. Place this at the base of the nose for a runny nose with an eyedropper and let run down.

Sperm

Needed:

- White hand lotion or cold cream

Steps:

1. Apply to the object for which you wish sperm to be used. Sperm stains yellow, so add a dark yellow makeup to the object to which you want sperm stains attached.

Ultra Slime (Movie Slime)

Needed:

- 1 Teaspoon (4.4-5 ml) Metamucil® (health food stores)
- 1 1/4 Cups (.30 l)
- Food coloring
- Measuring cups and spoons
- Jar with lid
- Resealable bag
- Large glass microwave-safe container

Steps:

1. Combine water and Metamucial® in a jar and shake well for a few minutes.
2. Pour into the microwave container and add a few drops of food coloring.

3. Put in the microwave.
4. Set microwave on High for 3 minutes. Stop the microwave when the liquid oozes out of the container but do not remove it!
5. Wait 3 minutes, then heat for 5 more minutes. Wait one hour to let cool.

Notes:

- This can be used for alien saliva, snot, or even just to slime your friends with.
- Can be used over and over.
- Store in a resealable bag and place into the refrigerator.

Urine

Needed:

- Apple juice

Steps:

1. Apply urine to any surface. To make the urine lighter, add water. To make it clear, use water. To make it diseased, add orange food coloring until a dark orange color appears after stirring. For bloody urine, add red food coloring.

Vomit

Needed:

- 1 Packet unflavored gelatin
- 1/4 Cup apple sauce
- 1-2 Pinches of powdered cocoa
- Oatmeal
- Raisin cereal
- Stove/frying pan
- Plate
- Spatula
- Spoon

Steps:

1. Place the apple sauce into the frying pan and heat.
2. As you heat the apple sauce, add the gelatin, then stir.
3. Then add the cocoa and stir thoroughly.
4. Now turn off the heat, and sprinkle some oatmeal into the mixture.
5. Again stir, but this time only enough to leave some areas chunky.
6. Add a palmful of raisin cereal to the mixture and stir as you did in step 5.
7. Remove the vomitf from the pan and place it onto a plate.
8. Spread out the vomit and shape it until it looks real.
9. Allow the vomit to cool on the plate for several hours. Once cool, use the spatula to remove the vomit from the plate and place it anywhere you want.

Notes:

- Add blood to the mixture but do not mix it. This can act as airway suction vomit.

Worm Guts

Needed:

- 10 Grams calcium chloride (CaCl_2)
- (1) 1/3 cup water
- (1) 2/3 cup water
- Brown Food Coloring
- Sodium Alginate ($\text{C}_6\text{H}_7\text{O}_6\text{Na}$)
- 1 Petri dish
- 1 Pipet

Steps:

1. Dissolve calcium chloride in 1/3 cup water. Stir until completely dissolved. Pour some into petri dish. Add food coloring.
2. Add sodium alginate to 2/3 cup of water. Stir rapidly as you're adding the solid. Let stand for few minutes.
3. Fill pipet with sodium alginate solution and squirt into calcium chloride. After guts have formed, remove them with tweezers or toothpick. Store in water – add more alginate until you have all guts you need.

Notes:

- Put in hands and gross out people.
- Store it in the bag and refrigerate it.

bruises

Birthmark

Needed:

- Brown makeup
- White makeup

Steps:

1. First apply brown makeup then add small amounts of white to lighten. Blend in with a sponge. For a raised effect, draw a black line around the birthmark with black eyeliner pencil.

Black Eye

Needed:

- Dark-red powder makeup
- Purple powder makeup
- Bluish-gray powder makeup
- 3 Cotton balls or small sponges
- Kitchen sink

Steps:

1. With a sponge rolled into a ball, or with a cotton ball, dab some dark red makeup on the desired area of the body.
2. Next, with another sponge or cotton ball, dab some purple makeup over the dark red enough to blend, but not smear, the colors, leaving a ring of red around the purple.
2. Finally, dab some bluish-gray makeup over the purple, again, enough to not smear the colors.

Notes:

- You can use cream or liquid makeup.

Brown Bruise

Needed:

- Gray powder makeup
- Red powder makeup
- 3 Cotton balls or small sponges
- Kitchen sink

Steps:

1. With a sponge rolled into a ball, or with a cotton ball, dab some red makeup on the desired area of the body.
2. Finally, dab some gray makeup over the red, enough to not smear the colors.

Notes:

- You can use cream or liquid makeup.

Basic/Fresh Bruise

Needed:

- Yellow powder makeup
- Blue powder makeup
- Red powder makeup
- 3 Cotton balls or small sponges
- Kitchen sink

Steps:

1. With a sponge rolled into a ball, or with a cotton ball, a VERY subtle base of yellow, just slightly contrasting to your actual skin color, on the desired area of the body.
2. Next, with another sponge or cotton ball, dab some blue makeup over the yellow enough to blend, but not smear, the colors, leaving a ring of yellow around the blue.
3. Finally, dab some red makeup over the blue, again, enough to not smear the colors.
4. Dab some purple and red with a stipple sponge to create broken vessels.

Grass Stain

Needed:

- Yellow powder makeup
- Brown powder makeup
- Red powder makeup
- Green powder makeup
- 3 Cotton balls or small sponges
- Kitchen sink

Steps:

1. With a sponge rolled into a ball, or with a cotton ball, dab some yellow makeup on the desired area of the body.
2. Next, with another sponge or cotton ball, dab some brown makeup over the yellow enough to blend, but not smear, the colors, leaving a ring of yellow around the brown.
3. Then, with another sponge or cotton ball, dab some red makeup over the brown.
3. Finally, dab some green makeup over the red, again, enough to not smear the colors.

Gravel Burn

Needed:

- Blue powder makeup
- Green powder makeup
- Brown powder makeup
- 3 Cotton balls or small sponges
- Kitchen sink

Steps:

1. With a sponge rolled into a ball, or with a cotton ball, dab some blue makeup on the desired area of the body.
2. Next, with another sponge or cotton ball, dab some green makeup over the blue enough to blend, but not smear, the colors, leaving a ring of blue around the green.
3. Finally, dab some brown makeup over the green, again, enough to not smear the colors.

Notes:

- You can use cream or liquid makeup.

Old Bruise

Needed:

- Yellow powder makeup
- Royal Blue eyebrow pencil
- Light blue powder makeup

- Fine paintbrush
- Kitchen sink

Steps:

1. To get a bruise in the later stages of healing you will want to add a base of yellow to the "bruised" area and add a small amount of a royal type of blue using either an eyebrow pencil or a very fine paint brush and cake makeup to create the illusion of a few broken capillaries.
2. You may also want to add a few very subtle patches of a light blue to indicate areas that haven't quite healed to the yellowed stage yet.
3. Be sure to blend the colors together in some areas to get a more natural look.

Swelling

Needed:

- Light reddish-pink makeup (red and white)
- Sponge

Steps:

1. Pat lightly makeup on the desired area in small dots.
2. Blend this dots together, but do not make the makeup heavy. Allow it to appear to fade. You may need to soak up some makeup if you used too much with a paper towel. a sunburn could serve as swelling but only in severe stages.

Notes:

- Use this recipe around many wounds and the like for a more realistic look. Be sure to apply wounds and the like OVER this makeup, so apply this makeup before applying the wound.

Traumatic Bruise

Needed:

- Purple powder makeup
- Light blue powder makeup
- Fine paintbrush
- Kitchen sink

Steps:

1. Start with a base of a light blue that is randomly splattered or covering the affected area and follow up with essentially highlighting this blue base with small areas of a nice purple to give the effect of the most damaged areas.
2. Be sure to blend the colors together in some areas to get a more natural look.
3. The colors of purple that and blue that you choose will indicate how extensive the damage is...the deeper the hue of the color the more damaged that area is... Keep in mind when creating these bruises that a bruise is not a solid concentration of color, it is more scattered across the surface of the skin in sink with the object that caused the bruise. (ie a bruise from a punch, the traditional black eye, does not cover the entire area, the damage will be the worst where the knuckles made contact and did

the most damage.) So there should be variations in the color so it doesn't look like your bruise is painted on.

Notes:

- Good for trauma/accident patients, fighters, wrestlers.

burns

Blisters

Needed:

- White rice or white beans or white-painted warts

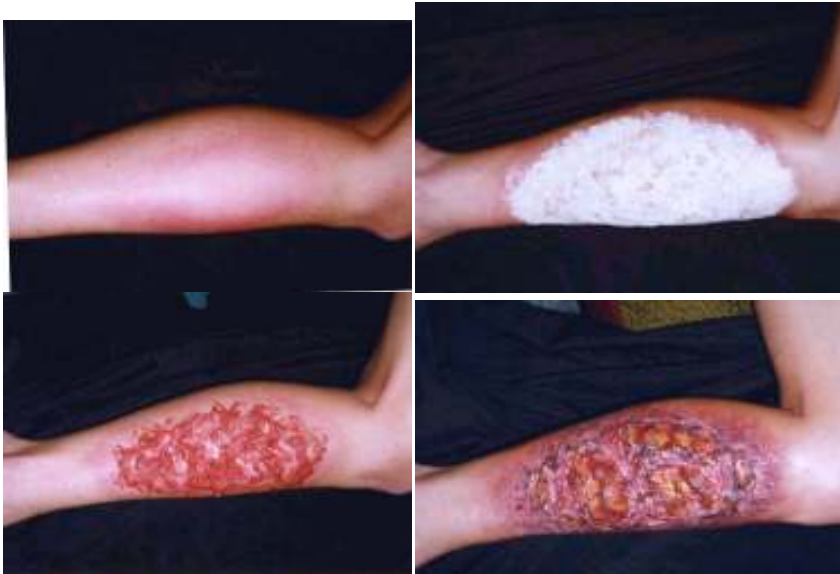
Steps:

1. Add white rice or white beans over the burn, depending on the size of the burn.

Notes:

- Use only on burns. You can also use petroleum jelly poured in small balls.

3D Burn

**Needed:**

- Knox gelatin (plain and unflavored)
- Black makeup
- Maroon color makeup
- Olive (or deep yellow) make-up
- Castor oil

- Red food coloring
- Coffee grinds
- Liquid Latex (clear)
- Used dryer sheet

Steps:

1. Cover an area of the body with a small amount of the maroon makeup. This light coverage on its own will make a perfect 1st degree burn (a sunburn).
2. Now warm the gelatin with a few spoons full of water and mix till it just starts to congeal.
3. Add a few drops of the red food color and a teaspoon of the coffee grinds. You should now have a thick gelatin mass.
4. Work quickly, and spread (with a dull knife or small spatula) the gel over the area that was covered with the maroon makeup. Pull it over itself many times to give it dimension. Let the gel dry a bit.
5. Paint the inside of the walls of the gel with the maroon. Be careful not to go outside the boarder of the walls.
6. Now cut the deep yellow make-up with the castor oil and spread the mixture in the deep areas of the gelatin to give it the appearance of pus.
7. When finished painting, rip (don't cut) out an area of the dryer sheet that will just cover the "wounded area". Cover the area with the sheet and now start to stipple the dryer sheet with the latex.
8. Use a sponge to dab the latex over the sheet.
9. From the inside out. Make sure to cover the whole sheet with at least two layers of the latex and let it dry till its clear. While the latex is wet, it will at first look like this. Then the latex will dry almost clear.
10. When latex has dried, use tweezers, rip many holes in it to expose painted gel underneath. Tear the holes in any fashion you desire. This will make the skin look burnt and parted away from itself.
11. Use black makeup, a sponge, and lightly go over the "burn" area. Just touch the top.
12. If you want, use yellow makeup on dampened sponge, go over the black, gives a charred effect. Do this lightly as well.

Notes:

- Great for accident and trauma victims.

Charcoal Effect



Needed:

- Black and gray makeup
- Stipple sponge

Steps:

1. Pat black makeup lightly on the area which is to appear charcoaled. You may wish to lighten it with gray makeup to get a more realistic effect.

Notes:

- Use only on burns.

Sunburn



Needed:

- Maroon powder makeup
- 3 Cotton balls or small sponges
- Kitchen sink

Steps:

1. With a sponge rolled into a ball, or with a cotton ball, dab some maroon makeup on the desired area of the body. Depending on the desired size you want for the sunburn will depend on the amount used to create the sunburn.

Notes:

- You can use cream or liquid makeup.
- Applying peeling skin makeup can create the illusion of a peeling sunburn.

blood

Artery Blood

Needed:

- Any blood recipe
- Blue or green food coloring

Steps:

1. If you add blue or green food coloring you can make different shades of blood, like vein and artery blood.

Notes:

- Make another batch of Stage, Halloween, or Film Blood without the detergent and photo-flo.
- Excellent for accident victims!

Black and white Blood

Needed:

- Any brand chocolate syrup

Steps:

1. Apply the syrup to any given area and you have black and white blood!

Notes:

- Intended for black and white films. Best for horror and western.

Blood Gel

Needed:

- 3-4 bottles Glycerin
- 1 cube strawberry jelly
- 1/5 packet of red gelatin
- Red food coloring
- Microwave

Steps:

1. Microwave 3-4 bottles of glycerin then add one cube of strawberry jelly and mix until dissolved.
2. Then add small amount of gelatine (1/5 of a packet) and then add red food coloring to desired effect.
3. Keep stirring until mixed well.

Notes:

- It is slightly runny but great for that reservoir dogs look in back seat of the car.
- Can be used for any occasion.

Blood Paste

Needed:

- 4 tsp Sure-Jell fruit pectin
- 1 tsp boiling water Water
- 2 tsp Red food coloring
- 1/8 (.6 mL) tsp. Green food coloring
- Spoon to stir
- 1 cup measuring cup

Steps:

1. Use Sure-Jell fruit pectin obtainable from the grocery store. (light, not regular..in the pink package).
2. Add 2 tsp of red food color to 4 tsp of Sure-Jell in a paper cup.
3. Add 1 tsp of boiling water and stir.

Notes:

- It stays put and is good for the day. Have a batch for each day needed and can be eaten.

Blood Vessels

Needed:

- Any blood recipe (without the detergent or Photo-Flo!)

- At least 3 strings of cold, boiled spaghetti
- 1 teaspoon of red food coloring
- 1 teaspoon of blue food coloring
- 1 teaspoon of purple food coloring
- A few drops of liquid laundry detergent
- 3 small bowls, labeled as above
- Kitchen sink

Steps:

1. Pour the each color of the food coloring into their properly labeled bowls.
2. Place one (or more) strings of the spaghetti into one bowl. Do not put one string into multiple bowls as it will mix colors. Allow each string to soak for a while (5-10 minutes will get excellent results) until the spaghetti is colored.
3. Finally mix the proper amount of detergent with this mixture. It is ready to be applied to the skin and even clothes.

Notes:

- It is extremely important that you label each bowl as "Vein Blue Food Coloring"; "Artery Red Food Coloring"; and "Capillary Purple Food Coloring" so that you do not mix colors, and can have the desired amount of each kind of blood vessel.
- You should test a small portion of the fake blood vessels on a small piece of fabric, and if a stain is remains after cleaning (a damp cloth should work), add more detergent.

Blood Stains

Needed:

Red nail polish

Steps:

1. To achieve a more permanent stain on plastics, metals or glass, use red nail polish.

Notes:

- It streams nicely and will drip from one surface to another.
- When dry, it is particularly realistic on steering wheels, busted windshields, and crunched dashboards. It will also leave a nice pool on leather or vinyl seats, mirrors, or on a smashed hood. - Somewhat permanent, so don't expect it to wash off and do not put on your skin!
- Excellent for accidents, haunted houses, etc.

Buckets of Blood

Needed:

- 1 Liter Corn Syrup
- 5 Liters Water
- 2 or 3 Tablespoons Red Food Coloring

- 1/2 Teaspoon Green Food Coloring (optional)
- A slosh of milk

Steps:

1. Get a large pail to mix this all together.
2. If you do not like the consistency you can either thin it with more water, or thicken it with sugar or corn syrup. The exact amount of food coloring you require will depend on the brand you buy, so you may need to play around with the measurements. If you make it too dark, just add more water again. Adding some milk will reduce the translucent of the mixture (real blood isn't see-thru, but if you want clear blood, leave the milk out of the recipe). Don't add too much milk or the blood will look pink!
3. The final product should splash like water, but be slightly shinier, and not soak into cloth quite the same way water does, leaving more of it on the outside of clothes so they look suitably bloodied.

This one below is great for the 'hands-on' type of blood, and (from what I hear) also works well in bath-tub sized proportions.

Needed:

- 1 package plain gelatin or 1 package red colored Jello
- 2 bottle red food coloring (especially if using plain gelatin)
- 1 tbsp green food coloring
- 1 - 5 gallons of water (depending on desired consistency)

Steps:

1. Follow the instructions on the side of the jello package, but double or quadruple the amount of water needed, and don't add any sugar. Doubling the water gives you a very slimy, gloopy jello which doesn't look a lot like blood, but can be fun to get kids to stick their hands into at hallowe'en parties. If you use 5 gallons of water, you're going to have quite a thin runny blood, great for pouring over bloodied bodies in bathtubs or splashing on walls (especially if you can hose down the walls after - I wouldn't recommend this in your livingroom or parent's bedroom). You can play around with the recipe to get the desired consistency - gelatin is reasonably cheap and available in almost any grocery store.

Notes:

- This will stain clothing, so don't get it on anything important.

Dark Blood

Needed:

- 1/2 cup water
- 1 tablespoon cocoa powder
- 3 or 4 tablespoon corn syrup
- 1/2 to 1 teaspoon red food coloring
- 2 drops yellow or green food coloring (optional)

Steps:

1. Mix the cocoa powder thoroughly into the water before adding the other ingredients - it may help to use warm water.
2. After adding the rest, blend the concoction well, and then wait for it to settle a bit.
3. Either skim the bubbles & chocolate scum off the top with the edge of a kleenex, or pour the mixture into another container. The longer it sits, the more the cocoa tends to settle to the bottom, which oddly mimicks the effect of real blood seperating.

Notes:

- This recipe splatters like real blood and , dries like real blood.
- If you splatter this mixture onto cloth, it makes neat two-part marks which dry into pretty convincing bloodstains.
- If you let it run from a victim's mouth and then let it dry, the blood darkens and cakes to the skin in much the same way real blood does.

Dried Blood/Blood Clots

Needed:

- 2 tsp of black makeup
- 1 tsp of red makeup
- 1 paintbrush
- A plastic container to mix the makeup

Steps:

1. Mix the makeup portions in the plastic container.
2. With the paintbrush, draw a line in a "trickle" shape (a squiggly line) on the desired area of the body.

Notes:

- Depending on how your makeup is made depends as to whether you should use makeup on the clothing, or even in your mouth.
- Adding fake dried blood makeup to your clothing will further assist with any "dried blood" found on your skin.
- This can also be used for fake blood clots if used on the skin.

Edible Blood

Needed:

- Stage, Halloween, or Film Blood (without photo-flo and detergent)
- 2-4 tbs (30-59 mL) of peanut butter

Steps:

1. Replace the detergent with the peanut butter. Do not forget to not include photo flo in your blood. You will probably have to make another batch of blood to do this.

Notes:

- Adding peanut butter to the karo syrup mixture it will add some thickness, it will stay on the actor better and the oil in it can prevent the dye (of the food coloring) from staining the skin.
- Excellent for play or Halloween. Kid-friendly!

Film Blood

Depending on how much film blood you want to make will depend on the portions of the ingredients you will use, as listed below. If a portion you wish to make is not listed, do as I did with steps C and D.

A. To make a pint (473 mL), you will need these portions

Mix 1 pint (473 mL) of corn syrup with ½ tsp (2.5 mL) of zinc oxide with 1 fl. oz (30 mL) red food coloring with 2½ (12.5 mL) tsp of yellow food coloring with 1 fl. oz (30 mL) of Kodak® Photo-Flo with 1 fl. oz (30 mL) water.

B. To make a quart (946 mL), you will need these portions

Mix 1 quart (946 mL) of corn syrup with 1 tsp (5 mL) of zinc oxide with 2 fl. oz (59 mL) red food coloring with 5 tsp (25 mL) of yellow food coloring with 2 fl. oz (59 mL) of Kodak® Photo-Flo with 2 fl. oz (59 mL) water.

C. To make 2 quarts (1.892 L), you will need these portions

Just double the amounts given in B for every ingredient.

D. To make 3 quarts (2.838 L), you will need these portions

Just triple the amounts given in B for every ingredient.

E. To make 1 gallon (3.785 L), you will need these portions (Hint Just quadruple the amount in B or use the following)

Mix 1 gallon (3.785 L) of corn syrup with 4 tsp (20 mL) of zinc oxide with 8 fl. oz (237 mL) red food coloring with 20 tsp (100 mL) of yellow food coloring with 8 fl. oz (237 mL) of Kodak® Photo-Flo with 8 fl. oz (237 mL) water.

Needed:

- Karo® clear corn syrup
- Zinc oxide
- Red food coloring
- Yellow food coloring
- Kodak® Photo-Flo
- Water
- Plastic, kitchen containers to make and store film blood

Steps:

1. Put zinc oxide into a bowl. Add an equal amount of water and stir into a paste.
2. Add food colors and stir.
3. Add some of the Karo® syrup and stir well until mixed.
4. Pour mixture into a container that is large than the amount of blood that is being made because corn syrup blood must be shaken before using to re-mix the zinc oxide. Add the remaining amount of corn syrup indicated.
5. Now you can add the Photo-Flo. Half the amount of Photo-Flo indicated may be sufficient.
6. Adding the amount of water indicated will give normal blood consistency.

Notes:

- Photo-Flo is a wetting agent which makes the blood flow over surfaces without beading and causes it to soak into fabric naturally.
- Zinc oxide in the formula is the pure powder form. (U.S.P.) obtainable from a druggist or chemical supply. In the small amounts used it is harmless. It gives some opacity.
- White "universal colorants" obtained from a paint store can be mixed into the Karo® easily without the water but CANNOT BE USED IN THE MOUTH.
- Although the formula matches true blood, it may look too bright on white materials. Use about 35 drops of green food color per quart of Karo® blood to darken.
- Red food coloring today has a lot of yellow already in it. You have to be careful not to put too much yellow in it or the blood will look too orange.
- Blood containing Photo-flo should be shaken gently to avoid excess foaming.
- To prevent this blood from staining too much, pour in some liquid dishwashing detergent.

Halloween Blood

Needed:

- 1 Cup (250 mL) of Karo® corn syrup
- 1 Tablespoon of red food coloring
- 2-3 Drops of blue food coloring
- A few tablespoons of liquid dishwashing detergent
- A 16-oz Canning jar or the like

Steps:

1. Pour the corn syrup into the jar.
2. Mix in the required proportions of food coloring.
3. Finally mix the proper amount of detergent with this mixture. It is ready to be applied to the skin and clothes.

Notes:

- Although the formula matches true blood, it may look too bright on white materials. Use about 35 drops of green food color per quart of Karo® blood to darken.
- The detergent in blood makes it look acidic.

Magic Blood

This is worth mentioning simply because of its usefulness in Live Action Role Playing. I refer to this as "A & B Blood" because it has two parts. An "A" part you paint on your skin, which is clear. When you make the "B" part come in contact with the "A" part, they mix, making instant blood appear. This is also referred to as "Magic Blood," and is both hard to come by and expensive (\$30.00 for two bottles, each one ounce).

Needed:

- Red gelatin powder

- Baking soda
- Cream of tartar
- Corn starch
- Something to create the effect of blood (e.g., a knife, etc)
- Vinegar
- Paintbrush

Steps:

1. Mix all the powders together and put into the object used to create blood (an eyedropper is an option).
2. Paint vinegar over the area of skin to receive this effect.
3. Apply the object to create the blood and release the powder so it will come in contact with the vinegar.

Notes:

- Best for live action roleplaying.

MB2 Blood

Needed:

- (1) to (1 1/2) tsp. plain white flour
- Water
- 1 oz (29 mL) Red food coloring
- 1/8 (.6 mL) tsp. Green food coloring
- Spoon to stir
- 1 cup measuring cup

Steps:

1. Add 1/2 to 2 level teaspoons of plain flour into cup (250ml). Mix flour into water completely (no lumps) before heating.
2. Bring to boil then simmer for 1/2 hour. Stir frequently. Let cool.
3. Add red food coloring and green food coloring. Stir in any surface scum.

Notes:

- There is no sugar and very little food in the MB2 formula so it's probably less attractive to insects. Shelf life is fairly short (days) at room temp. Does not go rank but ferments a bit and loses viscosity.
- This formula will temporarily stain skin. Seems to wash out of cotton cloths OK.
- Makes a good base for stage blood. Slightly slimy. Fairly low surface tension. Soaks and spreads well.
- Best for live action roleplaying.

Scurf Blood

Needed:

- Liquid Latex
- Any blood recipe
- Butter bowl or other disposable item to mix latex and blood
- Spoon to stir

Steps:

1. Pour liquid latex and blood into the disposable container, and stir.

Notes:

- Great for zombies or cannibals.

Stage Blood

Needed:

- 1 cup (250mL) creamy Peanut Butter - they recommend Critic's Choice or Peter Pan
- 1 qt. (1 L) White Corn Syrup (Cheapest brand you can find - they tend to be thicker)
- ½ cup (125mL) Non-suds soap (they use LOC Regular, which is only available through Amway - there are alternatives)
- 1 oz. (30mL) red food color
- 15 - 17 drops blue food color

Steps:

1. Mix the peanut butter with enough corn syrup to make it runny.
2. Add soap and food colors and mix well.
3. Add remaining corn syrup and shake until a good solution is obtained.

Notes:

- Although the formula matches true blood, it may look too bright on white materials. Use about 35 drops of green food color per quart of Karo® blood to darken.

Thin Blood

Needed:

- Stage Blood or Edible Blood
- 1 tbs (15 mL) of water

Steps:

1. Add the water to the blood until the blood appears thinner, but not as thin as the water itself.

character

Cyborg Makeup

Cut from a milk jug's bumpy side. Paint glossy gray or silver or use aluminum foil.

Death Makeup

Needed:

- White Cream make-up
- Black Cream make-up
- Purple Cream Makeup
- Sponges
- Tissue
- Little sponges

Steps:

1. Apply a base coat of white to make yourself look pale.
2. Then add a little black as shadow around the eyes, nose and mouth. Blend really well and use your fingers if you have to. Practice until it looks right.
3. You can add purple for a bruise, or for a death purple look, blend into the white makeup. You don't even need a base coat for just a bruise or cut if this be preferred.

Notes:

- This is excellent for accident victims.

Devil Makeup

A devil may have a heavy red foundation with dark shadows and light yellow or no highlights.

Doll Makeup

A heavy foundation on a human makes the human appear to be too "fake"; that is, too much beige can make one look like a doll.

Egyptian Makeup

Needed:

- Gold eyeshadow cream
- Black eyeliner pencil
- Deep blue and bright green eye shadow
- Red lipstick

Steps:

1. Cover whole face (neck and ears too) with gold eye shadow cream. This is your foundation.
2. With black eyeliner, starting at inner corner of one eye, draw a line along edge of your upper eyelid extending it for ³/₄ in a straight line at the outer corner. Draw a second line as close as can beneath eye. Draw thick straight eyebrow parallel to the line on upper eyelid & extend out to side to match it.
3. Spread blue or green eyeshadow on upper eyelid between eyeline & eyebrow.

4. Use deep blue on upper lids & bright green on lower. Make other eye match & make lips full & red with lipstick.

Notes:

- Great to use with Cleopatra or other famous Egyptian persons.

Fantasy Makeup

Too much of any color will make one look like a "fantasy" or "science-fiction" character. Metallic Makeup can also be used for fantasy or science-fiction makeup.

Flesh Makeup

Human flesh colors, such as a Caucasian, generally will have a light-beige foundation (realistic). African Americans have a dark to light brown foundation. Asians tend to have a yellowish-brown complexion. Other makeups related to this subject in this book Tan Makeup, Egyptian Makeup, Middle-eastern Makeup.

Goth Makeup

Needed:

Starting out, you need at least one HUGE brush, for powder and blush and such. Lip brushes work miracles on lips, giving them true definition, and for the thrifty among us, lip brushes increase a tube of lipstick's number of applications by about 20. Brow brushes (synthetic brush and eyelash comb-thingie) are wonderful, especially the lash comb, which virtually hunts and exterminates mascara clumps. Q-tips are a must, and are perfect to lick and remove little lipstick and eye makeup mishaps. When applying, don't wipe or rub the brush across your face. Gently brush the colour on with short strokes. Remember, don't splay brushes when using them.

Synthetic bristles vs. Natural bristles; the synthetics are cheaper, but the natural have a softer touch. Your choice, really. Big tip, when it comes to brushes Go to artist supplies stores or craft stores to check out the brushes there. They can be a whole lot cheaper (more thrifty-type info).

And, remember, avoid hard or stiff brushes, and same goes for brushes that are too soft or the bristles too sparse. Too much of anything is a bad thing.

Tips

- Use a base about 1 to 4 shades lighter than your actual skin tone and powdering with white powder. And whatever you do, NEVER NEVER NEVER end your makeup line at the jawbone. If at all possible, blend it all the way down to your bosom. It looks WAY better.
- For the blush, I suggest some greys, purples or pale greens on and beneath the cheekbone, blended upwards towards the temple. To give the sharp cheekbones, suck your cheeks in, and apply the colour to the cheekbones blending in between the temple and ear. Key word blending.

When powdering your face, it's best to use a loose powder, instead of a pressed powder to achieve the sheerest look. But if you're heavy-handed with makeup, steer clear of the loose powders. And, since it's worth saying, too much powder is a BAD

thing. The face can handle only so much before it starts looking thick and heavy.

The Eyes

Dramatic. Striking. Fear invoking. That's the eyes. Now, you'd better make them look good or else they won't have the dramatic, striking, fear-invoking glimmer, rather the stupid, silly, "I don't know the hell I'm doing" look. And I take it that you would not want the latter.

Quick Tip Lightly spraying your eye makeup with some hairspray (extra hold, preferably) helps it last longer. Merely take a tissue, hold it beneath your eyes, close your eyes and lightly mist the makeup.

First up, Liquid vs. Pencil. Personally, I use liquid. 3 reasons; 1) It lasts longer and 2) The brush-ish applicator gives a nice effect-like painting on a canvas 3) The lines are deeper and darker. But the downer is if your hands aren't that steady, it's a killer on the eyes. (I know, when I started using it, I'd get some in my eyes and it would sting like nobody's business.) If you can't use liquid for whatever reason, get the highest quality pencil. The cheepos wear out and smudge in an hour or less. Don't use greasy pencils to line the eye; they smear and smudge easily. Forget lining the rim of the eye; it's out of date, messy and totally killer for your eye. And remember to apply a small amount of shadow to set the eyeliner. And if you want, play with the liner. Even Death *THINK SANDMAN• has her liner doing something. Play with it.

As for shadow, use deep greens, purples, greys and the requisite black makes for the most dramatic effect. A dark, almost opaque dark purple or green from lashes to brow gives a very dramatic effect, especially on paled skin. Or take the black, and brush it from lashes to brow, then very lightly, dust silver on you lid. The effect is fab.

Eyeshadow comes in an array of colours, and shades. All in all, it's just the way you want to play with this one. Here are some all around tips

If you want to make closely set eyes look wider apply a lighter shade from the inner corner to the middle of the lid. Apply a darker colour from the middle of the lid to the outer corner.

If you want to make wider set eyes look closer apply a deeper shade from the inner corner to the middle of the lid then apply a lighter colour from the middle of the lid to the outer corner.

To bring out deep set eyes sweep a lighter colour from the inner corner of your eye to a bit past the outer corner of your eye, and take a darker colour, and blend it in the crease.

For all of these, BLEND LIKE MAD!!

Mascara adds to the darkened eye effect, and is fab for adding definition to the eye if you're too lazy to put on liner.

Different brushes give a different effect. Curved brushes conform to the shape of the eye, allowing for you to coat all lashes at once. Football-shaped brushes are tapered at the end and full and high in the middle. They coat the shorter, finer hairs in the corner and longer, fuller ones in the middle, following the natural pattern of the

lashes. Wide-bristled brushes are made to depose more mascara with each stroak, and usually comes with and is great for thickening formulas. Densely bristled brushes coat more lashes and deposit a lighter, more even coat of mascara, which compliments lengthening mascaras. Dual-bristled brushes combine two different types of bristles• one at the tip, to coat delicate, inside-corner lashes, and another, along the rest of the brush. And finally, Multi-sided brushes have a varied bristle formation enabling the brush to curl, lengthen, and possibly separate lashes.

Formulas also play an important role. Treatment/Conditioning mascaras are fortified with vitamins, moisturizers as well as proteins that condition and protect from breakage and loss of lashes. Thickening/Volumizing mascaras have a thicker, heavier formula which adds and builds to the mass of the lashes. Lengthening mascaras have a lighter formula that dries quickly so you can reapply more coats to build up the length of your lashes. Waterproof or Water Resistant formulas contain water-repellant ingredients in their formulas, like silicone.

Curling straight or sparse lashes will make the eyes look bigger. Place the eyelash curler as close as possible to the roots, squeeze for 5-10 seconds, and release, slowly. Move it to the middle of the lashes and squeeze again, and finally, move to the tips and give it a final squeeze. Curl before applying mascara, because when mascara may adhere to the curler, and from that, rip lashes out.

To apply, hold the brush horizontally, starting as close to the base of the lashes as possible, and move the wand towards the tips, slowly. To thicken lashes, move from the base of the lashes to the ends in a zig-zag pattern, and for length, move straight, from the base to the tip. Be sure to comb out any clumps using your brow brush's comb for lashes between coats. For an extra long look, use gel mascara/clear mascara in between coats of the mascara. Just don't overapply mascara, and make the lashes look like thick bar windows or a gunked-up mess. Coloured mascara is fun to play around with too. From whole lashes to tips, they add a wicked effect.

And for goodness sakes, replace the mascara every few months (approx. 4-6 months). After that it becomes dry and clumpy, and becomes a breeding ground for harmful germs. Don't share mascara with anyone, because you may spread germs, and get infections.

Pluck, pluck, pluck. Even for natural lookers. There's always strays. If you're going for the natural look, mentally divide your brow into four equal sections. Remove stray hairs from underneath the third and fourth quarter of the eye. And for everyone, pluck after your shower. It's less painful. Pull in the direction of the hair growth, After plucking two or three hairs, switch to the other side, to ensure evenness. And GO SLOW, or you'll be sorry.

The Lips

Quick Tip If your lipstick cakes or gets dry as the day goes by, you will want to avoid reapplying your lipstick over semi-worn off lipstick. Remove the remaining lipstick first, then reapply. If the caking persists, you may want to apply a tad of lipgloss under the lipstick.

Lipsticks aren't the only thing in the world. Nowadays, you've got tons of

possibilities. There are different types of lipstick too. Mattes can be long lasting, but often cake and dry out the lips. On the other hand, shiny, glossy lipsticks can come off quite easily. For the best results, go for a semi-matte lipstick, for long lasting, not-so drying results. Also, you can go the way some makeup artist go, by using non-toxic markers to prime the lips before applying lipstick. It ensures great long-lasting, true colour.

You can play with your lips like you do with your eyes. For the traditional, black lipstick adding a bit of silver to the bottom lip, near where the lips part in the middle, is prime. Or line the lips with black (pencil, this time) and fill it in with a beautiful deep red, kinda blood reddish or vamp reddish. Or instead of using red, contrast, with a very light shade of lipstick, silvery-blue, green, etc. Try starting with black from the outside corners, and move inwards, until purple. Very nice. Silver and grey is also a very nice look, if you don't want to over emphasize the lips. Remember, use the lipbrush for details and definition. And believe it or not, you can get about 20 more uses out of your lipstick tube if you use a lipbrush.

To apply, apply the lipstick upon your lips. Blot gently on some tissue. Repeat until a decent stain is left on the lips. Then apply your final coat. You can set your lipstick with a little trick I learned. Take some tissue, split the plys, so that instead of 2 ply, you have one, press that against your lips, and brush on powder. It sets your lipstick without discolouring your lipstick. Also, if your lipstick is harder to apply, try spreading some lipbalm across your lips and blotting gently, then applying your lipstick. And I HIGHLY suggest you buy some lipstick sealer. It makes your lipstick lasts for hours no matter what you do, drink, eat, kiss...whatever. Just put it on, keep your lips parted until dry, then go!

Basic Skin Care Routine

Note If you use a moisturizer when you don't really need one, you can end up with oily skin, clogged pores, whiteheads, blemishes, and a dull looking skin surface.

First, wash your face, twice a day, with tepid water. I can't stress it enough, because cold water will shock and irritate the skin and hot water burns and irritates. Don't skip out on a decent cleaner either. Bar soaps are drying, and can cause skin irritations. Get something formulated for your face. Don't rub your face with the towel, rather, blot it dry. And make sure that you rinse your face well.

Skin is like an elastic band. Some people say that you can rub it, but inevitably, it will lead to premature aging. If you continuously stretch a rubber band, it'll lose its elasticity. Same goes with skin.

At night, moisturize your face by first lightly misting your face with water and spreading your moisturizer on your face and letting it be absorbed, which is the whole idea. Dab off the excess, if there is any.

During the day, apply some sort of protection from the sun with an SPF of at least 15. The sun is terribly detrimental to your skin (not that we don't know that).

Most importantly, TAKE OFF ALL YOUR MAKEUP AT NIGHT, for heaven's sake. Never sleep with your makeup on. It will not only become irritating to your face, prevents skin cells from shedding, and clogs pores, but it also is a killer to your pillowcase. Give your face a rest and let it breathe; your pores and skin will thank you.

And for the record, Ponds or Biore pore strips are VERY BAD news. The advertisers for the deal have got this "blackhead phobia" going around. It's not very good. They're expensive, painful, especially if you're a guy and you've got a bit of facial hair, and inevitably, the blackheads WILL come back. And if you've got acne, prepare to feel the pain and have VERY angry skin. They're not worth it.

What the Sun Does to Your Face

Alright, just for those who want the facts, I did some research for you. Now, we have a reason to avoid the sun.

Repeated exposure to the sun affects the skin in the following ways; it destroys collagen and elastin support tissues in the lower layers of living skin, radically thins the lower layers protective surface skin, causes brown or ashen skin spots, destroys the skin's immune tissue, and most importantly, causes 95% of all skin cancers. There we go.

Kabuki Makeup

First, wax is applied to the eyebrows and oil is spread on the areas where make-up is to be applied to help the make-up stick.

Oshiroi, or white face cream, is applied as a base. The shade of white depends on the role to be played young or old, princess or commoner, or any other number of factors

Mehari, or red lines, are added to accent the eyes, and eyebrows are drawn in. The eyebrows are one of the most important aspects of expressing the role to be played. A small amount of lipstick is applied to further express the characteristics of the role.

Make-up is applied not only to create a pretty face, but is also a way for the actor to get into character. It provides a chance for the actor to actually become his role.

Middle-Eastern Makeup

Needed:

- 3 Teaspoons cocoa (or dark tan greasepaint)
- 2 Teaspoons very hot water

Steps:

1. Mix the ingredients into a small bowl.

Mummy

THE FACE

1. Begin by applying a base coat of white face paint to his entire face. Then, with a damp sponge dipped in black paint, lightly pat the white undercoat to create a dappled gray complexion.
2. Use a paintbrush to outline his eyes and cover his lips with green face paint. With a fingertip, dab on a few green bruises as well.
3. Using a makeup brush, paint black scars on the nose, cheek, forehead and stitches around the mouth.
4. Finally, highlight the scars and bruises with red face paint.

WRAP IT UP

All that's left to get this little monster ready for his public debut is a roll of gauze. Wrap it mummy style (but not too snugly) around the crown of your child's head and then under his chin. Tuck the loose ends into the cap (rather than tying them together) to facilitate a quick removal. Lastly, embellish the gauze dressing with a couple of red face-paint blotches for good measure.

Pumpkin Face

THE FACE

1. Begin by brushing your child's hair back from her face and arranging it in a ponytail or bun on top of her head. Next, use a damp sponge to cover her eyebrows with white face paint. Once that dries, use a makeup brush and yellow face paint to create triangular eyes, a nose, and a toothy jack-o'-lantern smile over her lips.
2. Now sponge orange face paint onto her entire face, surrounding the yellow features.
3. After the orange paint dries, use a makeup brush to outline her yellow eyes, nose and mouth with green face paint.

PUMPKIN VINES

Top off your child's disguise with handmade pumpkin leaves and vines. For each leaf, twist short pieces of floral wire around the top of a pipe cleaner. Next, cut two large matching leaf shapes from green tissue paper. Lightly paint the surface of one leaf with a white glue solution (3 parts glue, 1 part water), lay the floral-wire frame on the glued surface and then cover with the matching leaf. Wind the stems of the finished leaves around your child's ponytail. For pumpkin vines, just tie on lengths of curled green gift ribbon.

Skeleton Makeup

A skeleton a heavy white foundation with heavy black shadows.

makeup

Additional Colors

Here is a list of colors which you can make by combining other colors. Instead of a measuring unit, the word "part(s)" is used to mean that the best measuring method to fit the recipe for which you're mixing. You don't want to use one gallon of food coloring in a fluid ounce of fake blood! Be sure to stir each mixture.

Orange 2 Parts red + 1 Part yellow
Gray 2 Parts black + 1 Part white
Green 2 Parts blue + 1 Part yellow
Purple 2 Parts red + 1 Part blue
Brown 2 Parts red + 1 Part green
Pink 2 Parts red + 1 Part white
Beige 2 Parts brown + 1 Part white
Black Equal parts of red, green, and blue

Also note Adding white to another color lightens it while adding black darkens the color.

Adhesives/Removers

- To apply fake fingernails, use nail polish. Use nail polish remover to remove any residue the polish leaves once the fake nail is taken off the nail.
- To apply latex protheses and dough, and items to the teeth, use corn syrup only if you do not have spirit gum. Do NOT use spirit gum on the teeth.

Algae and other Seaweeds

Use lime gelatin.

Body Glitter

Needed:

- Unmedicated aloe vera gel (can be found next to the hand lotions in discount or drug stores)
- Very fine glitter in the color of your choice
- Essential body oil in the scent of your choice (optional)

Steps:

1. Add 1/2 teaspoon of very fine glitter to 3 tablespoons of the aloe vera gel.
2. If desired, add 1 drop of essential oil.
3. Stir until blended and store at room temperature in a small, airtight container or jar.

Notes:

- Excellent for beach boys, skater boys, mardi-gras, fantasy.

Clown White

To make clown white, you can substitute with white pancake makeup, white hand cream, or white powder eyeshadow.

Liquid Makeup

Needed:

- 1/4 Cup of water
- 3/4 Cup of light corn syrup
- 1/4 teaspoon food coloring (any color)
- 1/2 cup of liquid dishwashing detergent
- Spoon to stir with
- 16 Fl. oz bowl
- Kitchen sink

Steps:

1. Combine all the ingredients into the bowl, order doesn't matter.
2. Stir the mixture.

Notes:

- Use containers that you do not care about looking good because this recipe will stain.
- This makeup should be used on the body and applied by a sponge for large areas and by a brush in smaller areas.
- The detergent helps to prevent this makeup from staining the skin.

Cream Makeup

Needed:

- 1 Teaspoon cornstarch
- 1/2 Teaspoon water
- 1/2 Teaspoon cold cream
- 1 to 2 Drops food coloring
- 16 Fl. oz bowl
- Spoon to stir with

Steps:

1. Combine all the ingredients into the bowl, order doesn't matter.
2. Stir the mixture until a creamy consistency appears, and continue stirring until the mixture is free of lumps for a smooth, creamy makeup.

Notes:

- The cold cream serves to prevent too much staining in the skin, hair, nails, etc.
- This is also known as face paint.

Glow-in-the-dark Makeup

Needed:

- Cream Makeup
- 1 Ounce of phosphorescent pigment
- Small bowl
- Kitchen sink

Steps:

1. Combine the ingredients in a small bowl.

Notes:

- This makeup will stay bright for as long as 30 minutes, and can work under bright lights. Do not forget to first place it under a light source to "charge" it so that it will glow.
- Can be applied with a brush or sponge.

Makeup Crayons

Needed:

- 2 Separate cups of hot water
- 4 Tablespoons of salt
- 1 Teaspoon of food coloring (any one color)
- 5 Table spoons of powdered laundry soap (not detergent)
- (2) 16 Fl. oz bowls
- Spoon to stir
- A few sheets of wax paper (size of stick determines how many can be placed onto one sheet)
- Kitchen sink

Steps:

1. Dissolve the soap and one cup of hot water into one bowl. Once dissolved, add the food coloring and stir so the coloring shades the mixture.
2. Mix the salt and the other cup of water into the second bowl.
3. Pour one mixture into the other, but DO NOT stir.
4. Wait until the solid soap forms at the top of the bowl. When it does, remove it and place it onto the paper to dry, which may take several days.
5. Once dried, cut the soap into sticks. You may even wish to wrap wax paper around each stick to prevent getting the makeup onto your skin for a clean and smearless application.

Notes:

- Do not expose the sticks to warm or hot temperatures. Do not freeze. They should only be used the same day they're made due to their vulnerability to sunlight. If you must reuse a stick, store it in a cool but not freezing place.

Greasepaint Makeup

Needed:

- Pancake Makeup
- 1 Tablespoon Cup Castor Oil
- Small bowl

Steps:

1. Combine the ingredients in a small bowl.
2. Make sure the castor oil is runny and in liquid form. Expect some residue from the oil to settle to the bottom of the container which holds your makeup. When this occurs, drain the residue and discard in a trash can.

Notes:

- If you cannot find castor oil, use vegetable oil or another cooking oil for similar results.
- This can also be used for Rubber Mask Greasepaint (RMGP).

Hair Dye

Needed:

- Liquid Makeup
- 1/2 Cup of shampoo

Steps:

1. Combine all the ingredients into the bowl, order doesn't matter. Replace the detergent with the shampoo.

Notes:

- The shampoo prevents the food coloring from majorly staining the hair and from staining the hair permanently.
- You can also use shoe polish to color hair, but to not get it onto the skin.
- You can also use cool-aid in replace of the makeup but be careful and learn the special directions detailing this.

Maggots

Needed:

- Cooked, cold rice (any color)

Steps:

1. For maggots, use white rice.
2. Yellow or brown rice will appear to be filthy maggots.
3. Black rice will create burned maggots.

Notes:

- For a disgusting effect, eat the rice.
- This is excellent for zombies or dead people.

Powder Makeup

Needed:

- Liquid makeup
- Flour
- 16 Fl. oz bowl
- Eyedropper
- Powderpuff
- Kitchen sink

Steps:

1. Pour some flour into the bowl.
2. This is crucial as you do not want to overdo the liquid makeup. With the eyedropper, drop some liquid makeup into the powder (2-3 drops), just enough to tint the powder, as too much

Notes:

- Instead of using the flour, you may wish to mix only water, detergent, and powdered food coloring into the other.
- Powdering lightly can create a pale complexion.

Metallic Makeup

Needed:

- 2/3 Portions of Glycerin
- 1/5 Portions of Rubbing Alcohol (any concentration)
- 1/5 Portions of pearly (sparkling, but not glittery) powder
- Spoon to stir
- 16 Fl. oz bowl
- Kitchen sink

Steps:

1. Mix the ingredients together.

Notes:

- Apply with a sponge.
- Good for mardi gras.

Mud

Needed:

- 6 rolls of white bathroom tissue
- Water
- 2 Bars Ivory soap

- 1 ½ Cups Borax

Steps:

1. Unroll tissue paper into a bowl.
2. Add only enough water to completely cover the tissue.
3. Grate bars into mixture, then add the borax.
4. Stir and mix well.

Notes:

- One method is using mashed potatoes with brown food coloring, such as was in *Disney's George of the Jungle*.

Pancake Makeup

Needed:

- Cornstarch
- Food coloring (any color)
- Eyedropper
- Powderpuff
- Small bowl
- Kitchen sink

Steps:

1. Pour some cornstarch into the bowl.
2. This is crucial as you do not want to overdo the food coloring. With the eyedropper, drop some food coloring into the powder (2-3 drops), just enough to tint the powder, as too much liquid will cause the powder to dissolve. Apply this makeup using a powder puff.

Notes:

- The reason why it is best to use cornstarch rather than flour is because cornstarch is a light powder, and pancake makeup is light until applied.

Sand

For white sand, use sugar. A brownish sand can be made with brown sugar or ginger. Changing the colors can create cool effects. Yellow will create a bright sand, red a martian surface, and blue, green, or purple for other space-age surfaces.

Sealer

Sealer is used to protect makeup.

Needed:

- 1oz. Vins (vinyl chloride acetate resin)
- 10 oz. Avelone
- 10 oz. Polyvintl Butyral
- 10 oz. Caster oil

10 oz. Isopropyl alcohol

Steps:

1. Dissolve all chemicals together.

Tan Makeup

Needed:

- 2/3 Portions of Glycerin
- 1/5 Portions of Rubbing Alcohol (any concentration)
- 1/5 Portions of brown powder (can be powder makeup)
- Spoon to stir
- 16 Fl. oz bowl
- Kitchen sink

Steps:

1. Combine the ingredients in a small bowl.

Notes:

- Can be applied with a brush or sponge.

Teeth Makeup

Mix liquid makeup with toothpaste. The food coloring will stain the skin and make color.

Texas Dirt

While Texas Dirt is generally fake dirt, it can also be used as a wound filler to make wounds look gorier. All you need is cocoa or coffee grounds (depends on how dark you want it), and you have texas dirt!

Worms

Needed:

- 1 pkg. (6 oz.) raspberry or grape flavor gelatin
- 3 envelopes unflavored gelatin
- 3 cups boiling water
- 100 flexible plastic straws
- 1 tall (same height as extended straws), slend 4 cup container
- 3/4 cup whipping cream
- 12 to 15 drops green food coloring

Steps:

1. In a bowl, combine gelatins.
2. Add boiling water; stir until gelatins completely dissolve.
3. Chill until lukewarm, about 20 min. Meanwhile, gently pull straws to extend to full

length; place in tall container.

4. Blend cream and food coloring with the lukewarm gelatin mixture. Pour into container, filling straws.

5. Chill until gelatin is firm, at least 8 hours, or cover and chill up to 2 days.

6. Pull straws from container (if using a carton, tear carton away from straws).

7. Pull straws apart; run hot tap water for about 2 seconds over 3 to 4 straws at a time.

8. Starting at the empty ends, push worms from straws with rolling pin, or use your fingers; lay worms on waxed paper-lined baking sheets.

9. Cover and chill until ready to use, at least 1 hour or up to 2 days.

Notes:

- Worms will hold at room temperature up to 2 hours. Then discard into waste basket.
- Prep time for Worms 15 min., plus overnight chilling.
- Makes about 100, including a few casualties.
- For fake worms suitable to be used in makeups, use some cold but boiled spaghetti, or some thick noodles depending on the effect you wish to achieve. Soak in brown food coloring or brown sugar dissolved in water.
- This is excellent for Zombies.

molding and casting

Face Casting

In order that you can make a mask that fits snugly to the contours of an actor's face assisting them to portray a character; you will first have to create a life cast.

A life cast is an exact copy of person's features, which allows you the privilege of studying them for extended periods of time, and applying products and chemicals which would otherwise cause great suffering or even danger to the subject themselves. Working on a life cast offers the artist greater flexibility and time to render their creations.

This is an advanced form of mask making. However, with a little effort and experience, you should have no problems creating an end result, which looks visually dramatic and stunning.

Although the process of making a life cast is relatively simple, it does require some practice in order to obtain a successful result every time. However if you follow the instructions on this page, you should achieve the desired effect.

Needed:

- Masking Tape
- Trash bag
- Bald cap and spirit gum (optional)
- Denture fixative cream

- Hair drier
- Sand paper
- Petroleum jelly
- Modeling clay
- Plaster bandage
- Plaster (powdered stone)
- Plastic wrap and sticky tape for it (optional)
- Alginate
- Soggy Soap
- Plaster rasp

Ensure your subject is sitting comfortably, and in the upright position. This is so that the face is relaxed and the features do not distort. In the interests of cleanliness it is good practice to cover any porous surfaces surrounding the work area with plastic. This includes the subject's clothing.

A plastic refuse sack can be cut to make a cheap overall.

Masking tape (low contact) is used to attach your water resistant overall to the subject's clothing and skin.

Quick Method

For time or comfort, a bald cap is applied. Lift the front of the cap, and begin to adhere it to the forehead with spirit gum. Once set, you can pull any wrinkles away from the top of the head and start gluing it to the back of the neck. Then simply tack down all the remaining edges keeping a good tension. Any exposed hairs should be coated in a generous layer of petroleum jelly.

Low budget Method

A cheap alternative to using a bald cap would be to stretch some plastic wrap (cling film) over the subject's scalp, then fixing it in place with sticky tape.

Professional Method

Apply soggy soap (a regular bar of soap that has been allowed to go soft in water), to the head. Comb the hair back away from the face and blow dry to the scalp. This will reduce even the most voluminous hair. The process can be repeated until an impenetrable casing has been made of the subject's hair.

Following the manufacturers directions for mixing the alginate, ensure that the mixture is free from lumps and that all the dry powder has been turned to a smooth paste. Then, begin applying it to the face.

Safety

The most important thing to remember is safety. You may find yourself in the predicament of having 80% successfully completed the casting process, when your subject begins showing signs of distress or difficulty breathing. You should not hesitate to be willing to destroy your work at any given moment in favour of the subjects well-being.

Make sure that the subject's airways are constantly monitored and kept clear.

Starting from the forehead, gradually working your way down the face keeping a minimum thickness of 1/4" (6mm). When you get to the eyes (which should be closed), make sure that you do not trap air bubbles in the corners by keeping constant contact with your fingers to the face. Pay particular attention not to cover the nostrils. The alginate will soon cover the mouth, so the nasal airways must be kept clear at all times. Gravity and the product's liquid state will cause it to run. You must control this until it sets (5 min approx.), by picking up the excess and depositing it back. Pay particular attention to weak points such as the tip of the nose and edges of the face.

Once the alginate has set, you are ready to begin applying a shell of plaster bandage. This will provide a scaffold for the rubbery skin of alginate, which lacks the strength to support itself once released from the face. Dip (manageably pre-cut) pieces of plaster bandage in a bowl of water, and squeeze out the excess before applying it evenly and methodically to the face to a thickness of about 3-4 layers.

Make sure you press and smooth the bandage around all the solidified lumps and drips formed by the alginate skin (When you come to removing the cast, you ideally want both the alginate and the plaster to come off together). Add extra layers to stress points such as the nose and chin, and the edges of the face in particular.

Be very careful once again, not to cover the airways of your subject. Once you are satisfied that the subject is covered, you wait...(10-15mins drying time)

Tips

Be aware of how it feels to sit quietly for up to 40mins. Now add to this the feeling of cold wet slime being smeared all over your face, followed by the very warm curing action of the plaster bandage setting. Your subject will be unable to speak or see, So consider having the radio on. Also talk to your subject through the process as you administer it, so that they know what is happening, and how much longer this is going to take. Minutes will seem like hours under all that gunk!

Once the bandage feels hard, get your subject to begin releasing their frozen expression under the cast, by wiggling their nose, sucking in their cheeks and pulling faces. They will be able to feel the alginate releasing from their skin (you may even hear a sigh of utter relief!).

Tip: Gravity (your enemy during the application of the wet alginate) can now be your ally when it comes to removing it.

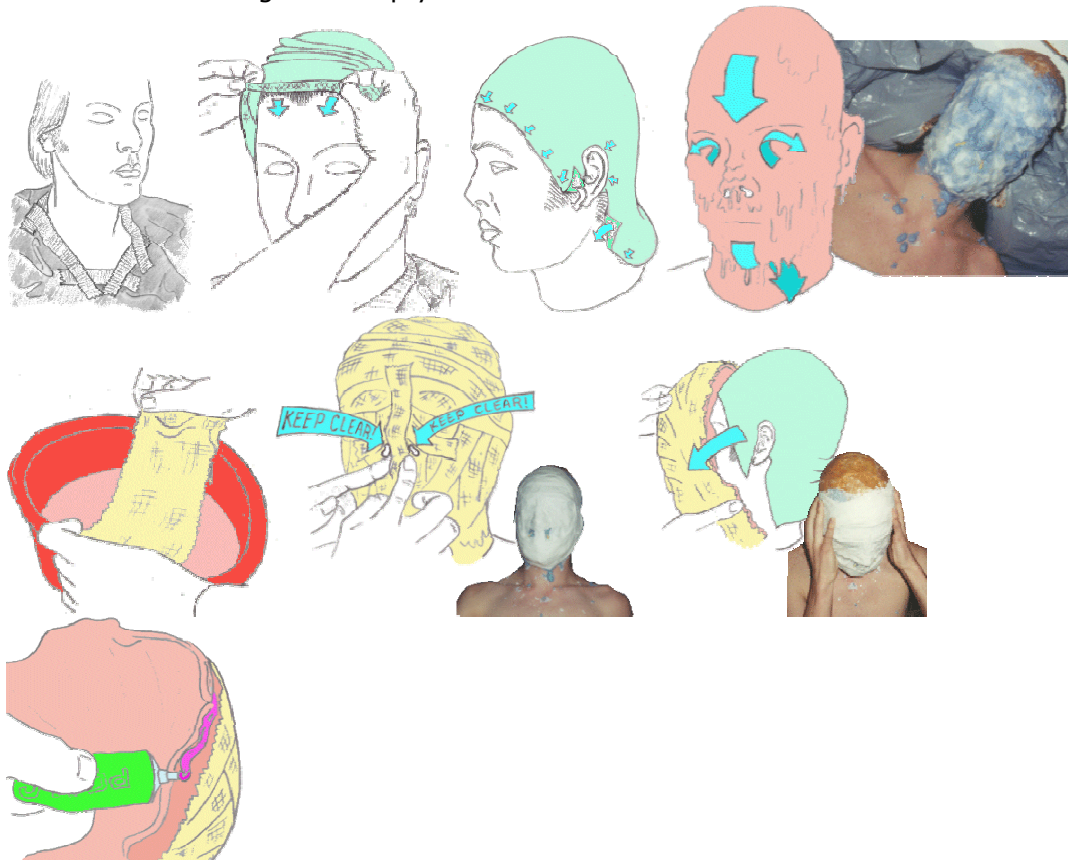
Ask your subject to lean forward clasping their head in their hands, and they will begin to fall out of the cast. Don't rush this part though. The cast may have stuck to hairs not only hurting your subject, but also causing the plaster shell to detach from the alginate cast as it snags to the face. Talk with your subject. They can tell you where it is sticking, and together you can release it.

Try not to tear the alginate, if you have been unlucky enough for it to have completely fall apart from the shell, you may still be able to save it (very tricky though). If all else fails, you may have to start the whole process over again (Understandably; if you have not made the experience as pleasant as possible for your subject, they may be hesitant!).

Assuming you have been successful, you are ready to begin filling your mould.

Place the cast face down; You will need to shore it up to keep it from rolling over or crushing the nose. I use a towel rolled up and made into a nest. Don't rush, but do it quickly as the alginate is already starting to shrink as the water evaporates from the cast. Firstly you have to block those airways or else the plaster will simply run out the two holes in the bottom of your cast. The best way to do this is with a little modelling clay. If the alginate has come loose anywhere on the cast, you can use denture adhesive to stick it back in place.

Here are some images to help you:



Hands Casting

Needed:

- Rubber matting 24 by 6 inches

- Clay
- Alginate
- Vaseline
- Bowls
- Spatula
- Pitcher of water
- Scissors
- Surgical knife
- Plaster

Steps:

Apply vasoline to any hair on the subjects hand. Place hand on a board or piece of plexi glass near edge of the table. If you are wanting to cast part of the wrist with the hand you will need to fill the gap under the subjects wrist with clay. Be sure to smooth the edges. Encircle the hand with the rubber matting it should be around 1 1/2 inch away from the finger tips. Use clay to reinforce the rubber wall. Now you will need to add clay on the top and sides of the wrist to enclose the rubber wall. Mix alginate and pour over hand carefully. If alginate is thick enough plaster bandage will not be necessary. After alginate has set remove the rubber wall. Now have your subject turn his hand over with the alginate still in place. Use scissors to cut away any excess alginate that has seeped under the fingers or palm. Carefully remove the subjects hand. Place the alginate on the board and put the clay wall around it again. Place wet paper towels in the alginate negative to prevent shrinking. Mix plaster to a smooth consistency that will be easy to pour. Be sure to firmly tap the container your plaster is in before pouring it into the negative. This will help get rid of air bubbles. Remove the wet paper towels and soak up any water left behind. Carefully fill the negative with plaster starting at the wrist. Fill with plaster to at least 1 inch above surface of alginate. Gently move the board side to side to release air bubbles. When the plaster has cooled remove the wall and alginate. Now carve 4 keys into your positive. You can use a dremel or a surgical knife to do so. Repeat process for other hand. Now you have positives of your subjects hands you can use it to sculpt wrinkles or anything else you may need for your project.

Notes:

- Often when hand appliances are made for the stage the latex or foam latex appliance will be glued to latex gloves such as the ones used in hospitals. This will help save time and it allows repeat uses of the piece more easily.

Foam latex Molding

Now we have come to my favourite part of my work, because foam latex is in my, but unfortunately much to few Swedes, opinion a fantastic material. With foam rubber you are free to create just about anything.

You start off with making a cast of the actor in a material that is called alginate, that is the same material that dentists use to cast teeth.

The very first thing to do when making a life cast is to prepare the actor of what you are going to do to him. I usually show them a finished life cast and a sample of cured

alginate. I think it is extremely important to make the actor feel as comfortable as possible and then maybe he won't be claustrophobic. I usually don't have any problems with actors freaking out, but I know there are some people who do.

The technique I use when casting is very simple, I just smear the cold alginate over the actors face, always making sure his nostrils are free so he can breath. When the alginate has hardened it is time to put a couple of layers of plaster bandages on top of it, so it will be stable when you later remove it from the face. I usually put a couple of spoons of salt in the hot water to make the hardening process accelerate. It's very important that you make sure that the mould will come lose easy. If you cast the whole head the plaster mould must be made in two halves (or more depending on the moulds shape). When everything is dry you carefully remove the mould and it's time to fill it with plaster.

Then you fill the mould with dental plaster (no plaster of paris, it's to weak) Moldano and Ultracal 30 are both good brands. As a rule I always put in some kind of handle in the back for easier handling later on. When all of this is ready it is time to decide how the rubber piece should look.

This is done by sculpting it on top of the finished plaster cast with Roma Plastelina.

When you're happy with the looks of your sculpture you must build walls and overflow streams that keeps the next plaster layer from dripping all over the place. Then you can build a 1-1.5" thick plaster layer on top of the sculpture. For strength I always reinforce it with hemp or burlap. When the plaster has hardened and if you are lucky it will be easy to separate them. If not, start over!

Now it is time to fill your moulds with foam latex or any other soft material like gelatine, polyurethane or vinyl. The making of foam latex is sadly a quite difficult process that often fails. This fact makes many stops trying, but I promise you that when you succeed you will feel that it was worth the effort

If you should try to describe the feeling of a good piece of foam it is hard. It is silk smooth and in my opinion almost sensual and it is extremely elastic (you can stretch it by several 100%) which makes it follow the actors on skin when you have glued it on.

On this picture I have glued a piece to the temple and ear of Tomas von Brömsen. Unfortunately this makeup didn't make it to the movie "Julatoriet" because of time reasons.

To glue on a piece like this takes about 2 hours and after that you must take care and touch it up during the whole day. A larger makeup (like the ones you can find on other places on this site) can take up as long as 4-5 hours to put on. So you have to get up early in the morning when you are working on a motion picture.

Prosthetic Mold

Using styrofoam plates or cups, with a pencil, draw the design. Then, for a textured effect, draw into the item so it creates small bumps. Cups are best used for areas of the body where roundness will be (throat, wrist, etc) and plates for flat areas (chest, arm, etc.). Rub vaseline over the plate to prevent medium from sticking. Now pour your medium over this and let dry then paint.

skin textures

Prevent Gelatin from Drying Out

Needed:

- 1/4 teaspoon of glycerin
- 1 teaspoon of powdered gelatin; 1 tablespoon of powdered gelatin
- Red food coloring
- Blue food coloring
- Yellow food coloring
- A small bowl
- Spoon for stirring
- Kitchen sink with running water

Steps:

1. Mix five drops of red food coloring with 1/4 teaspoon of water, and add in one drop of yellow and blue food coloring.
2. Now add 1 teaspoon of very hot water and then add 1 teaspoon of gelatin.
3. Modify this mixture by adding 6 drops of the color mixture (see Step 1) that I previously mentioned, with 1 teaspoon of very hot water and 1/4 teaspoon of glycerin.
4. Add this mixture to 1 tablespoon of gelatin and stir quickly. You may use other colors to replace those mentioned, but they must be used according to proportion.

Notes:

- It comes out crumbly, and scab-like, some will flake off while you work color onto it, but it'll wash right out of your brushes with warm water.
- Gelatin, in its powder form, can be used again and again. However, in its liquid form, it cannot because it will dry to a solid and will need to be discarded after use.
- Gelatin turns out very rubbery and flexible, but it's only good for a short term use because it hardens when it dries and molds if you try to keep it wet. You can speed up the drying of scabs using a hair dryer, and molds by sticking them in the fridge.
- You can also mold gelatin if you use the same mixture but heat it until it melts. Don't let it boil though, because then you'll have bubbles in the final product.
- Gelatin will melt in the hot sun or if you mess up you can melt it back down and try again.

Cooked Dough

Needed:

- 1 Cup (.24 L) Flour
- 1/2 Cup (.12 L) Salt
- 1-2 Drops of Food Coloring
- 1 Tablespoon (14.8 mL) Vegetable Oil
- 1 Cup (.24 L) Water
- 2 Teaspoons (9.9 mL) Cream of Tarter
- Saucepan
- Floured board
- Wooden Spoon
- Measuring spoons, cups, and bowl
- Resealable bag

Steps:

1. Mix all ingredients into the saucepan.
2. Heat at Medium until it starts to cook, stirring as it heats.
3. Dump onto the board and wait to col before kneading. Knead the dough by pushing down and away from you and folding it over until you have a smooth dough.
4. Store into a resealable bag.

Notes:

- This mixture may be used again but not recommended for too long as the ingredients will spoil and even rot out. Store it in the bag. Refrigerate.
- You can also create a fake scar with dough or fake skin. You can achieve the shape you want by using items like the eraser attached to a pencil, etc.
- Add cocoa for taste and chocolate play-dough.

Cotton/Tissue

Needed:

- Cotton or tissue
- Corn syrup or spirit gum

Steps:

1. Glue cotton to your face, and overlap it with more cotton until effect is achieved.
2. Cover this with liquid or foam latex (and maybe tissue) to "build up" certain areas of the body. Makeup and other items can be applied over this for gorier effects.

Dead Skin

Needed:

- Non-toxic school glue

Steps:

1. Pour a small dot onto the skin, then rub into the skin until this appears to be invisible. The film will reflect light and look shiny.

Notes:

- Apply the Sunburn recipe over this for peeling skin.

Diseased Skin

Needed:

- 2-3 Drops of red food coloring (paste will work)
- 1/2 Cup of uncooked oatmeal or cornmeal
- 1 egg
- 1/4 Cup corn syrup
- 1 Tablespoon of flesh-colored body makeup
- Powder puff or cotton ball
- A sandwich bag with zip-lock technology
- Spoon to stir
- 2 Popsicle sticks
- 3 Small bowls
- A paintbrush

Steps:

1. Begin by breaking open the egg. Then dump each half of the egg into the other until the egg white collects on one end and the yolk on the other. Place each substance into separate bowls. The egg white may be discarded as you will not need it for this recipe.

2. Add 2 drops of food coloring to the yolk and stir with the spoon. If you find the mixture is too thick to stir, use a fork.

3. Dip the brush in the egg yolk mixture and paint your face a thin, red coat.

4. Place the oatmeal and corn syrup into the third bowl. Stir this mixture; you may need a fork.

5. Stick this mixture to the desired area of the body with popsicle stick. You may have to press hard to shrink the mixture. Some of the egg yolk mixture should show through. You should now wash your hands and wait for the corn syrup to dry.

6. Apply Deep Eyes to your eyes. Now apply the makeup over the oats by patting it on with either a powder puff or a cotton ball, still making sure the red color underneath shows through.

Dough

Needed:

- 2 Cups (.44 L) Flour
- 1/2 Cup (.12 L) Salt
- 1 Teaspoon (9.9 mL) Tempera Paint
- 1 Tablespoon (14.8 mL) Liquid Soap
- 3/4 Cup (.18 L) Water
- Bowl
- Spoons

- Measuring spoons, cups, and bowl
- Resealable bag

Steps:

1. Mix all ingredients except the water into the bowl until it is stiff but sticky.
2. Knead the dough by pushing down and away from you and folding it over until you have a smooth dough.
3. Store into a resealable bag.

Notes:

- This mixture may be used again but not recommended for too long as the ingredients will spoil and even rot out. Store it in the bag. Refrigerate.
- You can also create a fake scar with dough or fake skin. You can achieve the shape you want by using items like the eraser attached to a pencil, etc.
- Add cocoa for taste and chocolate play-dough.

Gelatin

Read Preventing Gelatin from Drying Out for further information!

Needed:

- 100 grams Sorbitol
- 100 grams Glycerine
- 30 - 20 grams Gelatin 300 bloom
- Any coloring, flocking, etc.

Steps:

1. Mix and let set, preferably overnight.
2. Heat in a microwave for approx. 2 minutes, mixing several times.
3. Don't allow mixture to bubble or foam, because it will burn, change color and leave bubbles in your finished piece.
4. Carefully swirl and bump mixing bowl to get rid of any bubbles that may have formed.
5. Pour carefully into mold, as close as possible to the surface. The farther up you pour from the better chance there will be of trapped air bubbles.
6. Rock the mold from side to side, coating the full surface and allowing air bubbles to escape. NOTE Only put escape holes in unused areas and flashing.
7. Press positive into place if you have one and band or weight mold. Let cure.
8. Remove your positive, trying to keep the gelatin in the negative. Leaving your piece in the negative allows you to repair any bubbles easier.
9. Cut around flashing, leaving a small edge, and powder the inside of your piece.
10. Carefully find an edge and start removing your piece, powdering as you remove.
11. Piece Preparation If applying the piece to skin you must build a barrier between the gelatin and skin (or sweat will dissolve piece). For this you can use a light plastic over the areas of the piece that will be touching skin. - Eye pieces should be totally sealed. After plastic sealing, cover back of piece (except edges) with Pros-Aide. Dry and powder.
12. Application If being applied to skin, clean area of application with alcohol. Coat area with Pros-Aide and dry. Press piece into place, starting in the middle and

pressing outwards. Be careful not to trap any air bubbles. Work on edges of piece. Cutips work well to give edges a coat of Pros-Aide. After all edges are glued down, rub over edges with a little Witch Hazel. This breaks down the edges and blends it into the skin. - Don't use too much Witch Hazel or the appliance will break down too far! Pull off any extra flashing bits and blend these edges as well. Go over the edges with a little Pros-Aide to blend further and lightly powder. • For long durations, use a little of the same plastic sealer you used on the back of your piece around the edges as well. Use paints like Stay-color (basically a light plastic with color) to match skin colors closer. - Alcohol can be used to blend these paints. Use make-up as needed and add anything else (beard, stubble, etc.).

Notes:

- Gelatin is more translucent and moves better than other materials. It also has a very realistic texture and takes a minimal amount of make-up to cover. Gelatin's drawbacks are that it breaks down from heat (melts) and sweat (dissolves). There are solutions for the sweat problem, but not much can be done if you are working in a hot area.
- Gelatin will melt in the hot sun or if you mess up you can melt it back down and try again.
- For molding, use a mold of Ultracal or Epoxycal. Epoxycal is better but also more expensive. Use Epoxy Parfilm release.
- Gelatin, in its powder form, can be used again and again. However, in its liquid form, it cannot because it will dry to a solid and will need to be discarded after use.
- Gelatin turns out very rubbery and flexible, but it's only good for a short term use because it hardens when it dries and molds if you try to keep it wet. You can speed up the drying of scabs using a hair dryer, and molds by sticking them in the fridge.
- You can also mold gelatin if you use the same mixture but heat it until it melts. Don't let it boil though, because then you'll have bubbles in the final product.
- Gelatin can be colored using tattoo colors, make-up, or flexible paints.
- If you mess up during molding, gelatin can be remelted and used again.
- Putting a few BB's in your pigment bottles will help stir them when shaken.
- If you must move or store a gelatin piece Leave it on the positive, and wrap it in plastic or seal it inside a ziplock bag. It's also a good idea to put some silica gel in with the piece (often comes in small paper packets in pill bottles or leather goods).
- Put the color right on your brush when applying to gelatin. It'll wash right out of your brushes with warm water.

Foam Latex

Foam Latex is still by far the most popular product for the manufacture of prosthetic pieces for special make-up use, as well as in the production of masks. Over the years the process has been refined and perfected, till today we can produce foams in a variety of recipes from the tough and hard wearing, used in puppetry work, to the most soft and delicate structures.

Needed:

- 150 grams Liquid latex
- 30 grams Foam agent

- 16 grams Cure agent
- 5-20 grams Gel Agent

Steps:

1. Precise mixing times are often a jealously guarded secret among FX houses, as each will claim to have the perfect recipe, but basic instructions often come enclosed with the products.
2. Foam latex is oven baked at about 100°C for hours at a time (dependent on individual factors).

Notes:

- A standard batch (a mixer bowl full) enough to adequately complete a face mask or even two..
- Reusable - store in a bag and put in a cool place.
- Foam Latex is used in making masks and prostheses.

Earthly Rotten Skin

Needed:

- 2-3 Drops of black food coloring
- 1/2 Cup of uncooked oatmeal or cornmeal
- 1 egg
- 1/4 Cup corn syrup
- 1 Tablespoon of brown and yellow liquid makeup
- A sandwich bag with zip-lock technology
- Spoon to stir
- 2 Popsicle sticks
- 3 Small bowls
- A paintbrush
- Powder puff or cotton ball

Steps:

1. Begin by breaking open the egg. Then dump each half of the egg into the other until the egg white collects on one end and the yolk on the other. Place each substance into separate bowls. The egg white may be discarded as you will not need it for this recipe.
2. Add 2 drops of food coloring to the yolk and stir with the spoon. If you find the mixture is too thick to stir, use a fork.
3. Dip the brush in the egg yolk mixture and paint your face a thin, black coat.
4. Place the oatmeal and corn syrup into the third bowl. Stir this mixture; you may need a fork.
5. Stick this mixture to the desired area of the body. You may have to press hard to shrink the mixture. Some of the egg yolk mixture should show through. You should now wash your hands and wait for the corn syrup to dry.
6. Now apply the makeup over the oats by patting it on with either a powder puff or a cotton ball, still making sure the black color underneath shows through.

Notes:

- Coffee grounds can serve as loose dirt.

- Soda and oatmeal make a quick and cheap zombie. Apply soda to face then oatmeal.
- Excellent for zombies and dead persons.

Flesh

Needed:

- 2 cups of Self raising Flour
- 1 Cup of salt
- 4 Teaspoons of Cream of Tartar
- 2 Cups of water
- 2 tablespoons of cooking oil
- Food colouring or liquid foundation

Steps:

1. Put all the ingredients into a pan, stir and cook until the mixture forms a soft ball. Couldn't be easier.

Notes:

- Making the flesh to the correct skin tone depends largely upon what skin tones you have to work with. One way of getting round the food colouring problem is to use a liquid foundation of the correct colour instead of the food colouring.

Another version

Needed:

Flour
Corn Starch
White Glue (like Elmers)

Steps:

1. Mix together equal parts of flour and corn starch, then add glue and mix until you get a doughy substance. It shouldn't be wet or sticky, just like a lump of dough that's kind of rubbery. You can roll this dough out, how ever thick you want it, to end up with a 'skin'.
2. As this stuff dries you can bend it and the surface will crack and look more realistic. After a couple of hours it dries hard (and shrinks a little bit) but looks the same, then you can paint it with normal paint. Try it out by making a small amount and playing with it.

Chunks O'Flesh/Human Tissue

Needed:

- Scurf Blood
- Paintbrush
- Glass plate
- Toothpick

Steps:

1. With a paint brush, paint this mixture onto the glass plate and allow to dry. For faster drying, use a hairdryer.
2. With the toothpick, pick and rub with your fingers until holes appear and the latex bunches up into a web like structure, and stretches and tears like human tissue.

Notes:

- Great for zombies or cannibals.

Liquid Latex

It would be completely pointless to make your own liquid latex. Much the ingredients are not sold separately, and frankly, most brand liquid latexes on the market are actually natural latex with ammonia added, and many places distribute ammonia with natural latex. However, there are several alternatives if you do not have liquid latex found throughout this book for various cases

Foam Latex
Dead Skin
Dough
Gelatin
Paper Towel

Modeling Clay

Needed:

- 3 cups drier lint
- 1 cups cold or warm water
- 2/3 cups flour
- 3 drops oil of cloves, optional
- old newspapers
- saucepan
- boxes, bottles, balloons or other objects to mold

Steps:

1. Stir lint and water in saucepan, add flour and stir to prevent lumps.
2. Add oil of cloves to keep recipe *fresh*.
3. Cook over low heat and stir until mixture forms peaks pour out and cool on newspapers.
4. Shape over boxes, bottles, balloons or press into a mold or use like papier mache

Notes:

- Makes 4 cups; dries in 3 to 5 days; is very hard and durable; dries smooth if pressed into a mold; dries rougher is shaped over an object.

Melted Skin

Needed:

- 1½ Cups flour
- 1 Cup water
- 2 Tablespoons of light corn syrup
- ½ Cup popcorn or dried beans
- Food coloring (red or flesh-colored)
- Large bowl
- Spoon to stir
- Spatula
- Safety pins
- Hair dryer
- 7 Cotton balls
- Glass plate

Steps:

1. Put some corn syrup onto the plate.
2. Dip a cottonball into the corn syrup and stick it on your face above the right eyebrow, close to the ear.
3. Apply another cottonball beside the one you just put on, but close to nose, then apply two on the upper cheek, two on the lower cheek (opposite cheeks), and one on the chin, but not directly beneath the mouth but a little to the right or left.
4. Put the flour and beans/popcorn into the bowl, then add the water and the corn syrup and mix them together.
5. Add a few drops of food coloring. When the cotton balls are secure and the syrup has dried, stick the bean mixture to your forehead and over the cotton above the eyebrow with a spatula, then cover the entire face. Press the mixture to face with spatula and lean back to let dry. Use the hair dryer for quicker drying.

Notes:

- You could also use shaving cream and mix in blood, but this is a cheaper and unrealistic alternative.

Paper Towel

Mixture

Needed:

- 2-1/2 Cups of water
- 3 Cups of flour
- 3 Tablespoons of light corn syrup
- Large bowl
- Spoon to stir
- Several sheets of paper towel

Steps:

1. Put the flour in a large bowl and slowly add water.
2. Stir between cups until no lumps form.

3. When a paste is formed,; mix with corn syrup.
4. Lay down a sheet of paper towel on this mixture. Push down on the paper towel until it's completely covered.
5. With towel in mixture, bunch up one side with hand, then slide off excess mixture into bowl with one hand. Then place your other hand around the other side of gathered towel and lift the whole towel out of the bowl. Grab it at corners with only thumb and pointer finger.

Application

You can apply this effect in these ways Over head put a bald cap or shower cap over head (paper bag may do). Over mouth/eyes Don't cover these areas. If necessary, wrap a piece of thick but not rough rope over eyes and two around mouth. Depending on the strength the makeup needs depend on how much syrup to add. Either way of doing things, you must apply towels layer by layer, overlapping, and blending in edges by pushing down.

Notes:

- Do not use under intense lighting. The makeup will melt.
- This effect can be mixed with the cotton effect.
- Though this is a wrinkling effect, it is not good to use to make old people as they will appear weird looking. If use for this purpose, do so if you want the people to look like they've been dead and laying around for days (like Grandfather in "Texas Chainsaw Massacre" movie).
- This is good for mummy, reptile, or deathly old people makeups.

Papier Mache

Needed:

- 1/2 cup all-purpose flour
- 2 cups cold water
- 2 cups boiling water
- 3 tbs. sugar

Steps:

1. Mix together flour and cold water in a bowl. Add this mixture to the boiling water and allow it to return to a boil.
2. Remove from heat and stir in the sugar. As the mixture cools it will thicken as it does. You can also just make a quicky paste by putting flour in a bowl and adding water until you have kind of a soupy paste.
3. If you're planning to make something you want to last for years and years, be aware that flour paste can get moldy, especially in humid environments. You might want to try using powdered wall paper non-porous adhesive (Note please read waring on carton) mixed with water. It comes in milk carton type containers and you can find it anywhere wallpaper is sold.
4. Be sure to cover your work area with lots of newspaper or wax paper - papier mache can get very messy!
5. To make your shape Tear (don't cut) narrow strips of newspaper or newsprint. Narrower strips work best when using a rounded mold... for flat or rectangular surfaces, larger strips are ok. Dip the strips into the paste, coating completely. As

you lift the strip out, run it between your thumb and forefinger to squeeze out excess paste. Then drape the strip across your mold. Overlap strips slightly as you go - the torn edges will blend together and your final product will have a smoother finish.

Notes:

- If for some reason you want to use this on the skin, please put petroleum jelly or Vaseline on first so papier mache can be removed easier. This is not recommended however.
 - This is mostly used for mask making and the like, although do not expect professional results.
- You may need more than one layer of paper. It's best to allow each layer to dry before putting another on - this means some projects could take several days!

Rotten Skin

Needed:

- 2-3 Drops of black food coloring
- 1/2 Cup of uncooked oatmeal or cornmeal
- 1 egg
- 1/4 Cup corn syrup
- 1 Tablespoon of brown and yellow liquid makeup
- A sandwich bag with zip-lock technology
- Spoon to stir
- 2 Popsicle sticks
- 3 Small bowls
- A paintbrush
- Powder puff or cotton ball

Steps:

1. Begin by breaking open the egg. Then dump each half of the egg into the other until the egg white collects on one end and the yolk on the other. Place each substance into separate bowls. The egg white may be discarded as you will not need it for this recipe.
2. Add 2 drops of food coloring to the yolk and stir with the spoon. If you find the mixture is too thick to stir, use a fork.
3. Dip the brush in the egg yolk mixture and paint your face a thin, black coat.
4. Place the oatmeal and corn syrup into the third bowl. Stir this mixture; you may need a fork.
5. Stick this mixture to the desired area of the body. You may have to press hard to shrink the mixture. Some of the egg yolk mixture should show through. You should now wash your hands and wait for the corn syrup to dry.
6. Now apply the makeup over the oats by patting it on with either a powder puff or a cotton ball, still making sure the black color underneath shows through.

Notes:

- Excellent for zombies and dead persons.

Scabby Skin

Needed:

- Corn meal (amount varies to your desire area which how want the fake scab to appear)
- Corn syrup (amount varies to your desire area which how want the fake scab to appear)
- Watercolors (or any available makeup; reds and brown are preferred; amount varies to your desire area which how want the fake scab to appear)
- Powdered gelatin (make into a liquid• but it has to be cooled - by following my instructions as given with the Gelatin recipe; amount varies to your desire area which how want the fake scab to appear)
- A sandwich bag with zip-lock technology
- Spoon to stir
- A Paintbrush

Steps:

1. Apply a thin coat of syrup on the desired area of the body where you want the fake scab to appear.
2. Cover the syrup with a thick coating of cornmeal. Let the cornmeal dry for a few minutes, and then tap off any excess cornmeal you may have.
3. Paint the cornmeal with paints or makeup, careful to avoid getting it on the skin to avoid a messy appearance. Wipe off any makeup of which you applied too much.
4. Using a paintbrush, apply the cooled gelatin liquid gently over and around the scab to give it a raised and meaty-fresh effect. Let the gelatin dry for about 5 minutes.

Notes:

- This mixture may be used again but not recommended for too long as the ingredients will spoil and even rot out. Store it in the bag.
- Add blood for a gruesome effect!

technique

Black Heads

Needed:

- Black makeup
- Toothpick

Steps:

1. First, tear the sharp points from the toothpick, leaving a thin tip, however. You do not need these sharp points.
2. Place one end of the toothpick into the makeup, then dot the makeup onto your skin as if you were "stamping" the makeup onto yourself.

Notes:

- To give the blackhead a raised effect, you may wish to surround it with a very thin circle of white makeup, barely touching the black.

Blindness

Paint an oval to a glass plate big enough to cover the eye with rubber cement. Cut a line in the middle and pull it back to leave only enough room to keep the eyelid closed. Let dry. When dried, close your eyelid enough so you can see but your eye isn't, glue it so the small cut covers the eyelid and keeps it shut with corn syrup or spirit gum. Best for old age.

Busted Lip

Make a little ball of dough. Dab corn syrup on the lip that you're gonna use. Stick the ball on your lip. Half of it should be on the lip, while the other half on the flesh. Paint the half on your lip to match your lip color, and the half on the flesh to match flesh color.

Busted Nose

First, cut off the round part of a baby teat. Cut from two teats. These are called nose plugs, and by sticking them in your nostrils, the effect of a swollen nose appears. Roll a glob of dough into a ball, as large as a large marble, on your upper nose. You may have wanted to dab corn syrup on your upper nose before doing this. Put warm water on your fingertips and smooth out the edges into the flesh. Make another dough ball, and smooth it in with the other ball. The ball should be as half the size as the other one. You should have put corn syrup on the bridge of your nose. Smooth the edges as you did before. This is where the ball sticks. Paint a bruise around the dough. Paint the dough the color of your flesh. Put nose plugs in nostrils.

Block-out Eyebrows

Needed:

- Ivory soap
- 1 cup (mL) of water

Steps:

1. Fill the sink with water just enough to dip the soap several times.
2. Dip the bar of soap into this water at one of its corners, leave it in for 15 seconds, and pull it out.
3. Place the wet corner of the soap against the end of your eyebrow, and press as you slide the soap across the eyebrow. Repeat this procedure until the eyebrow is covered, then repeat for the other eyebrow. Allow to air dry before applying makeup over this area.

Notes:

- Only block out the eyebrows when your makeup does not completely cover your

eyebrows, or if you naturally have bushy eyebrows. This is a better solution, for some people, than shaving the eyebrows.

- You should block out the eyebrows ONLY before (not after) applying foundation.

Broken Nose

Needed:

- Black eyeliner pencil
- White eyeliner pencil
- Nose Plugs

Steps:

1. Insert the noseplugs into your nostrils.
2. With the white eyeliner pencil, draw a crooked line down the bridge of your nose. You should draw another line beside it.
3. With the black eyeliner, on each side of the white line, draw a thin line.
4. With your fingertips, smear the black downwards to make it appear to fade into the skin.

Notes:

- This is a shadowing effect for boxers and accident victims.
- You may wish to add a bruise and/or blood to spice up the effect.

Chicken Pox

Needed:

- Red makeup
- Cotton swab

Steps:

1. Dip the cue-tip into the makeup, and pat dots on the desired region. Be careful not to slip and end up drawing.

Compound Fracture

Cut from a milk jug's bumpy side. Paint white or a dark yellow or use aluminum foil.

Crooked Smile

Needed:

- Black eyeliner pencil

Steps:

1. At the corners of each lip, draw a small line at one corner that twists downward and another at the other corner that twists upward.

Notes:

- Great to use with clowns or horror creatures.

Curved Eyebrows

Needed:

- Black eyeliner pencil
- A paintbrush

Steps:

1. Simply draw the curve in one direction, pointing either up or down.

Notes:

- You can get by with using brown eyeliner before you begin character makeup (all other color should only be used in character makeup, not corrective makeup as this technique).
- Be sure to first block-out the eyebrows so you may apply makeup over them.

Curved Lips

Needed:

- Black eyeliner pencil
- A paintbrush

Steps:

1. At the corners of each lip, draw a small line at both corners that twists in one direction, pointing either up or down. The curves should not be exaggerated, meaning you slightly add a curve effect to the lips, rather than trying to make a quarter of a circle, for example.

Notes:

- This is not an effect you would want to use when you are wrestling as you will probably lick off the eyeliner without noticing.
- In replace of eyeliner, you can use food coloring or paste.

Draw Eyebrows

Block out eyebrows or shave them then with eyeliner draw lines for eyebrows in any deisgn you want. You may wish to apply small streaks from the eyebrow to make it look like it is imperfect and standing.

Emphasized Chin

Needed:

- Black eyeliner pencil
- A brush

Steps:

1. Apply black in the darker part between the lower lip and above the chin. Depending on your desired effect depends on how dark the makeup should be.

Notes:

- Do not forget to powder the makeup to prevent it from smearing.

Enlarged Nostrils

Needed:

- Black eyeliner pencil
- Nose Plugs

Steps:

1. Insert the noseplugs into your nostrils.
2. Color around your nostrils with black eyeliner pencil, making sure that the color meets with the nose plugs. Do not go beyond the nostrils - you'll ruin the entire effect.

Notes:

- Great for clowns!

Deep Eyes

Needed:

- Black makeup
- A paintbrush

Steps:

1. Dip the brush into the makeup, and color in the socket of the eyes being careful not to get the makeup in the eyes.

Notes:

- For a death look, paint wide and light.
- For a tired look, paint thin and light.

Eerie Mouth

Needed:

- Black makeup
- A paintbrush

Steps:

1. At each corner of the mouth, paint only a dot. This should be smaller than the mouth (since it is a corner) and right against the mouth so it will blend in.

Notes:

- Great to use with evil and sinister humans.

Freckles

Needed:

- Medium-brown makeup
- Cotton swab

Steps:

1. Dip the cue-tip into the makeup, and pat dots on the desired region. Be careful not to slip and end up drawing.

Hairy Beards

Needed:

- Spirit gum
- Crepe hair or wool
- Scissors

Steps:

1. Cut the crepe hair into the desired shape (most beards the hair will be cut long and thin).
2. Glue wool or crepe hair to your face carefully. Corn syrup may be substituted for the gum if necessary.
3. Be sure to trim the material only after it has been placed on the skin. Crepe hair can be tricky, but it can leave realistic results.

Hairy Warts

Needed:

- Warts
- Tooth brush or paint brush (bristles cut into tiny hairs - size of hairs on one's face; toothbrush bristles cut in half is perfect size; any colors)

Steps:

1. With the small bristles cut from a toothbrush or a paintbrush, and cut in half, and stick them into the dough, keeping them spread throughout the wart.

Notes:

- This recipe is best used for witches when the wart is brown.
- For an older lady, use gray bristles, or paint them gray if they are not gray. Toothbrush bristles typically are a perfect color for older women and witches.

Moles

Use small brown warts. Best for witches.

Nose Art

Cut a piece of straw or bone in half and glue to bottom of nose where nostrils meet. Can use other things.

Pimples

Needed:

- Liquid latex
- Eyedropper

Steps:

1. Suck some liquid latex into the eyedropper.
2. Over the desired area of the body, squeeze the latex into small "dots". Allow to air dry.

Notes:

- Bread crumbs may substitute as small pimples.
- If the latex does not match your skin tone, you will need to buy some makeup which matches your tone, or check out the Additional Colors article.
- A cool effect to entice this makeup is to first apply the swelling recipe then the pimples.
- Can use rubber cement for pimples, warts, zits

Pointy Nose

Attach dough to end of nose and mold into a small bullet shape, blending in with the curve of your nose. You can also use nose putty.

Small Lips

Needed:

- Black makeup
- Flesh makeup (foundation color)
- A paintbrush

Steps:

1. You can also make small dark lips by painting black makeup on half of each lip.
2. Paint over the rest of the lip with your makeup foundation.

Nose Plugs

Needed:

- Black makeup
- Scissors
- 2 baby's pacifier
- Small sewing needle (to poke a hole in pacifier)

Steps:

1. Place the pacifiers inside your nose (tip up). Make a note as to where the nostrils meet with the pacifier, and remove the pacifier. Be careful not to shove the pacifier up into the nose, just far enough that the desired effect will be achieved.
2. Cut the pacifier on the line you drew, and poke a hole at the tip with the needle (it doesn't have to be extremely small, after all an audience will not see the noseplugs). You can make a slit or cut a portion from the tip as well.
3. When you apply the nose plug to your nose, be sure to paint the inside of the plug to hide it from any close-ups an audience member may witness. Nose plugs should be applied by the tip of your finger as the plug should fit on one of your fingers.

Notes:

- Use to enlarge nostrils or create other makeup effects.

Old Age/Wrinkles

Needed:

- Baby powder
- Black eyeliner pencil
- One-ply toilet paper
- Several tubes of rubber eyelash glue
- Blow dryer

Steps:

1. First, spread the glue in little sections around the parts of your face that crinkle - one section over your lip, another section on your cheek, etc.
2. Stretch the glued skin and apply a piece of toilet paper over it (make sure the edges are ripped and uneven beforehand). Skin still stretched, dry the area with a blow dryer.
3. When it's dry, let go. Be careful to get it in the right sections. Don't cross the parts of your face that are mobile.
4. Water-based and powdered makeup can be used over these areas when finished, but usually, it looks pretty cool by itself.

For the hair

1. Add baby powder to your hair to create gray hair.

For the hands

1. Cover the hand with baby powder.
2. Draw dark lines on your skin for wrinkles. Smooth edges to blend.
3. Cover again with baby powder.

Notes:

- For even more creepy wrinkles, use Paper Towel recipe.
- Great to use with aliens or other wrinkled creatures.

Sunken Cheek

Needed:

- Black makeup
- A brush

Steps

1. Pucker your lips while sucking in. Paint a line at the cheekbone on the cheek and smear downwards, at the angle facing the light that will supposedly cast the shadow, (stand in a room with lights on, and stand to one side to know what I'm saying). This should go no further than 1 and a half inches from the mouth on both sides to the edge of your face near the middle of the ear.
2. Smear this line downwards enough to not cover the cheek but make it look like the paint is fading into the cheek.

Notes:

- Do not forget to powder the makeup to prevent it from smearing.

Thin Eyes

Use black eyeliner around eyes real thin like an Egyptian.

Thin Nose

Needed:

- Black eyeliner pencil
- White eyeliner pencil
- A brush

Steps:

1. To create a thin nose, apply black eyeliner down the sides of the nose by painting a line just below the bridge, then smear down to create a fading effect.
2. You may wish to apply highlights if you wish to the bridge of the nose. Paint a line on each side of the black line with the white eyeliner and smear down to create a fading effect.

Notes:

- Do not forget to powder the makeup to prevent it from smearing.

Unshaven Beards

Needed:

- Black or brown greasepaint makeup
- A coarse, stipple sponge

Steps:

1. Simply swipe some makeup with the sponge, and pat, NOT RUBBING, the makeup on the face. Rubbing the makeup would smear it, and your unshaven effect would be worthless.

Notes:

- This is a cool idea for a hobo or pirate.

Warts

Needed:

- Corn syrup
- Dough recipe
- Brown makeup
- A paintbrush

Steps:

1. Apply corn syrup to the desired area of the body.
2. Knead the dough into a medium-sized ball, the size of a wart, onto the desired area. Blend the edges of the dough into the skin. NOTE Warts are generally bigger than zits, though can be smaller.
3. With a brush, color this fake wart brown.

Notes:

- You can also add flesh makeup for a realistic-looking wart.
- Can use rubber cement for pimples, warts, zits
- This recipe is best used for witches.

Zits

Needed:

- Liquid Latex
- Dough recipe
- Corn syrup
- Eyedropper
- Glass plate

Steps:

1. Knead the dough into a small ball, but bigger and with more rise than what you did with the pimples. Mold the dough onto the glass plate, and allow it to dry overnight.
2. Suck some liquid latex into the eyedropper.
3. Over the ball, squeeze the latex from the dropper, but do it very thick. Allow latex to flow around the dough. Allow to dry overnight.
4. When dried, peel out the zit by applying corn syrup to the "flat portion" of the latex which flowed around the ball.

Notes:

- You may need to apply a flesh-colored dough around the zit to blend in with your skin.
- If the Liquid latex does not match your skin tone, you will need to buy some makeup which matches your tone, or use the Additional Colors recipe.
- Can use rubber cement for pimples, warts, zits

teeth

Bloody Teeth

Needed:

- Red eyeliner pencil
- 1 tissue per tooth (to dry then smear)
- A paintbrush
- Corn syrup

Steps:

1. Before applying any item to the teeth, be sure to dry the tooth which will receive the effect thoroughly with the tissue. Stick out row of teeth which has tooth to be colored. Dry right to the gum. Try not to lick that tooth for some time. Clean up any marks you may have made on other teeth not meant to be marked.
2. Simply color in only parts of the tooth with black eyeliner, such as the corner of a tooth, or even the majority of the tooth.

Notes:

- This is not an effect you would want to use when you are wrestling as you will probably lick off the eyeliner without noticing it. In replace of eyeliner, you can use food coloring or paste.
- Mix with chipped teeth for an awesome effect.
- Great for fighters.
- Remember to dry the tooth thoroughly before applying the makeup or this will not work correctly.

Chipped Teeth

Needed:

- Black eyeliner pencil
- 1 tissue per tooth (to dry then smear)
- A paintbrush
- Corn syrup

Steps:

1. Before applying any item to the teeth, be sure to dry the tooth which will receive the effect thoroughly with the tissue. Stick out row of teeth which has tooth to be colored. Dry right to the gum. Try not to lick that tooth for some time. Clean up any marks you may have made on other teeth not meant to be marked.

2. Simply color in only parts of the tooth with black eyeliner, such as the corner of a tooth, or even the majority of the tooth.

Notes:

- This is not an effect you would want to use when you are wrestling as you will probably lick off the eyeliner without noticing it. In replace of eyeliner, you can use food coloring or paste.
- To show the insides of a tooth and make it look like the enamel is broken (decayed), not the tooth, apply a orange-pink makeup to the part of the tooth where you want the chipped effect to appear.
- Remember to dry the tooth thoroughly before applying the makeup or this will not work correctly.
- Great for fighters and boxers.

Dirty Rotten Teeth

Needed:

- Green eyeliner pencil
- 1 tissue per tooth (to dry then smear)
- Coffee grounds
- A paintbrush
- Corn syrup

Steps:

1. Before applying any item to the teeth, be sure to dry the tooth which will receive the effect thoroughly with the tissue. Stick out row of teeth which has tooth to be colored. Dry right to the gum. Try not to lick that tooth for some time. Clean up any marks you may have made on other teeth not meant to be marked.
2. Simply color the tooth real dark with the pencil. After using the eyeliner, you may wish to smear it so that they it does not appear too dark, ruining the effect you're aiming for.
3. Lightly sprinkling coffee grounds over the green teeth can give a dirt effect.

Notes:

- This is not an effect you would want to use when you are wrestling as you will probably lick off the eyeliner without noticing it. In replace of eyeliner, you can use food coloring or paste.
- This is perfect for zombies or other dead beings.
- Mix this with stained teeth, and chipped teeth for an excellent effect.

Make False Teeth

Everything you'll learn you need can be bought at a dental supplier. Start by testing a tray for size.

Step 1: Make a Cast

Filling the tray with a thick mixture of alignate.

Let the patient put the tray in by themselves and ask them to lean forward and drool.

A few minutes later the alignate is dry and it is time to remove the cast. Sometimes it may stick a bit but that is only a vacuum and if you wiggle it a bit it will come loose. If you don't intend to fill it with plaster at once submerge it into water so it won't shrink.

Now mix a little Ultracal carefully, pouring it down the mold. Then tap the mold against the table so the last airbubbles will come to the surface. Let it set for about 45 minutes before you separate the molds.

Then fix the edges but be very careful not to damage the cast. You now have a finished cast of the clients teeth. Note the little muscle that normally is under the lip. It's important that you don't remove it as you can damage the muscle if you make a pair of teeth without making a slit for it.

Step 2: Sculpt the teeth

Use a wax from an art store. Melt a thin layer of wax onto the plaster teeth so it will be easier to sculpt on it. To make sure that you won't need any adhesive to make them stay in, search for an undercut that will help in snapping the teeth in. Usually it is only needed to cover the first 6-8 teeth and it will stay in great. I think it is totally unnecessary to make a prosthetic that covers all of the teeth as it will be very hard to speak with them.

When happy with the sculpture, use a lighter to melt the surface a bit so it gets so shiny that you could never do it any other way.

Step 3: Another mold

On top on the gums put a piece of clay to make an overflow in the next mold. This is an important step because when you fill the next mold with plastic it will be much harder to fit the molds together if you don't have an overflow that takes care of the excessive plastic. Fill a small jar with alignate and submerge the whole thing into it. Then hold it in place until it's dry. A couple of minutes later you can start removing all of the alignate that has gotten on the top of the cast. Use a spatula and sculptors tools to do this. Then carefully lift the teeth up and clean out any leftover wax.

Step 4: Release agent

Put on some special release agent. Let it dry between layers and apply 2-3 layers. With rubber gloves on start dripping a little acrylic fluid into the mold and slush it around. Always work under forced ventilation and keep gloves on the whole time as this can be hazardous to your health. Gently sprinkle the acrylic powder down in the teeth mold. Start with a little transparent powder and continue with a light toothshade. Then continue with a little more yellow and last a quite dark one. This is for making the teeth seem like they have a natural shade. Unfortunately it is very hard to get it right the first time, only experience will help you here. When the correct amount of acrylic mixture is in the mold gently reposition the plaster teeth

into the mold. It is very important to make it fit as snugly as it did when you made the mold. Any misplacement will make the teeth to become to thick or some other defect. Place the mold under light pressure for a couple of minutes. Place the molds into a pressure cooker (3 bar) with hot water for final hardening. Wait for 10 to 15 minutes.

If you don't have a pressure cooker you will have to wait maybe 30-45 minutes. Hopefully you now can separate the molds and take out a good cast.

Sometimes you can make a second casting but often the plaster teeth becomes bad.

Step 4: Take Teeth Off

Now it's time to very carefully take the teeth off. This can be very hard but putting them in warm water will make the release agent to dissolve and help a bit. Now things can get bad. The teeth is at this point very fragile and if it breaks it will be hard to fix them. When the gums is finished they will be a lot more stable but not yet. If something that you need had broken you will have to start all over. Using a Dremel tool you cut down all unnecessary spill plastic. A lot of people who do this kind of work make a negative mold for the gums, just like for the teeth but instead you should "drip" the gums. This is done by taking fluid and powder and form a gum right on top of the cast. Continue to do this until it has gotten as thick as you want it. Grind the finished plastic teeth. Polish is a very important step in this quite long procedure. Normally polish with ordinary tooth paste that actually works very well.

Step 5: Finishing touches

Paint a little dark brown between the teeth and make the gums a little more red with ordinary makeup colors. The grease paint sinks into the plastic and won't smear. Apply a thin layer of nail polish for a nice shine. Now it's time to fit them on the actor. It's important that they don't hurt you anywhere or fits too hard on some places. This can cause damage to the actors teeth or gums and you will get sued for millions of dollars. You will have to grind them down to a perfect fit so they won't fall out or hurt your actor. This can be hard but take a little at a time and work slowly.

Fangs

Needed:

- Friendly Plastic (hobby/craft stores)
- Pan
- Stove
- Tap water

Steps:

1. Put ordinary tap water on a pan, and bring it to a boil. Then pour the water into a coffee-mug and take it to your making area (with mirror).
2. Cut small pieces of friendly plastic (into pieces about the size of a half-dollar) and put them into the hot water using a table spoon.

3. Remove the Friendly plastic from the hot water after it has been in for about 20 seconds (time may vary).
4. Mold the friendly plastic to your tooth that you want to extend, and be sure to have a little bit more than **What You Need:** to cover your tooth, the excess is used for shaping to the roof of your mouth to be used as a retainer for holding the tooth in place.
5. Once you have the friendly plastic in your mouth, and covering your tooth, mold it to the desired shape and length.
6. After achieving the desired shape and length, leave the friendly plastic on your tooth for a minute or two, this allows it to harden in your mouth helping it retain the actual shape that holds it in place. You can also drink cold water to speed the hardening process, but, be careful not to shift or touch to plastic tooth while doing so or you could disfigure it. (If at anytime you mess up, don't worry, the friendly plastic is reusable, just put it back into the hot water and melt it again).
7. Follow steps #1 through #7 for your next tooth (or teeth).
8. After you have made a set of teeth, you may want to put them both into your mouth affixed to the teeth that they were made to fit onto, and while they are in place, melt another piece of friendly plastic and mold it to the roof of your mouth (while your FANGS are in place). This will create a "retainer" that will hold your teeth in place.

Color these Fangs

1. Soak your Fangs in COLD coffee. Hot coffee will melt your fangs.
2. Soak your Fangs in COLD tea. Hot tea will melt your Fangs.
3. (If you smoke, or know someone who does),... Blow cigarette smoke through and old white T-shirt (or cotton cloth), and then rub it on your Fangs until desired color is matched.
4. Myself, I used step #3 to color my Fangs, as I am a smoker, and it worked very well I must say. (I'm not saying that smoking is good).

Notes:

- Friendly Plastic is RE-USEABLE, so if you mess up don't worry. You can re-melt it over and over again and keep using the same piece if you want to.
- Results will vary from person to person, if you don't make a perfect pair on your first try, just keep trying and you'll get satisfying results sooner or later. It took me about 4 tries to get the results that I wanted.
- This is perfect for werewolves and vampires.

Gold Teeth

Needed:

- Gold wax paper from candy bar for gold teeth
- 1 tissue per tooth (to dry then smear)
- A paintbrush
- Corn syrup

Steps

1. Before applying any item to the teeth, be sure to dry the tooth which will receive

the effect thoroughly with the tissue. Stick out row of teeth which has tooth to be colored. Dry right to the gum. Try not to lick that tooth for some time. Clean up any marks you may have made on other teeth not meant to be marked.

2. Cut the waxpaper in the shape of a tooth. Dip the brush into the corn syrup, paint the back of the paper, then apply it to the dried tooth, pressing on the paper. Keep pressing for a minute or so.

Notes:

- This is not an effect you would want to use when you are wrestling as the waxpaper may not hold.
- This can be used for pirates.

Knockout/Black-out Teeth

Needed:

- Black eyeliner pencil
- 1 tissue per tooth (to dry then smear)
- A paintbrush
- Corn syrup

Steps:

1. Before applying any item to the teeth, be sure to dry the tooth which will receive the effect thoroughly with the tissue. Stick out row of teeth which has tooth to be colored. Dry right to the gum. Try not to lick that tooth for some time. Clean up any marks you may have made on other teeth not meant to be marked.

2. Simply color in ALL parts of the tooth with black eyeliner, including the reverse side, right up to the gums.

Notes:

- This is not an effect you would want to use when you are wrestling as you will probably lick off the eyeliner without noticing it. In replace of eyeliner, you can use food coloring or paste.
- Great for boxers and fighters.

Rotten Teeth

Needed:

- Green eyeliner pencil
- 1 tissue per tooth (to dry then smear)
- A paintbrush
- Corn syrup

Steps:

1. Before applying any item to the teeth, be sure to dry the tooth which will receive the effect thoroughly with the tissue. Stick out row of teeth which has tooth to be colored. Dry right to the gum. Try not to lick that tooth for some time. Clean up any marks you may have made on other teeth not meant to be marked.

2. Simply color the tooth real dark with the pencil. After using the eyeliner, you may

wish to smear it so that they it does not appear too dark, ruining the effect you're aiming for.

Notes:

- This is not an effect you would want to use when you are wrestling as you will probably lick off the eyeliner without noticing it. In replace of eyeliner, you can use food coloring or paste.
- This is perfect for zombies or other dead beings.
- Mix this with stained teeth, and chipped teeth for an excellent effect.

Silver Teeth

Needed:

- Silver wax paper from candy bar for Silver teeth
- 1 tissue per tooth (to dry then smear)
- A paintbrush
- Corn syrup

Steps:

1. Before applying any item to the teeth, be sure to dry the tooth which will receive the effect thoroughly with the tissue. Stick out row of teeth which has tooth to be colored. Dry right to the gum. Try not to lick that tooth for some time. Clean up any marks you may have made on other teeth not meant to be marked.
2. Cut the waxpaper in the shape of a tooth. Dip the brush into the corn syrup, paint the back of the paper, then apply it to the dried tooth, pressing on the paper. Keep pressing for a minute or so.

Notes:

- This is not an effect you would want to use when you are wrestling as the waxpaper may not hold.
- This can be used for pirates.

Stained Teeth

Needed:

- Yellow eyeliner pencil
- 1 tissue per tooth (to dry then smear)
- A paintbrush
- Corn syrup

Steps:

1. Before applying any item to the teeth, be sure to dry the tooth which will receive the effect thoroughly with the tissue. Stick out row of teeth which has tooth to be colored. Dry right to the gum. Try not to lick that tooth for some time. Clean up any marks you may have made on other teeth not meant to be marked.
2. Simply color the tooth real dark with the pencil. After using the eyeliner, you may wish to smear it so that they it does not appear too dark, ruining the effect you're aiming for.

Notes:

- This is not an effect you would want to use when you are wrestling as you will probably lick off the eyeliner without noticing it. In replace of eyeliner, you can use food coloring or paste.

Teeth

Shape dough, let dry, then paint colors. Or use small tooth-shape rocks or deer, cow, pig teeth.

Teeth, Bright White

Needed:

- White food coloring or white food paste
- 1 tissue per tooth (to dry then smear)
- A paintbrush
- Corn syrup

Steps:

1. Before applying any item to the teeth, be sure to dry the tooth which will receive the effect thoroughly with the tissue. Stick out row of teeth which has tooth to be colored. Dry right to the gum. Try not to lick that tooth for some time. Clean up any marks you may have made on other teeth not meant to be marked.
2. Dip the brush into the coloring then apply it to the entire dried tooth, even the reverse side, and right up to the gums.

Notes:

- This is not an effect you would want to use when you are wrestling as you will probably lick off the eyeliner without noticing it. In replace of eyeliner, you can use food coloring or paste.
- Princesses, or other people of royalty are the best characters for this makeup when it is not being used for corrective purposes.

wounds

Abrasion

Needed:

- Brown Eyeshadow
- Red Eyeshadow
- Black Eyeshadow
- Blood
- Cocoa or dirt
- Cotton Balls
- Comb

Steps:

1. Dab brown, red and black eye shadow on the area in this order.
2. Apply blood over area with cotton balls by dabbing the blood over the makeup.
3. Use a comb to gently scratch the area in one direction.
4. Finally, apply cocoa or dirt over the wound with cotton balls to add dimension.

Notes:

- This is excellent for accident victims.

Bee Sting

Needed:

- Zit recipe
- White makeup
- Any blood recipe
- Pen
- Eyedropper

Steps:

1. Apply the swelling makeup on the desired area.
2. Apply the zit to the chosen area.
3. Paint the white over the zit very lightly.
4. With a pen, poke a small hole into the bite. Apply blood to this hole with an eyedropper.

Cuts

Needed:

- 20 Drops Red Food Coloring
- 3 Fluid Ounce Bottle of Non-toxic School
- Kayro® Syrup

Steps:

1. Add the red food coloring to the bottle of the glue.
2. Place the orange tip against the skin, and glide the tip along the skin as you squeeze the bottle to release the glue. The little orange tip is perfect for creating a neat straight or jagged line right across the skin.
3. Wait a few minutes to dry (if you want this) and put Kayro® Syrup atop, streaming this. It will peel off easily from the skin but might pull a few hairs.

Notes:

- This is excellent for accident victims and boxers.
- A cheaper version Tissue can be used on your face, flattened out, then a small slit can be made in it for a cut (by a safe replica of the item, unless you are sure the item you want to imitate is dull enough not to cut you). The proper bruise will be up to you. Blood may be filled in the cut. - • Be careful with the tissue - make sure there are cuts/tears only where you want them to be. Gelatin or latex can be used in place of the tissue.

Head Injury

Wrap bandages around head and put blood on head first so soaks into bandages. Put dirt on the bandages for a natural look.

Lacerations, Incised Wounds, and Punctures

Use the Flesh recipe to aid in making these.

Incised Wounds - these are clean cuts from knife slashes or glass, make these by cutting the flesh with a blunt butter knife.

Lacerations - these are made by blunter objects like barbed wire. Simulate these by dragging a pencil point through the flesh.

Punctures - a stab wound made by a knife, nail etc. Use a blunt pencil to make this by working it in slowly widening circles in the flesh until the desired hole size is made.

Road Rash

Add Black Cherry or Cranberry gelatin with a teaspoon of Grape mixed in.

To create the effect of being ran over, run over a shirt with oil on tires to make tire tracks.

Scars

Needed:

- 1 box of powdered no flavor gelatin
- Red food coloring
- 1 cup of water
- 6-8 paper cups
- 2 Teaspoons
- Pan of very hot water
- 2 popsicle sticks

Steps:

1. Add one teaspoon of the gelatin into a paper cup.
2. Add one drop of food coloring and one teaspoon of hot water into the cup with the gelatin.
3. Stir this mixture rapidly with one of the teaspoons as it dries and sticks very fast.
4. Next, with a popsicle stick, apply the gelatin to the desired area of the body. Push around the edges of the fake Scar to help the gelatin stick to the skin. You want to achieve a lumpy and uneven surface.

5. Keeping a pan of hot water on the stove, not boiling, repeat steps 1-5 until the desired area of the body is covered.

Notes:

- Great for pirates.

Scar Tissue

Needed:

- 1 pkg unflavored gelatin
- 2 tbsp hot water
- red food coloring (if needed)
- loose face powder (skin color - Maybelline or L'Oreal work well)

Steps:

1. Mix the gelatin and hot water in a small bowl; stir until the gelatin thickens.
2. Add a few drops of red food coloring to the gelatin to make the scar seem fresh - use your own judgement for color.
3. Take a small spatula or use your fingertip to apply the scare mixture to your skin.
4. Dust with a small amount of loose face powder to blend with the color of your own skin.

Scratches

Needed:

- Gray-brown greasepaint
- Any blood recipe
- Congealed blood (Blood gel)
- Coffee granules (grounds)
- Coarse, stipple sponge
- Fine brush

Steps:

1. Take a coarse stipple sponge with gray-brown greasepaint and draw it quickly across skin.
2. Use a fine brush to paint blood on different parts of the scratch.
3. Then add tiny dots of congealed blood sporadically along scratch.
4. Dot coffee granules occasionally, be subtle.

Notes:

- This is excellent for accident victims, live-action roleplay, Ninjas/alike, and boxers.

Slashes

Needed:

- Chicken skin
- Cuts recipe

- Kayro® Syrup
- Any blood recipe

Steps:

1. Add Kayro® to the cuts.
2. Use the backside of the skin to avoid the bumps where the feathers were plucked. Don't forget the blood!

Notes:

- This is excellent for accident victims, Ninjas/alike, and boxers.

Split Chin

Apply liquid latex on the chin and it will tear when it comes into contact. Or for a wound, you tear it with a toothpick, fill wound filler and blood gel into the wound and blood over this, and pull back the latex.

Stitches

Needed:

- Several pieces of small, black thread if wounds are made from dough or a fake skin substance
- Eyedropper, for corn syrup
- Corn syrup, if using thread
- Black Eyeliner pencil if painted scars

Steps:

1. Over the wound, and after it has dried, paint a thin line of black with the pencil. Over the wound made with dough or the like, apply a thin line of corn syrup around the fake skin with the eyedropper.
2. Place each thread over the corn syrup, evening their distances apart from the other, yet not covering the wound.

Notes:

- Great for pirates, Frankenstein, or accident victims.

Swollen Artery

Needed:

- Liquid Latex
- Basic Bruise makeup
- Red makeup
- Glass plate
- Masking tape
- Wooden toothpick

Steps:

1. Place the toothpick on the plate at the center. You may wish to glue it down with school glue, though realizing that it can be removed with soap and water.
2. You should apply spirit gum over the toothpick to allow it to stick to the latex. Pour the latex over the toothpick to allow a bump to form in the latex and to allow an oval shape of latex to form around the bump. Do not make the oval to big as this is the area which will be painted as a bruise. Let this dry for 24 hours.
3. Color a bruise around the bump on the oval shape.
4. Place masking tape over the bruise and paint the bump Red, avoiding getting any makeup onto the oval. The bump is what actually makes the "busted" blood vessel effect.
5. Peel the piece from the plate, apply spirit gum to the back, and apply the piece to the desired part of the skin.

Swollen Capillary

Needed:

- Liquid Latex
- Basic Bruise makeup
- Purple makeup
- Glass plate
- Masking tape
- Wooden toothpick

Steps:

1. Place the toothpick on the plate at the center. You may wish to glue it down with school glue, though realizing that it can be removed with soap and water.
2. You should apply spirit gum over the toothpick to allow it to stick to the latex. Pour the latex over the toothpick to allow a bump to form in the latex and to allow an oval shape of latex to form around the bump. Do not make the oval to big as this is the area which will be painted as a bruise. Let this dry for 24 hours.
3. Color a bruise around the bump on the oval shape.
4. Place masking tape over the bruise and paint the bump Red, avoiding getting any makeup onto the oval. The bump is what actually makes the "busted" blood vessel effect.
5. Peel the piece from the plate, apply spirit gum to the back, and apply the piece to the desired part of the skin.

Swollen Vein

Needed:

- Liquid Latex
- Basic Bruise makeup
- Blue makeup
- Glass plate
- Masking tape
- Wooden toothpick

Steps:

1. Place the toothpick on the plate at the center. You may wish to glue it down with school glue, though realizing that it can be removed with soap and water.
2. You should apply spirit gum over the toothpick to allow it to stick to the latex. Pour the latex over the toothpick to allow a bump to form in the latex and to allow an oval shape of latex to form around the bump. Do not make the oval too big as this is the area which will be painted as a bruise. Let this dry for 24 hours.
3. Color a bruise around the bump on the oval shape.
4. Place masking tape over the bruise and paint the bump Red, avoiding getting any makeup onto the oval. The bump is what actually makes the "busted" blood vessel effect.
5. Peel the piece from the plate, apply spirit gum to the back, and apply the piece to the desired part of the skin.

Wound Filler

Needed:

- Blood gel
- Coffee granules

Steps:

1. Use blood gel or coffee granules work well.

props

A prop is generally an object which is used only to symbolize something, or as a decoration. These props provide as uses for body parts, haunting a house, or even weaponry.

A weapon, in this book, is an object which will be put to use. As you have already learned, weapons can play an effective or defective role in a match, dependent upon many factors. This section is completely devoted to a complete, step-by-step instruction of finding substitutes for some weapons or to alter others.

Through this I hope to get you thinking about safety and effectiveness of an illusion for anything you want to do.



In this chapter, you will learn:

- How to make several fake tobacco and drugs products
- How to make many gorey effects no matter the situation
- Haunt a house, party, etc. using an extensive list of props

- Over 70 weapons for any film, wrestling, or other need

gore

Body Bag

Trash bag or black sleeping bag or black tarps sewed together. Make air holes but small enough where they are not seen. Third-world countries use blankets.

Body Organs

Needed:

- Any blood recipe
- Clean butchered cow's, deer, or pig's organs

Steps:

1. There really is no recipe to this. It is perhaps the grossest recipe I can ever give, but hey, that's the makeup business. If you live on a farm, or have legal access to these organs, you can use cow organs to substitute human organs. You may wish to soak the organs in blood.

Notes:

- You may be able to buy some of these organs at your local grocery store.

Bloody Eye

Needed:

- Any blood recipe
- An eye
- 5 Red beads; 1 extra-large, 1 large, 1 medium, 1 small, 1 extra-small
- String
- School glue
- Chicken liver
- Kitchen sink

Steps:

1. String the beads in order from left-to-right listed above on the string. One end should be knotted so the tiny bead doesn't fall off the string, and you should have a little extra string on the other end to leave room for the fake eye.
2. Glue the extra string onto the ball and cover the beads with chicken liver for a meat effect.
3. Dump the chicken liver into blood.

Notes:

- Hide the bloody eye in unexpected places, such as refrigerators.

Bones

Needed:

- Real animal bones from a pig, cow, or deer (possibly a chicken if needed)

Steps:

1. Place these in pots, pans, on furniture, near staircases, around graves, etc.

Notes:

- Great for cannibals and haunted houses.

Brain

Needed:

- Gelatin brain mold (from Spencer's Gifts)
- Liquid Latex
- Petroleum jelly
- Rubber mask greasepaint

Steps:

1. Oil down the mold with petroleum jelly to prevent the liquid latex (which you will use to create the prop) from becoming part of the mold.
2. Fill it with liquid latex and let dry overnight.
3. You can then apply a beige-color rubber mask greasepaint makeup to the brain.

Notes:

- Great for cannibals, Zombies, and haunted houses.

Brains

Needed:

- Cold but fresh scrambled eggs
- Corn chips (uncrunched)
- A medium-sized plastic bowl
- Kitchen sink

Steps:

1. Cook the eggs and let them sit until cooled.
2. Mix in corn chips.

Notes:

- Mix this recipe with Edible blood and put into your mouth and spit out while moaning "Brains."
- Add a few drops of red or yellow, green, and blue food coloring as you are beating the eggs for a horrifying effect.
- Can be reused, so refrigerate.

Brain Sludge

Needed:

- Vinegar
- Milk
- Dropper
- Test tube

Steps:

1. Fill test tube 1/2 full w/ vinegar.
2. Insert dropper w/milk into tube so just above bottom of tube.
3. Slowly squeeze all milk into it.

Notes:

- Put in your hands and gross out people.
- Store it in the bag and refrigerate it.

Guts

Needed:

- Cold but boiled bow-tie macaroni
- A medium-sized plastic bowl

Steps:

1. Simply apply the fake guts to any effect or location.

Notes:

- Depending on how this is going to be used, you can add any blood recipe to the mess.
- You can also experiment with different pastas to achieve the right effect. Spaghetti can also be used with the macaroni to enhance the effect.

Heart

Needed:

- Gelatin heart mold (from Spencer's Gifts)
- Liquid Latex
- Petroleum jelly
- Rubber mask greasepaint

Steps:

1. Oil down the mold with petroleum jelly to prevent the liquid latex (which you will use to create the prop) from becoming part of the mold.
2. Fill it with liquid latex and let dry overnight.
3. You can then apply a beige-color rubber mask greasepaint makeup to the brain.

Notes:

- Great for cannibals, Zombies, and haunted houses.

Intestines

Needed:

- Pair of pantyhose
- Sewing machine or hot glue
- Cotton or cotton cloth
- String

Steps:

1. Take a pair of pantyhose and cut off both legs.
2. Use a sewing machine or glue gun to make a seam all the way up the middle of each leg (don't make the seam very even).
3. Cut off unneeded halves and turn the others inside out.
4. Fill with cotton or cut up cotton cloth.
5. Twist at random places and make a few stitches to make them look more realistic.

Notes:

- Depending on how this is going to be used, you can add any blood recipe to the mess.
- You may wish to use model paints.
- Can be stored in a box and in a cool place.

Making a Corpse

Making a Head

To build a prop head takes a little time, and can become expensive when building just one due to the expense of the materials in small quantities. The advantages of building vs. buying include developing the skills to build and design unique props unavailable at stores. This will significantly add to the effect and realism of your haunt once you improve your talents to produce authentic looking props. Our discussion will center on the use of latex, since it is pliable, lightweight, and looks the most realistic. Realize that once you develop these skills you will almost be qualified to perform plastic surgery.

You need to find a base to use to mold the latex around. Your best choices are either a Styrofoam wig stand, or build a life-sized plastic model of a human head or skull. You could even make a good papier mache life-sized model of a head, though this does require more artistic skills, and prior experience. If you plan to add eyeballs or teeth, glue these in before applying latex, so you can model around them to cover gaps, and make it look more realistic. Eyes and teeth can be purchased at any Halloween prop, Novelty, or Magic & Joke store. Glass eyeballs cost about \$20-\$30 each, but look great. Teeth can be bought from vendors listed in the resource chapter and through web site browsing. Bucky Teeth© look realistic and come in a variety of styles. Also, check in that glass on the nightstand next to grandma's bed. You could even make eyeballs and teeth for those who are creatively artistic. Eyeballs can be painted on Ping-Pong ball halves. If you are using a wig stand or a model without the seven standard head orifices, you may want to either carve them or drill them out (nose, ears, eye sockets and mouth). Nothing more humiliating than

to have some kid notice that your corpse is without orifices. The next step is to purchase about a quart can of liquid latex from an art supply store, then start painting on the first layer of latex over the head. If you want to build up areas that aren't already part of your foundation model, use nose putty, body putty, etc. before applying the latex. This might include noses, ears, lips, or areas around and under the chin when using a skull model. You can also buy these facial accessories, and glue them on with rubber cement, shoe glue, or other rubber adhesive. Once the first coat of latex has dried, begin painting on a second coat. Add little pieces of cotton, clay, or shredded papier mache in with the second third and fourth layers of latex to add a decaying texture. To mix paper mache; add 1 cup of flour to 1 - 1.5 cups of water (depending on desired texture), 1-2 teaspoons of salt, and optional 1-4 tablespoons of carpenter's wood glue for additional durability. Continue to add coats by painting on liquid latex mixture until the desired look is achieved. Avoid applying applications too thickly, resulting in the loss of definition and detail, and for heaven sakes, don't over paint and block your orifices. A nice effect is to build up veins with nose putty that will later be painted a dark blue. Also, build several large ugly moles too. Once the final coat of latex has dried (allow about three days), begin to apply latex paint (available at an art supply store, but be sure to tell the store clerk for what you plan to use the paint). Begin painting with the lightest tone base color. Depending on the desired degree of decay, the lighter the color, the fresher the corpse. Colors might start with a white or pale yellow/green and work through the spectrum to a dark brown. Be sure to mix a little extra of the base color so you don't run out when you paint the hands, or to paint over the glue line if you apply any hair. If you don't find latex paint, mix acrylic paint with the liquid latex, and paint that on. The ratio is four parts latex to one part paint. After painting the base color, darken it, and paint shadows around eyes and where there are deep facial lines. When painting a more decayed state skin in a darker color, no darker shades are needed. Next, paint the lips and any veins a dark blue, then paint eyes and any teeth an off white or pale yellow. Finally paint totally shadowed areas like inside mouth, nose holes, ear holes, etc. black, also finish painting any other areas not yet mentioned. Allow each color to dry first before painting the next. If you decide to add some hair, buy crepe hair at a theatrical supply store, cut it to desired length, and glue one row at a time, in layers, starting at the base of the head, working upward in rows across the head. Once the glue is dried, paint the glue line with the base paint used on the face, move up about a half inch and start the next row of hair. Continue until you have laid the desired amount of hair. This takes patience since each row must dry before moving to the next.

Building the Body

When fabricating the body, once again, there are many options. The main component will be a frame built to support the head, hands, and feet. This frame can be built out of a variety of materials, but for our example we suggest using a 2"x4" board for the torso, and PVC pipe for the arms and legs. We recommend that you read through these simple step-by-step instructions once completely, then again to make your list of supplies to buy. You may decide to use another technique to construct a certain component based on available supplies at your local hardware or building supplies store. There are countless alternatives, so be creative and practical, but frugal.

The frame will consist of one piece of wood for the shoulders, two pieces connecting the pelvis or hip board, and one piece for the pelvis. The arms and legs will be made of jointed 1.5" PVC pipe (2" PVC pipe for the thigh or femur bone).

The first step is to measure the clothes that will be used to dress this thing. For the shoulder cross board, cut a 2"x4" section between 15"-20," depending on the size clothes you plan to dress the corpse in. To get specific measurement, lay shirt or blouse you plan to use down onto a table, and measure from left shoulder tip to the right shoulder tip, then subtract 2" for joints.

The board will have the corners trimmed to narrow at the shoulder tips for a more natural look. Also, a hole the size of the neck rod used to support the head must be drilled in the center of the board (see illustration).

For the Hip cross board, measure across the hips of the pants, and subtract only 1". This measurement will probably be between 10" - 16" (remember there is no such thing as a fat butt corpse). As with the shoulder board, the hip board will also have corners trimmed. Sideboards are optional, but can help improve shape. (See drawing).

Two boards will be used to connect the shoulder board and the hip board. Again, to determine this length, lay the clothes down on a table, and measure from the shoulders down to the hips (18" - 26"). Nail the two body boards between the shoulder and hip boards.

The ends of the shoulder board and hip board will have 1" screw eyes inserted to provide for the arms and legs connections.

It's optional how you decide to add bulk to the body, or if you even need to. We suggest that you finish the arms and legs, connect them, dress the frame, and then decide if the chest cavity needs more shape. If you decide it does, you can use several different materials. One option is to use a heavy duty black plastic trash bag filled with enough Styrofoam shipping chips, foam rubber fiber fill, newsprint, etc. until desired shape is achieved. Use duct tape to attach bags to wooden frame.

Another option is to use a screening or wire mesh or chicken wire, all available at a building supplies store. Wrap and shape around the wooden frame.

Another method is to use one half to one-inch foam rubber sheets that can be purchased at a fabric store. Simply cut sections and wrap it around frame sections until desired shape is achieved. Fasten with duct tape, staple gun, or hot glue gun. You can also use thicker sections of foam rubber cut to specific shape and hot glued into position. Buy this at a furniture upholstery store.

A final method is to build up the chest by taping layers of rags or newsprint using duct tape to the wooden frame. The objective is to keep materials lightweight and cheap. It would be a shame for this thing to be hanging somewhere in the house, and then have it fall, crashing down one of your patrons.

Attaching the Head

Once you've got the head, you need to insert a rod into the base of the head used for attachment to the body. Use either 1" or 2" wooden dowel rod, plastic conduit pipe, or similar PVC pipe. This may need to be glued in with Shoe Glue, epoxy glue,

hot glue gun, etc. for increased stability. If you do this, you can't use the head independently as a prop. Leave at least 8"-10" extra rod out of the base of the neck to be used for attachment to the body.

Make Your Own Hands

As with the head, you have several choices here. The most common choice is to use a pair of gloves. Any kind work, dark or white looks best. Stuff each glove with cloth, paper, or foam fill to maintain shape. Gloves are hot glued or sewn to the inside surfaces of the sleeves of the clothes used for the figure.

Another technique is to add the ability to bend and position the fingers. To do this Simply cut straight sections of heavy wire coat hanger to lengths of about 10" and twist the five sections needed per hand (one per finger and thumb) at one end, down about 3" from one end, so to give the appearance of a yard rake. Now, hold up one of the gloves that you plan to use. Lay the wire frame on top of it with the twisted ends facing the sleeve. Bend and then trim each piece of wire to match the shape and length of a finger and thumb of the glove. When this is done, take half inch thick sheets of foam rubber that can be purchased at any fabric store, and cut a strip 3"-4" wide. To cut strip to the proper length, hold the foam strip up to the wire finger frame finger trip and measure down to where the wires wrap together in the palm, and cut to length. Experimenting with one finger to establish necessary dimensions needed to give fingers a natural look. Now, wrap the foam snugly around the wire, and then, using either duct tape or cheap electrical tape, tightly wrap the foam in tape until achieving desired size and shape to match a normal finger or thumb. Once you decide the amount of foam needed to form a natural finger and thumb width, cut remaining pieces of foam. Use only two to three total wraps of tape around the foam to avoid wasting tape. Perform the same procedure to each remaining finger and thumb. Again, cut enough foam so fingers aren't too thin, and you're forced to compensate with excessive amounts of tape. Slide the glove over each hand, and lay aside for now to await attachment to arm.

Make Feet Using Socks or Hose

Use socks or hose stuffed with foam rubber fiber fill, packed tightly, and formed to a natural shape all the way up past the ankle by about 2"-3". Insert a 1"-2" diameter dowel rod cut to about 10." One end rests in the heel, and the other end sticks out of the neck of the sock to attach to the leg. Secure the ankle opening of the sock around the rod using a rubber band, and then seal sock around dowel rod with a hot glue gun to keep the foam filler inside. The sock can then be hot glued into a shoe or boot, or left like some "Flake" at the mortuary just forgot to put the shoes on. It's hard to find reliable help these days.

Arms and Legs

Again you have many materials and techniques to use here, but we feel the famous old PVC method is the way to go. It's light and cheap. Working with it may even lead you to a new career as a plumber. Use a hacksaw to cut it.

You must cut the arms and legs sections to size. Measure the sleeve of the clothes to be used. Each arm will have two measurements, from the shoulder to the elbow, and from the elbow to the end of the sleeve. Then subtract 1". This should range between 8"-14" sections and the two measurements will be within 1" of each other. Copy these cuts for the opposite arm, unless this guy is supposed to look lopsided.

Make the measurements for the legs, hip to knee, knee to ankle or end of the pant leg, and copy for the other leg. For dresses, measure your leg, then make adjustments for any size differences between your size and the clothes being used. No, this is not an invitation to test cross-dressing guys.

Buy enough PVC to cut into the eight sections of desired lengths. Use 1.5" PVC pipe for the six sections used for both sections of the arms and lower legs. Use two sections of 2" PVC pipe for the thighs. For dummies with more bulk, either wrap these pipes in foam rubber sheeting until desired thickness is achieved, or buy larger diameter pipe. For simple dummies, just stuff a one-piece jump suit for the body, and attach stuffed gloves and socks with hot glue gun or sew on. Either buy matching diameter PVC end caps, or buy dowel rod to match the inside diameter of the PVC pipe sections, also buy PVC glue. These end caps will support the screw eyes used to make the attachments.

You can even cut round pieces of wood that fit tightly into the ends of the PVC. You can also drill two small 1/4 inch holes through the sides of the PVC pipe about 3/8-1/2 inch from end of the pipe sections, and use heavy leather lacing with the section knotted on each end pulled through the pipe. If you use this approach, be sure to insert the lacing tightly through the pipe.

The next step is to insert 1" screw eyes into the end caps or wood inserts of each section of PVC. The screw eyes will not be centered, but offset toward the inside to allow for improved bending of limbs toward the body. (see drawing) Tie leather lacing (use a double granny knot, or if you're an x-scout, do your own thing) to join the PVC sections to each other and to the body. There are a variety of hardware pieces that can be used to also connect the screw eyes, but when tied properly, the leather lacing provides improved movement, and can be easily repaired if broken. Now it's time to dress our little bambino for the funeral party, so put on shirt, pants, coats, tie, dresses, etc., underwear is not required, unless of course you're just that kind of person. We wonder if they actually bury people with underwear?

If your corpse is a lady in a dress, use panty hose over the PVC pipes for the legs, and paint 4-6 layers of latex the color of the face and hands over the surface. You can also attach cotton wadding while applying latex for skin texture.

Finally, attach the hands and feet the same way you attached the arms and legs, with leather shoe lacing through the screw eyes. If needed, make any final cosmetic adjustments by adding any extra clothing, foam, dirt or tears on clothing, hats, glasses, worms, etc.

Now, to test how good it turned out, set it up in some dark corner, closet, bathroom, or where ever your spouse or friend might stumble across it. Oh yes, you'll also need a spare pillow and blanket to sleep out in the garage tonight.

Neck Stump

Needed:

Chicken wire
Liquid Latex

Aquarium pump w/ tubing
 1 container or mason jar (approx. 12-24oz)
 1 piece of 1in acrylic tubing
 1 piece of 3/8in O.D.(1/4in inside) acrylic tubing
 Acrylic glue
 Fiberglass
 cloth
 red food coloring
 Paint

Steps:



1. The first thing you need to do is construct the shoulder form out of chicken wire. Make sure that the actual neck is a cupped shape because you want the water to recycle itself back into the reservoir. You may want to build an entire upper torso, but I had a pretty good one that this concoctions fit onto. When your building the torso, mount the lid of your container directly under the

neck. You will want to make sure that this is very accessible because you will need to get at it to fill and pour out the colored water. If you are using a mason jar I recommend first drilling a hole for your pump(use a piece of the 1in acrylic tubing to make sure it fits) and another for the airline. Then bolt it to your wire frame. Make sure the airline and pump mechanism will not be covered or restricted in any way.



2. Next you'll want to build the pump mechanism. This mechanism works by air being pumped into the small tube therefore forcing the liquid up along with the air, giving you an extremely realistic gurgling action and sound. To build this pump you first need to cut the 1in acrylic tubing to reach up through the neck and down into your container(reservoir). Now cut the 3/8in acrylic so it butts up flush to the top of the 1in acrylic but run it to the bottom of your container(leave about 1/8-1/4in space from the bottom) Now drill a small hole about 1/4in up from the bottom of the 3/8 tubing big enough to fit your air hose, but make sure it's a tight fit. Don't glue the tubing together yet because acrylic breaks very easily and you don't want to have to keep

running back to the store everytime it breaks. Once your hole is drilled push in the air tubing just to make sure it fits. Once it fits then you can take out the air tubing and glue the 3/8in tubing into the 1in tubing. Make sure it is dry before gluing and don't get it wet for atleast 24hrs. Once the glue is dry you can run the mechanism up thru the container's lid and out of the neck stump. Make sure that you can secure the container before going any further. Now run the airhose down through the lid and push it into the hole in the 3/8 tubing.



3. Now cover the frame with fiberglass cloth and brush on latex. Make sure that you cut a hole for the pump. Once you're done putting on the first coat then use an

extra strip of cloth to seal around the 1in tube. This will be your neck stumps return, so you want to make sure no water is going to pour down the sides of the tube. Once all of the latex is dry, mix up a batch of skin colored latex and put another coat on. Once that latex is dried to a desired color, mix up another batch of blood colored latex and drip it down the torso. Allow the latex to dry for atleast 24 hours before adding water to the pump. Now that the latex is completly dry, add water to the container, hook up the aquarium pump and watch the blood spurt out of your new neck stump.

Nerves

Needed:

- Several strands of cold, boiled spaghetti, which will need to be bundled
- 1 teaspoon of yellow food coloring
- Bowl
- Kitchen sink

Steps:

1. Pour the food coloring into the bowl.
2. Place one (or more) strings of the spaghetti into one bowl. Allow each string to soak for a while (5-10 minutes will get excellent results) until the spaghetti is colored.
3. It is ready to be applied to the skin and even clothes if you add detergent as you did in the Blood Vessels recipe.

Spine

Needed:

- Big, wooden beads (white or yellow, though you can paint the beads these colors)
- Glue

Steps:

1. Simply string the beads to make a chain of beads.
2. Glue the beads together so that the string is hidden.

Notes:

- Depending on how this is going to be used, you can add any blood recipe to the mess.
- You may wish to use model paints or even wood paints.
- Wood beads are not as glossy as plastic and therefore can look realistic, though if you want the "gloss" look for a "slimy spine" effect, or extremely "fresh" effect, use plastic beads.
- Most of these items can be bought in a craft store or a crafts department of a department store.

Swollen Eye

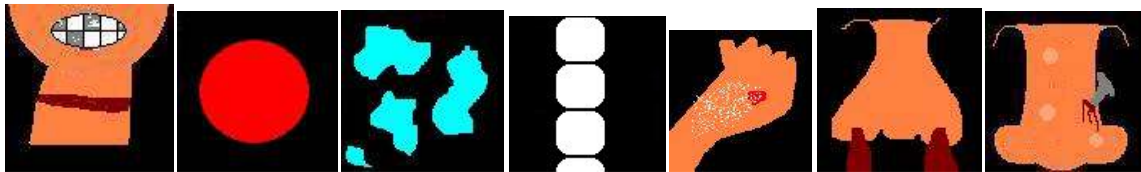
Paint an oval to a glass plate big enough to cover the eye with rubber cement. Cut a line in the middle and pull it back to leave only enough room to see some eye but even so it looks like a raised area and not that it was pulled back. Let dry. When dried, paint a black eye over it, and closing your eyelid enough so you can see but your eye isn't, glue it so the small cut covers the eyelid and keeps it shut with corn syrup or spirit gum. Best for fighters.

Tongue

Wrap a tongue in dough, pull off, shape into desired (pointy, human lizard, etc) and let dry. When dried, apply vaseline then your medium and paint.

special effects

Special effects are the most interesting type of effect possible because they enhance an action through illusion. With special effects, you can shoot someone and they'll never die. Or you can slit their throat, only to talk to them in seconds after doing so. In respect to this book, I define a special effect as a stunt which puts a weapon to use, or more simply, does some action, most of the time using items you learned from the preceding chapters.



In this chapter, you will learn:

- How to perform many gorey stunts or regular dangerous stunt
- Gun shot effects
- Many blood effects using blood recipes
- Many live, on-stage effects such as boiling skin or live vomiting
- Perform common tasks without feeling their pain (pregnancy)
- Many ways to stunt "death" for any script effect
- In all, you will make Halloween, Haunted Houses, movies, or even wrestling more interesting!

Gaffer Tape

Hey, if you've never heard of this invaluable aid its basically a (usually black) cloth tape. Its damn sticky, super wide and you can rip it rather than having to cut it. Frankly its ace!

Loose cables on set? Lead actor broken his neck when he tripped on a power line? Dimwitted Director dragging cameras across the set by getting caught in cables? Then you need Gaffer Tape. Simply tape all your cables to the floor of your set and your world becomes a much safer place.

Picture the scene an empty warehouse, a besuited gangster dances around a struggling victim, who then turns round and gives the gangster a telling off. Not so effective huh! Kidnapping? Do the job in style and gag your victim with gaffer tape. Any hey, why stop there. If you're directing and an actor thinks they can do the job better simply gag them too.

Wanna play sneaky? Cover that blinking red record light on the front of your camcorder and the actors need never know that you're filming their rehearsals. Remember, sometimes the good footage comes first.

Does your medieval epic need a slab of Braveheart gung ho? Use lightweight plastic rods covered in shock foam and wrapped up with silver gaffer tape and you've got instant swords, now your actors can happily swash and bickle to their heart's content.

Don't keep your actors up all night. We shot some saturday night interiors on a bright sunday morning. Simply attach black bin bags to the windows with your trusty roll of gaffer tape thereby preventing light leaking in, close the curtains/blinds and voila instant night.

Camera broken? Prop in pieces? Actor snapped? A couple of strips of gaffer tape and they are as good as new. and finally...

In space they have no bras! That's official, George Lucas says so. During some of the action in Star Wars Carrie Fisher was experiencing the effects of inertia all too much, and as the Death Star isn't a Gossard stockist her breasts had to be taped down - ouch! Another triumph for Gaffer Tape!

Bite a Neck

When biting someone's neck, you would want to have a blood packet in your mouth since normally bites to the neck cause a lot of blood, since the neck contains many blood vessels. Apply dough or latex to the next and bite into the substance (but not the person) to create the illusion of live puncturing. Dough balls can be attached with holes in them for the after shot if the live effect did not produce a satisfying aftershot.

Blood Bag

A blood bag is simply a sandwich bag filled with blood for effects requiring big blood bursts, etc. Ziplock works best.

Blood Ball

Needed:

- Baby ear syringe (which can be found in most pharmacies)
- Aquarium fish tubing
- Any blood recipe

Steps:

1. Fill the bulb with fake blood, hide it in your palm.
2. If you are using something small (fake knife), you simply squeeze the bulb and out gushes the blood along the blade. If you are using a prop knife or sword, attach aquarium tubing along the side of the blade that faces away from the players with tape, running it to the squeeze ball. Use in the same manner.

<http://www.azodnem.com/Lounge/Jason.htm>

Notes:

- Excellent for theatre, stage, film, and live action roleplay.

Blood Capsules

Needed:

- Any blood recipe (without the detergent or Photo-Flo!)
- Empty, preferable never-used gelatin capsules
- Eyedropper to drop the blood into the capsule, preventing messes
- Kitchen sink

Steps:

1. Open the top half of a capsule and set it aside.
2. Stand over the kitchen sink and with the eyedropper, squeeze it to suck some of your fake blood from the jar.
3. Placing the spout portion of the eyedropper into the bottom half of the capsule, (which you should be holding enough to get a grip, don't squeeze the capsule) release the fake blood.
4. Screw the top half of the capsule back to the bottom, being careful not to again squeeze as the liquid makes the capsule more vulnerable to destruction. Repeat these steps for additional capsules.

Notes:

- Capsules will dissolve so it is a good idea to use them immediately.
- This method allows the blood to squirt without your control.

Blood, Gushing

A commonly used special effect is gushing blood. When used very little and to gush small amounts of blood, it is very effective. Gushing blood is an effect totally controlled by the artist himself. He can control the direction, and amount of blood flowing from the blood gushing device. Some recipes depend on this one to make an effect more interesting and realistic. It consists of two parts in order to work a bulb, syringe, or tire pump to pump the blood, and a tube to carry the blood to a weapon or the rear of a prothesis. This works by compressing air which pushes your blood out of the tube and creates a realistic gushing effect. You are creating a pump.

Needed:

- SFX Blood
- A pumping device (depends on how much blood you want, and can vary per effect bulb, syringe, or tire pump)
- For small blood, use small fish tubing. For huge amounts, use thick tubing found in a hardware store or even garden hose.
- A prothesis, weapon, or other device to attach the pump to.

Steps:

1. Attach one end of tubing to a pumping device, and fill this device with SFX Blood. You may need to duct tape the tubing to the pumping device to ensure a proper attachment.
2. Attach the other end of the pumping device to the prothesis, weapon, or other device. Obviously, you want to attach it to a reasonable part. For protheses, the tubing should be attached behind the prothesis, right under the hole the blood is intended to gush from. Examples of this includes the Live Gunshot special effect. The prothesis should not be attached to a pre-cut hole in a shirt unless you want to create the effect of a human really leaking (which can be used in extreme measures - some zombie movies could use this technique). To a weapon, it should be attached to the opposite side the seen from the audience, and duct taped. The pump device should be small enough to be attached to the handle. Examples of this is the slitting skin effect. Also with weapons, to better create the illusion, you must slide the weapon along the skin. This is so in a slitting wrist or throat effect.
3. Allow someone to squeeze the pumping device for a gushing effect. You may need to wrap the tubing around you and pull it out from the neck collar of your shirt out of view from the camera, or in some cases, the audience, so that someone can squeeze the device. Or, you (the person for whom this effect is happening to) could squeeze the pumping with your other hand so long you do not make it noticeable to the audience. No matter how you do it, timing is crucial - gush the fake blood out at once rather than intervals, leaving only enough time to create a spurt effect rather than a squirt effect, or vice-versa whenever necessary.

Notes:

- For gushing blood out of the mouth, see Blood, Blood sponge, and for use with smaller weapons or other effects, use Blood packets, Magic Blood, or Squeeze Blood ball.
- Store the equipment in a safe place away from the heat and sun.

Blood Packets

Needed:

- Latex Glove
- Sharp Object (to cut the glove)
- Paperclip
- Blood Solution

Steps:

1. First, you'll need the glove. Any generic disposable glove will do, but latex generally breaks easiest (which is what is wanted in a blood packet). Just cut off a finger (off the glove, not your hand, retard).
2. Now take your blood solution and fill the finger about half way.
3. Next you'll want to twist the open end until you get a spherical object so to speak.
4. Put a paperclip around the twisted part. Let go. Now you've got your all purpose blood packet.



Notes:

- Use this effect by attaching a packet onto the back of an object to be hit over one's head, or hide in an open fist before striking someone. Keep the packet in your pocket until you need it, or when you hit the ground, then place it in an open fist, or even on the object which someone will be struck. Keep it perfectly hidden from the audience and camera no matter how you use it.
- If all else fails, go to your local novelty, magic, joke, etc store and look for the product name Blood Packets. Spencer's Gifts has been known to sell these, mostly around Halloween.
- Extremely useful in Live Action Role-Playing.
- Best way to use is taped under clothes or hidden under make up appliances.
- It can now be used for Gunshot Effects, Stab Wounds, Blood Coming Out of Mouth.
- More mobile alternative to blood tubing.
- If bigger packets are needed The best thing to use is plastic wrap. Saran Wrap and all the others are the same plastic. It can be fused together easily, and will not withstand much pressure before bursting. This method is kind of like making a Seal-A-Meal package.

To seal the plastic wrap, cut a piece and fold over. Use aluminum foil folded in half. Slip the plastic wrap edges that you need to fuse into the aluminum. Heat it with a regular clothing iron on high. Don't let the iron touch the plastic directly, just use it to heat the foil. Let it set for about 10 seconds after you remove the iron. The plastic will be fused together. After you have the pouch closed on three sides, put in the amount of blood you need. You will need to use a small block of wood to seal the last edge without spilling it. Let the pouch with blood sit on the counter, and put the open side in the foil on top of a wooden block, then heat with the iron. You will have a blood pack made to the size you want, and it will burst easier than a condom. It will also be pretty flat, and easier to hide under clothing than a condom with a couple feet of tape on it.

Blood Sponge

Needed:

- Any blood recipe (without the detergent or Photo-Flo!)
- Latex sponge
- Sugar (to flavor)
- Kitchen sink

Steps:

1. Soak the sponge into the blood.
2. If you are not using the Edible Blood recipe, mix enough sugar into the blood until it can be tasted.
3. The sponge goes underneath your tongue. Squeeze down onto the sponge to release the blood. It is best, though not required, to sway your head from left to right and allow the blood to appear to splash from your mouth.

Notes:

- This method allows you to control the flow of the blood, but it also allows for some big stains. - This effect would be good to use in a fight movie after a hard punch.
- Small sponges can be filled with fake blood and "palmed" for use later. This is especially effective if a player or Keeper wants to have the blood appear if the character clutches his arm or eye, for example. Most magic shops sell sponge balls that are highly absorbent and work well for this purpose.

Boiling Coffee

Vinegar, water, and black food coloring (or real cold coffee with vinegar). Put vegetable oil with red food color into it (the water and oil should not mix and will form the blood), powder skin with baking soda. Pour this fake coffee onto your skin over the baking soda. Will work but sometimes have to do more than once to get it to work.

Break a Limb

Rotate the limb the other way that it does not hurt. If it hurts, that is the wrong way. Pull on limbs slightly for "break" effect.

Break a Nose to Kill

Appear to ram the bottom of your palm towards the bottom of their nose, and gently hit just below the nose and above the mouth so if too much force was applied the nose would not ram into the brain. Not recommended for general play by anyone under the age of 18.

Bubbling Skin

To make the skin boil and bubble, as the Gremlins do when water is thrown onto them, use flesh-colored balloons and tubes and pump devies to blow the balloons. Makeup an entire flesh face similar to actor's and apply chicken skin and liver. Red around the eyes so when the flesh comes off looks like eyes are coming out of their sockets.

Bullet Wound

Needed:

- Dough
- Film, Stage, Halloween, or SPFX Blood
- Liquid latex
- Rubber Mask Greasepaint
- Glass plate
- Shirt w/ bullet hole precut
- Pencil w/ an eraser

Steps:

1. To achieve the effect of the bullet wound, you can either replace the bag with dough, make a hole in the dough the desired size with the eraser of a pencil, and fill in the gap with fake blood, covering the edge of the hole in the shirt as well, or make a prothesis.
2. To make a prothesis, lay some dough on a glass plate and shape it to the shape of a bullet wound, making a flat area around the wound. Let the dough dry overnight by itself, then cover it with liquid latex. Paint it as you wish with Rubber Mask Greasepaint, and again, fill the gap with fake blood.

Notes:

- The bullet wound latex prothesis can be used over and over. Store it in a cardboard box or plastic container away from heat and sunlight as dried latex can melt and reshape.

Choked Out

With something around your neck, but with no force applied by the person choking you, make your face red and foam from the mouth, and even spit blood from the mouth.

Deadly Waterbed

As seen in A Nightmare from Elm Steet 4 and idea from its behind the scenes video. Simply build a waterbed over a big water tank filled with water and the person lying on top can go through, or someone underneath can come out and pull them in. If you choose this method, be sure to leave enough space between bed mattresses and height of the water so the person's head is above the water so they won't drown.

Edible Intestines

To make the intestines edible, you can string marshmallows (be sure to use a non-toxic glue if you're going to do this) on a piece of fishing string. Use food coloring or food paste to color, but do not swallow the marshmallows. Keep them under the tongue and then swallow to prevent any harm caused by these food ingredients and the marshmallows will still be in your mouth, thought to have been swallowed.

Edible Organs, Other

For any organ, simply begin chewing the organ, but do not swallow it. It is advised to cook these organs whenever possible to help prevent against many diseases and yet to maintain that "fresh" look.

Exploding Windows and Other Things

Place a huge source of compressed air behind a window, aiming for the middle, and allow it to bust out the window.

Falls

Very high falls have to be done by the power of suggestion. Use multiple shots of one falling to suggest them falling a long time, then cut to them hitting the ground. (They only have to hit the ground from 2 feet up.) If you sprinkle Fuller's Earth on the ground, when the actor hits it will make a nice fog of dust. This is what they did in *Evil Dead II*, when Ash falls out of the time portal and onto the ground. He was in fact jumping off a 6 foot ladder onto a pad loaded with Fuller's Earth. This effect is also used in *"The Wild Bunch."* When a man falls off a roof, look closely and you CAN SEE HIM HIT THE GROUND. They dug a hole for the pad and put Fuller's Earth on it.

Festering Wound

Needed:

- Baking soda
- Vinegar
- 1 Fl. oz of purple liquid makeup
- Eyedropper

Steps:

1. Before you do anything, add a few drops of vinegar to the makeup.
2. Powder in the baking soda into the fake wound until it is no longer visible and does not leave a discolorization or a "lighter" effect. Do not pamper as this effect will not work.
3. Pour the makeup over the wound, and the wound will appear to fester.

Notes:

- Great for wounds.

Foam from the Mouth

There are two ways of accomplishing this. You can soak the inside of your mouth with baking soda or vinegar, and when the time is right, add the substance you didn't soak your mouth with. You will appear to "foam" from the mouth. The alternative method is to place an alcheselzer tablet in your mouth. This tablet is commonly used for acid ingestion and found in pharmacies. Whichever method you choose, do NOT ingest.

Ghost Doors

To make it appear that doors (like locker doors) are opening by ghosts, tie a piece of clear fish string to the handle of the door to be pulled on each side of the handle. The string should be about the same size. At the end of the string (where the pulling will be done) make a loop so that the puller can fit their hand in there with ease. Place one person who will pull open the door opposite of the inside of the door when pulled open facing the back of the door, and another person who will close the door on the other side. They should be hiding, whether ducking, on their knees, etc. The lights should be dimmed just enough to hide the string and enough to allow people to walk without hurting themselves. The first puller pulls their string just enough to open the door, and the one who closes it should feel a jerk. It is then that that person pulls to shut the door, and the other person feels the jerk and opens the door and so on. This is a repeated process that shouldn't stop or the effect is ruined. The strings should not be pulled too hard as they may break. Be careful not to get the strings tangled as this is a mess to straighten out.

Glass Boxing

Glass boxing can play as a very effective match, and is surely to bring in the audience. Of course, you do not use real glass. You use a substitution - hardtack candy [referred to as glass from here on] (click the link for the recipe) - broken into little pieces. These are placed in some kind of container which should meet the suggested mood, style, etc. of the match. Next, each participant wraps athletic tape around their hands, like so in the picture. Leave room between your fingers so that you may use blood capsules for the blood effect. Beside the container with the glass should be yet another, but this time filled with corn syrup. The color should be altered in some way preferably brown or a milky yellow to substitute as sap. The participants will each turn their hands over, first in the syrup, then in the glass, pressing real hard in the glass to force it to stick. Within the tape you should be hiding blood capsules. Unfortunately, you cannot create cuts safely, so the blood will have to stand alone, unless you'd accidentally cut someone. Just when your glassed knuckles connect with your opponent's body, squeeze the capsule, gliding your fist along that part a few inches to simulate a cutting effect. Note that just because this is candy doesn't mean it cannot cut, and possibly hurt. The candy may scratch the skin even, which is best because a scratch, when big enough and given enough blood, can give the illusion of a cut easily.

Glass may be substituted with other small foreign objects, including dulled-down nails, aluminum foil pieces, thumbtacks, etc. Mix and match!

Hang by Hook

Same as hang by rope but a hook end is glued to both sides of person (if you only show one side of them, glue that part to them). Hook (a meat hook) made from cardboard or a plastic one or dull one and painted glossy black or to your liking.

Hang by Rope

I want to state unequivocally that I don't recommend using nooses for hanging scenes as they are always dangerous. On the other hand I feel it is my duty to give you safe, harmless alternatives, and safety tips on this. First, a noose should be constructed as shown to the left. The ropes should run under the arms, and under the arms only. There should never be any thing around the neck connected to the rope itself. The piece of rope that wraps around the neck is separate and connects around the neck with velcro or snaps. This should never be even wrapped around the noose rope at all. Also, never jump off any platform or chair while wearing this thing. You can possibly pull your arms out of socket. If you need this effect, I suggest using a mannequin, or have a harness made that fits around the whole chest that connects to the rope. Be Careful!



In more detail: Two knots, one around neck but already has another knot that the rope goes against it so it don't strangle person - this rope is to not touch person and they should be able to breathe, the other to wrap around them at waist which pulls them up. Someone pulls on the rope or a vehicle can. This rope hidden in pants and all attempts must be made to show no rope is behind person going down to waist. If have to show a behind shot of the, reverse this operation to the front of them. The one to neck is extra rope tied on to look like slipknot and hidden by their back of neck. When hung, relax and slouch and let blood pour from mouth. You can use a chain but it will most definitely hurt some.

Hits, Body Bullet (Film)

Needed:

- A pump-up insecticide sprayer - Its worth investing in a new one as a used sprayer might have some insecticide in and you don't want to kill yourself off before you get to shoot your movie.
- Garden Hose - You probably need about 2 metres which you might be able to chop off your normal house. Failing that getting a good length to cut up is useful as you can experiment with different lengths for different purposes.
- Film or Gushing Blood
- Gaffer Tape - (black electrical tape).
- Sponge - You'll need to rip it into little pieces so buy a cheap car sponge.
- Blu-tak - Y'know the putty type stuff used to stick up posters.
- Old Shirt

Steps:

1. Cut approx. a 2 metre length from your garden hose reel. About an inch up from one end you need to make a hole big enough to put your little finger in. This is where the blood will be ejected from. We used a heated screwdriver to melt through the hose as it was pretty tough. Probably not recommended though as it gave off these awful fumes. Best to do it in a well ventilated place so you don't pass out.
2. Bung up the end you have made the extra hole in using Blu-Tak. By forcing the blood to fly out of the extra hole instead of the end of the tube it sprays out rather than jets out.
3. Unscrew the spray nozzle from the insecticide sprayer. Attach the unmodified end of the tube to the empty sprayer. Now to work on your biceps! Give the sprayer about 150 pumps. The first 100 or so should be easy but by the end it should start getting more difficult. All this energy is being stored as pressure and when you push the trigger all the energy will be released at once, blasting the blood out.
4. Gently pour in about 20ml of your fake blood to the modified end of the hose. You may need to thin the blood mixture with water to make it less 'gloopy' (err...that sounds technical). Bung up the side hole with pieces of sponge. Ideally use red sponge as this will fly out when you trigger the sprayer looking like chunks of flesh. Mmm...nice!
5. Make a hole in the back of the shirt and feed the tube over the actor's shoulder and down to the area that is going to be 'shot'. Tape the tube in place at the front with the side hole facing forwards.

MOST IMPORTANT BIT!!!

Have the actor get down on his knees and get an assistant to hold the sprayer as high as possible for 30 seconds. This allows the blood to run down and prime the tube. The blood should now all be in the last part of the tube held back by the bits of sponge.

6. The shirt here has been prepared by scoring with a knife. The side hole of the hose should be lined up with the hole in the shirt. Use gaffer tape on the inside of the shirt to close the shirt up.

7. Have the assistant who will fire the trigger, out of camera shot on the ground. Here stuntman Stephen demonstrates what the setup would look like if it wasn't concealed underneath the shirt. When positioning the camera be careful. The force was so powerful on one of the tests we ended up showering the camera operator with blood. If you are straight on get a good distance away and zoom in.

8. Push the trigger!! Ker-BLAM!! Blood flies everywhere. Gore City!

Blood can be removed by taking a shower until stains are removed. This could take a few days.

When completely finished, discard the shirt into a waste basket.

Notes:

- Sound plays a big part in creating the illusion to this effect. Sound is 80% of the effect - It's the bang, crunch and splat that make the effect work. Most of the clips above had had their sound tweaked (using Adobe Premiere). The original sound for the squib movie has explosions that sound like 'pops', they were lowered as the clip was slowed down and become more effective. The compressed air hit had an extra sound of a slowed down and distorted hand clap added to it to beef up the hit. Finally the compressed air head hit had a gun shot and splat added from a copyright-free

sound effects CD (the bizarre 'Totally Gross Sound F/X from Hell'). All of the above methods work to increase the shock value.

- Your hits need to be in a dramatic context - OK, so we've been talking about how to achieve the effect, but this is wasted if they are overused in a film. Repeat the same images again and again and they lose their potency. By watching these clips to see how they are achieved you probably no longer find them so shocking - you've become desensitized to them. To be effective in a film they have work dramatically - we have to care about the character who gets shot, there needs to be a tension in the air before the gun goes off, or it needs to surprise us by happening when we least expect it. We don't always need to see the hit itself, sometime only the effects of the hit (the spray of blood on the car windshield) or the sound of the gun (whilst cutting to a wide shot of a building) can be just as disturbing. Don't believe me? Seen a Tarantino movie lately?

Hits, Body (Stage)

Needed:

- Film Blood
- Gun recipe
- Bullet Wound
- Spirit gum or other adhesive
- Sandwich bag
- Small sponge
- Shirt w/ bullet hole pre-cut
- Gushing Blood (optional)

Steps:

1. For the live body hit effect, soak the sponge in fake blood and put in the sandwich bag. Tape this bag to the shirt behind the pre-cut hole, where an invisible bullet presumably hits. You may find it necessary to paint the outside the bag the same color as the shirt. The bullet wound should be placed behind the bag. Glue on the skin with Spirit Gum or another adhesive.
2. Now to achieve the effect of being shot live, immediately after the fake gun sounds, grab the bag and press in to bust the bag and release the fake blood inside.

Live Melting Skin

For a live melting effect, after the first coating [from Melting Face recipe] has dried, place a new, fresh and runny coating over this one. It will make the face to appear to melt. Dilute with water for an excellent runny effect which furthers the illusion of melting skin. You would not want to apply fake blood unless it was necessary because the melting effect stands out enough to give an illusion. Besides if your face was really melting, most likely your blood would be gone or very limited in amounts. Water-diluted shaving cream colored flesh and blood can also produce quick results.

Live Sweat

You may wonder "What is this and why do I need it?" Think of what professional

wrestlers use to get all sweaty up a bottle of water. It is the better substitute for this case than the Fake Sweat and Tears recipe for these reasons. Two males wrestling together are most likely not going to feel comfortable wrestling with oil on their bodies, which is the main ingredient in fake sweat. Plus, they definitely will not feel comfortable if the room or outdoors they're wrestling in is already steaming hot because oil tends to attract heat (hence why it is flammable) and will cause someone to become overly hot and may feel sick. And for wrestling purposes, a wrestler does not need to appear greasy when kicking butt, only shiny. So if you fill a water bottle up with cold water and pour it over your head, even after a sip of it, before or after coming into the view of the audience, you will appear shiny and your body temperature will be cooled down throughout the match because the cold water is seeping into your pores and you are able to wrestle without dying of heat. You can also make your own labels for the bottles and lid to promote your fed if you want the bottle seen by a crowd.

Live Vomiting

Not allowing the vomit [from Vomit recipe] to cool, as it is still a liquid, will allow you to create a live vomiting effect. Just put the fake uncooled vomit and your mouth and act like your vomiting as you eject it from your mouth. You may want to stick in some raisins or cereal bits to the vomit to enhance the effect.

Nailed into a Cross

Nail the nail into shoe but at a diagonal angle so it will miss foot. Hands nailed at wrists. Actually have a rope tied at waist hidden in pants to keep you up. Best to nail someone onto cross. If most nail through the skin, use camera tricks and cut from the nails and glue them on and repeat to create an animated effect. Put blood packets in shoes so blood leaks and it looks real.

Nose Bleed

Needed:

- Any blood recipe

Steps:

1. Apply the blood to the base of the nose and allow to flow freely.

Notes:

- Excellent for fighters and wrestlers.

Nose Bleed in Pool

Needed:

- Beetroot-boiled water
- Handkerchief
- Plastic bag

Steps:

1. Use the water that beetroot has been boiled in to soak a handkerchief.
2. Place the handkerchief in a plastic bag with plenty of beetroot juice.
3. Have a female swimmer can tuck it into top of costume until needed. Then she bends head down, face obscured by hair, puts some liquid in hand and puts it nose area. Some liquid stays on her hand.

Notes:

- This produces a nice watery blood as mild nose bleed mixed with pool water.

Oozing Liquids

Needed:

- See Gushing Blood

Steps:

1. You can use a bulb and tube device to make any body fluid "ooze" live. See Gushing Blood for how to create a bulb and pump.

Notes:

This is excellent for spurting effects.

Paint Peeler

The effect is relatively simple to perform, however, one mess-up will ruin the intentions of the effect. You will need a carpenter brush which can be found in craft departments of your local department stores. It has a sponge at the end and looks similar to a paint peeling tool, though the sponge is typically thicker. Put some fake blood at the tip of the sponge, the side that will run along the person's neck. Place the brush with the bloody end facing towards the body part to be sliced, and barely touch the skin, running the tip of the brush along the part to create a slicing effect. If this is done right, the line made will appear thin enough to be a cut and the fake blood may actually flow. If done wrong, the fake blood will smear and look like you're trying to paint the person.

Popping Warts

To create a fake "popped" wart, paint the fake wart with blood or red makeup. Apply a bruise around the fake wart. To further enhance this effect, poke a small hole at the top of the fake wart with a toothpick. If you wish, you may enlarge the hole by rotating the toothpick. For an oozing effect, add the pus into this hole, and allow it to overflow to some extent.

Popping Zits

To create an effect where you can "pop" a zit, notice that the zit itself is really hollow. Punch a small hole in the zit with a small needle (small enough that it can't be seen, and it's hard to see closeup) and pour blood and fleshy-white makeup (or

other colors which may ooze from zits) into this hole. Gently, when applied, squeeze the zit to release these substances. If the blood and fleshy-white makeup tend to blend, add oil to one of the substances as water and oil does not mix in.

Pregnant

Stuff a pillow into your shirt, folded in half. You may need to tie a rope around it and you so it can stay intact. You could use electrical tape, but it will hurt coming off.

Pull Brain Out of Nose

This is a camera trick. Apply twisers into the nose but do not stick them into the nose except to hide head if possible. The actor makes a face as if he had a booger in it that has been bugging him all day. Then show twisers pulling out blood-soaked chicken liver from the nose - that is, put twisers with chicken liver right up against nose and pull back harshly, squeezing blood from the chicken liver. Can be done live if smaller piece of chicken liver is used and place in a noseplug and pulled out.

Pull out Organs

From TLC's Weird Worlds about magician's tricks on removing a tumor by hand. Cover area with one hand and use thumb to puncture blood packet (in other hand with chicken liver in blood packet and blood). You should be rubbing the area to prepare it. Rub the hand without the packet along the body sliding it on body. Bend hand quickly at knuckles push down and as if into the body. Pull liver out of blood packet.

Punch or Kick Into Their Body

This effect is exactly like the Stabbing effect, except you use your fist or foot and not a prop knife. Do it lightly enough that it does not hurt them but hard enough to bust bag. This may be difficult and require small needles to aid in busting bag, easy to do from a punch but not kick. Spit blood from the mouth.

Puncturing Nails

Take some old nails, break them in half, and file tips til edges are smooth. Lay out a sheet of wax paper, drip hot glue on surface of wax paper, and dip nails in glue before it cools. When cooled, cut out around prosthetic, again leaving some to be used as base. Apply to face, neck, etc., using either Spirit Gum or Liquid Latex. Apply blood as you see fit. Besides nails, you could also try the same effect with glass, old drill bits, bolts, screws, fish hooks attached to poles, kitchen utensils, etc.

Radioactive Juice

Needed:

- Mountain Dew soda
- Blue cool-aid

Steps:

1. Mix equal parts of Mountain Dew and blue cool-aid.

Notes:

- For a boiling effect, use vinegar and baking soda with this recipe. Do not eat this mixture.
- Great for robots.

Ram Someone Into Fence

Paint blood gel on fence and victim spits blood. Dont do hard and enough so blood is not seen. Make it look like chin is sliding across fence and a split chin effect would be great here.

Rip out Organs

Using the Punch/Kick into someone effect, place the organ inside the shirt, attached with tape or held in with a sewn thread net that can easily be broken when force is applied. Also have a blood packet and you rip that before pulling the organ to make it look real.

Rise from the Grave

First, dig a hole, then shore up the hole by building a wood box to line it (so it doesn't fall in) then either cover the hole with spandex and sod or fill the hole with soft moss and peat moss from a plant nursery... that's all there is to it. If you use spandex stake the edges tight and cut a slit big enough for the talent, then cover with sod and moss.

Also, if you like, get an old vaccuum hose,plug one end and drill holes in it. (1/4" is O.K.) Then pipe a smoke machine into it to have smoke as the corpse emerges from the hole.

Scalping a Head

Wear a bald cap. Smear blood over this cap and paint it red. Place a wigcap over this, attached with a wig. To scalp someone, take your fake weapon and run it into the wig as you are holding it. When it comes into contact with the wig, quickly pull the wig (and wigcap) from the head of the person, as well as quickly swinging the weapon overtop the bald cap and blood to make it appear the hair was cut off when it wasn't.

Scrap Face on Gravel

Bury a bowl level to gravel surface. Glue gravel to strips of toilet paper, and fill bowl with a little blood. Put gravel over the bowl. Rub face into gravel quickly, and into bowl. Hold hair while doing this. Draw red lines on bottom of bowl with makeup before putting blood in it. After wound should be a gravel burn.

SFX Blood

Needed:

- 1.5 oz (42.5 g) Methyl Paraben
- 1.3 oz (38 g) Red #33 food coloring
- 1.8 oz (52 g) Yellow #5 food coloring
- 2 Q (1.9 L) of distilled water
- 2-1/2 G (9.5 L) of light corn syrup
- 15 fl. oz (443.4 mL) Kodak Photo-Flo.
- 2 G (7.56 L) of distilled water
- 5 G (18.9 L) container
- 9-12 fl. oz (270-360 mL) paper cup
- 5 G (18.9 L) pail

Steps:

1. Weigh the Methyl Paraben in a large paper cup. Add 2 or 3 fl. oz (59 or 89 mL) of light corn syrup (from the 2 Q) and beat to a smooth cream. Stir in more syrup.
2. Weigh the Red #33 food coloring and weigh Yellow #5 food coloring.
3. Add these colors to the distilled water.
4. Pour the remaining amount of corn syrup into the pail.
5. Stir in the Paraben mixture. Stir in the colors. Stir in the Kodak Photo-Flo.
6. Store in the container. When ready to use, add 2 G (7.56 L) of distilled water. It is easier to do the mixing in a pail and then return it to the container.

Notes:

- Although the formula matches true blood, it may look too bright on white materials. Use about 35 drops of green food color per quart of Karo® blood to darken.
- This recipe provides a realistic blood flow without using color of true blood. Use this recipe in all special effects and when mass amounts of blood are needed at one time.
- Blood containing Photo-flo should be shaken gently to avoid excess foaming.
- To prevent this blood from staining too much, pour in some liquid dishwashing detergent.

Slit Body

Make or buy a prop knife. Use tubing and food coloring bottle, attach to end of tubing with blood. There should be fake skin on the skin, and knife should slit through it. See Gushing Blood for more information.

Slit Body/Throat

Needed:

- Scurf Blood
- Camouflage makeup
- Red, pink, and brown greasepaint
- Traumatic bruise
- Blood gel
- Wound filler
- Liquid Latex
- Any blood recipe
- Translucent Powder
- Small brush

Steps:

1. Using a small brush and scurf blood, paint a strip of skin along the neck. Tap with finger immediately after to rough up the area.
2. Crease, fold and pinch skin along this strip, holding it for a minute or so. The latex adheres to itself, pulling your skin in such a way that it looks like a wound.
3. Paint edges with liquid latex, building up the lips of the wound in the center until the desired depth is achieved (tear excess edges slightly, if necessary).
4. Cover edges of latex in camouflage make up.
5. Paint the inside of the wound with red and brown greasepaint and the edges pink.
6. Stipple the edges of the wound with bruise makeup.
7. Powder the outer part of the wound.
8. Use blood gel and wound filler in the wound.
9. When the wound is to be presented to the players for a scene, add congealed and flowing blood. Be careful not to add too much blood, or the detail of the wound will be lost.

Notes:

- This is excellent for accident victims.

Smash Out Brains

Gently tap the temples of one as if you are trying to smash in their brains (you look like your clapping your hands and their head is between them) and spit out the brains idea found in this Book.

Snap Head

Lift opponent's back on yours and hold their head and they move it down for a snap emulation.

Snap a Neck

The actor who is expected to do the snapping will actually do nothing. The actor about to be "killed" will, once the actor wraps his arms around the top and bottom of

his neck, applying no force, turn your neck fast enough so it is comfortable. This does not need to be very fast as that will cause neck injury and possibly worse.

Spill Your Guts

The fake intestines can be bundled or straightened, and placing them in a torn short can create the effect of "intestines being ripped out".

Spray Paint

Use any food coloring and mix it with water. Put in a spray can similar to the ones paint comes in. You may have to use a spray bottle. Customize the container to your liking and to prevent infringement upon copyrights.

Squeeze Testicles with Pliers

Fill a plastic bag with blood and put in croch. Poke holes in pants croch, but very small, with a small needle. The other actor squeezes that part with toy pliers, and you scream.

Stab Someone

The Safest Method Wear clothes with precut hole, bloodbag behind with rope wrap around it and your waist. Person jousts a fake knife into it to give illusion of a stab.

One the best way to do stab wounds (but one of the most dangerous ways) is to do this

- Take a knife and file it down so it's as dull as possible.
- Now strap a piece of sheet metal to the person being stabbed.
- Strap on some styrofoam over that. Just enough so it doesn't make too big of a bump.
- Affix a blood packet (blood-filled condoms work best) to the styrofoam.
- Now, when the scene starts, have the killer stab the styrofoam. (Gently!!)
- The blood will run down, and when the killer takes their hand away the knife will stay in the stabee's "chest"

You could of course always buy one of those knives that retract into their blades.

If the styrofoam is soft enough, a fake knife should be used in place of a real knife. The styrofoam idea could also be used to shoot fake or very dull arrows into the actors.

Strangling

One of the easiest effects, the actor strangling wraps around the "victim"'s neck his hands, and it is the victim who makes his face red and makes coughing sounds and acts like he is being strangled.

Tearing a Shirt

At first you may think, "I can rip a shirt off of myself easily", but you also have to consider many things. How fast can you do it? How perfect does the tear look? How cheaply made is the cloth, because cheaper is weaker and can tear easily. You want to rip a shirt off with a perfect tear, no hassle, and the shirt you rip off may not look cheap. So, you cut the collar and seams from the shirt, and it is ready to tear. Only do this when the need calls for it, though you do not want to wear a shirt to the ring with seams and a collar and not rip it and finally one day rip the shirt when there are no seams and collars. That is too apparent. For a "bad-ass" modern day look, remove the sides of the shirt completely, so that it only stays attached to your body via the neck hole. This technique can be done to any cotton fabric. For stringer fabrics, such as jeans, or another substitute for tearing a shirt (unrealistic approach), cut a small hole just under the waist seam (or collar seam for a shirt). This is unrealistic for a t-shirt because the audience will see a hole in it. But then again, if your character wears a holey t-shirt, this is the route to take.

Throat Jab Death

Barely tap the neck - right above voicebox and under chin but NOT the voicebox. Put blood capsule in mouth, and when hit, spit blood.

Throw (Spurt) Blood from Mouth

Put a blood sponge under tongue. Squeeze and quickly turn head with tongue when struck. Best used in fighting movies and can be seen in them, especially Bloodsport starring Jean-Claude Van-damm.

Throw Teeth When Hit

Put small white pebbles into mouth and spit about when stroke gently. Blood can be an added touch. Or make teeth from dough or use animal teeth such as from a deer, pig, or cow. Be sure to wash the teeth before using.

Toxic Juice

Needed:

- Lemonade
- Green food coloring

Steps:

1. Add some green food coloring to lemonade for a spooky color!

Notes:

- For a boiling effect, use vinegar and baking soda with this recipe. Do not eat this mixture.
- Great for sewage creatures.

Wall Gunshot

Needed:

- A wall made of plywood or sheet metal
- PVC right-angle tubing
- Hot glue
- 1/4 inch vinyl tubing
- Gaff tape
- Reduction nozzle (comes with a ball inflator kit) attached to a compressor or tank
- possibly extra hoses and T-junctions
- Contact paper
- Spray glue
- Talcum powder
- Gunshot sound fx

Steps:

1. To simulate bullet hits in a wall, you first prepare the wall (usually sheet rock or plywood) by making holes in it a bit bigger than the bullet hole you want to show. On the back side of the wall (the side away from the audience), attach some PVC right-angle tubing that your air hoses will then be attached to. I've found that a liberal application of hot glue ensures an airtight seal.
2. 1/4 inch vinyl tubing is inserted into the open end of the PVC on the back of the wall, then taped in place with gaffers (duct) tape. This step can be done before attaching the PVC to the wall if you desire. The other end of the tubing is then attached to a reduction nozzle (these often come with a ball inflator kit designed for use with air compressors), and this is then attached to the compressor or air tank. Depending on the number of hits you're placing in the wall, you may need to run some T-junctions and extra hoses back to the compressor.
3. On the front side of the wall (what the audience will see), you apply contact paper ; you can use a woodgrain effect or whatever you choose. Please note - you **MUST** use spray glue around the holes you made in the wall to secure the paper (the glue on the contact paper won't hold enough when the air pressure hits it and the paper will "balloon" out - trust me on this!). Once the paper is securely attached, use a sharp utility knife to cut the paper open over the holes in the wall; the pattern you cut is a matter of how you want the effect to look. Trial and error will help you determine the best look for your effect.
4. One last step... gently open up the paper where you cut it, and put in some talcum powder; experiment with the amount until you get the desired effect.
5. When you want to show bullets hitting the wall, simply apply air pressure; the cut paper will open up and a puff of "smoke" will come out, making it look as if a bullet has struck the wall! This effect is best done with low lighting, and you should have some bullet sound FX to hide the hissing sound of the air.

Notes:

- Sound plays a big part in creating the illusion to this effect. Sound is 80% of the effect - It's the bang, crunch and splat that make the effect work.
- Your hits need to be in a dramatic context - OK, so we've been talking about how to achieve the effect, but this is wasted if they are overused in a film. Repeat the same images again and again and they lose their potency. By watching these clips to see how they are achieved you probably no longer find them so shocking - you've

become desensitized to them. To be effective in a film they have work dramatically - we have to care about the character who gets shot, there needs to be a tension in the air before the gun goes off, or it needs to surprise us by happening when we least expect it. We don't always need to see the hit itself, sometime only the effects of the hit (the spray of blood on the car windshield) or the sound of the gun (whilst cutting to a wide shot of a building) can be just as disturbing. Don't believe me? Seen a Tarantino movie lately?

costumes and accessories

While makeup, light, expressions, and, acting, and sounds are important, costumes are the utmost necessary for completing an effect. Experiment with different clothes you have, and if parents ok it, wear some of theirs. Mix and match different articles of clothing. When you decide on a character, choose a costume which best matches that character. If unsure, ask your friends, teachers, family, or watch movies. If you do not have many clothes, you can buy cheap and good clothing at second-hand stores, or even costumes stores. If your town has no costume store, you may need to travel to one which does or visit a local university that has a theatre department. You may be able to find costumes there. Note that costumes should be old if makeup is worn, and try for non-flammable. If it fits the character, clothes may be torn.

This section also contains costume accessories.



In this chapter, you will learn:

- *Makeup FX Originals!:* Exclusive costume ideas based on recipes from the previous chapters designed by Kelcey Coe™ with an emphasis on Halloween, wrestling, and martial arts.
- In a hurry? Make that easy costume as quick as possible
- Choose from a large assortment of over 30 costume ideas, for males and females
- Add any of the many accessories to enhance any costume

makeup fx™ originals

Attire using Clothes You Own

You can find clothes from thrisft stores, yard sales, old hand-me downs, salvation army, outlet stores. Your actors or you buy. Wear cups! Most are gener-neutral.

1. white tshirt w/sleeves rolled up, blue shorts, no shoes
2. blue jeans, no shirt, bare feet, bandana on head,
3. white hair, earring, blue jean shorts, black shoes, white musle shirt
4. black karate gloves/gi-no shoes
5. black tang-top w/o shoes, blue jean shirts
6. white muscle shirt, blue jean shorts, white shoes/socks
7. black muscle shirt, workboots, camo pants
8. blue tshirt w/sleeves cut-out, black shorts, black shoes w/socks
9. pink tshirt, bleached jean shorts, bare feet
10. black karate gi/pants, black mask, no shoes, tan, gold necklace, black fangs, black belt, hollow eyes, in corners of mouth,earring
- 11) Red hair, fingernails, lipstick, eyeshadow, red sleeveless t-shirt, shorts, no shoes, red toenails
- 12) Blue jeans, no shirt-flannel, cowboy boots, belt, cowboy or ball cap
- 13) black jeans
14. white tang-top, blue jean vest, blue jeans, barefeet
15. blue biker shorts w/ yellow stripes, no shirt, black shoes
16. bleach blue jean shorts, red tang top, no shoes
17. purple tang top, gray shorts, black shoes/socks

Single-costume ideas

18. motorcycle hand pads
19. black see thru t-shirt (skin tight), cut out sleeves
20. cut out sides on all shirts
21. sleeves cut out of gis
22. Hoody for training
23. Rope as belt, chain as belt
24. Cut bills from hats, good for mummy costume
25. Body glitter on chest
26. Hair part on both sides and pushed back in front
27. long hair is good
28. Trench coat or robe w/o sleeves
29. Wear a cape
30. Jogging pants
31. medical tape/bandages (handwraps and like)
32. eyepatch
33. Tear collars from shirt for tough-looking effect.
34. Cut the upper shoulder piece off of shirt (shoulders should show)
35. Necklaces gold chain/silver, glass-like beads

36. Spiked hair or slicked back hair

37. White shoes w/ white gi

Beach Boy

Haircut

Yellow-dyed to brunette hair in normal man's haircut

Attire

White beach boy necklace (small white shells you can buy in craft stores)

bracelet on ankle

Silk half-buttoned shirt (solid color or fade - not tie-dye) or none

Silk shorts with rope as belt

The boots no shoes, maybe sandals.

Makeup

Tan skin

Boxer

Haircut

Spiked or short hair; Bald; Mowhawk

Attire

For the robe Use a bath robe or from thrift store (flashy else use clothes glitter) or come out in shirt with no sides and take off before fight.

Wrap a towel around your neck.

Wrap handwraps around or gauze bandage around bare hands.

Wear a boxing glove necklace or gold/silver necklace.

Wear a cheap mouth guard, preferably clear and can be found in a sports section of a department store.

Wear colored and striped silk shorts (swim trunks are fine).

The boots Wear cowboy boots spray-painted glossy.

Makeup

Put blood in mouth to present a bloody mouth.

Put a small blood capsule in nose and when hit, it should bust.

Chinese Fighter

Chinese Festivity Mask

Chinese Hat

No shirt

Red pants

Black kickboxing shoes

Hand wraps

If the mask is to come off, you should have face paint on your face. Use reds, blues, greens, and blacks to make designs.

Clown

Haircut

Combed standing out, like an afro, or shaped into desired shape, colored with any color or combination of colors hair dye.

Attire

Wear unmatched brilliant and vibrant multi-designed clothing, such as polka-dots, etc.

The shoes Wear any shoe double the size of your shoe size and paint them a glossy color.

Makeup

Paint Clown over your face.

Apply the clown nose to your nose.

Paint blue cream makeup around the mouth.

Use black eyeliner pencil to make eyebrows, etc. Use the above picture as only a model for this.

Frankenstein's Monster

Haircut Use the Frankenstein.

Attire

Wear a gray suit jacket.
Wear black pants.

Shoes Dress in big black shoes.

Makeup

Foundation should be green.
Use electrodes.
Use gray shadows on face.
Wear black fingernails.

Gladiator

Get a toga, drape, belt, breastplate, armbands and shin guards. The breastplate is a vacuum formed sheet of plastic about 1/16th of an inch thick, so don't dent it up doing anything athletic. Like breathing.

Note that the list doesn't include shoes or a sword, so dig yourself up some flip-flops and a sturdy plastic weapon of death, or make the Roman sandals and a weapon or two from this book, and you're all ready to be the next hero that rises.

Use the information about making armor for help.

Jail Bird

Haircut

Slicked back hair like John Travolta in Saturday Night Fever (whatever)

Attire

Hand/leg cuffs
Orange jumpsuit uniform (can be overalls)
Tattoo up arm
White t-shirt underneath or muscle shirt
necklace
A number drawn on with permanent marker or sewn on

The boots Black big boots.

Makeup

Earrings and maybe an eyepatch.

Kickboxer

Haircut

Spiked or short hair; Bald; Mowhawk

Attire

For the robe Use a bath robe or from thrift store (flashy else use clothes glitter) or come out in shirt with no sides and take off before fight.

Wrap a towel around your neck.

Wrap handwraps around or gauze bandage around bare hands.

Wear a boxing glove necklace or gold/silver necklace.

Wear a cheap mouth guard, preferably clear and can be found in a sports section of a department store.

Wear colored and striped silk shorts (swim trunks are fine).

The boots No shoes, but do wrap handwraps or gauze bandage around feet and above ankle.

Makeup

Put blood in mouth to present a bloody mouth.

Put a small blood capsule in nose and when hit, it should bust.

Knight

Armor: Cardboard (good for hats & armor) Use the armor article for more. Select weapons from the weapons section in the props chapter.

Midnight Warrior

Haircut

Whatever

Attire

Scream costume or grim reaper robe
Vampire cape

Black see thru mask
Black handwraps
Black belt
The boots Kickboxing shoes or none.

Makeup

Tan skin

Military Man

dogtags
camouflage pants
black work boots black muscle shirt and/or none
Hand wraps

Mummy

Wrap bandages or toilet paper with black clothes underneath (indicate you are dead and rotted). Rotten or dead skin can be a touch.

Pirate

Haircut

Short hair with a bandana wrapped around head

Attire

No shirt, or a black or brown vest.

Black jogging pants.

Brown shoes.

Makeup

Loop earring in left ear.

Eyepatch over either eye.

Unshaven beard for a tough look.

Tattoos on both arms.

Scar around the eye without the eyepatch.

Sea Cretin

Glue seaweed (real preferred, but the recipe is fine) on a sheet and put it over you, making eye/breathe holes, and possibly wear a scary mask and cover it in seaweed. If you want your arms and legs to show, wear clothes that cover your body and glue seaweed onto this.

Security

Haircut

leather african cap or no cap

Attire

Big Ring Thick big silver chain necklace Black t-shirt, SECURITY on white on front sleeves rolled up black jeans The boots Wear black boots.

Makeup

Possibly an unshaven beard.

Skate Kid

Haircut

Dyed purple spiked hair

Baseball cap turned either 45 or 135 degree angles or switched

Attire

Silk half-buttoned shirt (solid color or fade - not tye-dye)

Silk shorts

White socks

Wacky painted skateboard

The boots Brown small hardware boots.

Makeup

Earrings and maybe tatoos.

Sumo Wrestler

Wrap big sheets like a diaper around your waist. You can apply facepaint and a ponytail if you wish.

Vampire

Haircut

Slick the hair.

Attire

Wear a cape.

Wear a white flannel shirt with black tie.

Wear black pants.

Dress in black dress shoes.

Makeup

Powder face for foundation.

Wear fangs.

Use hollow eyes.

Use gray shadows on face.

Wear fingernails

Trickle blood from mouth.

Woman can wear their hair like rat hair and wear a black dress with black netting.

Warlock

Haircut

Slick the hair.

Attire

Wear a black shirt.

Wear black pants.

Dress in black dress shoes.

Makeup

Use gray shadows on face.

Wear black fingernails.

Witch

Haircut

Long yard glued to a witch hat.

Attire

Wear a cape.
Wear a black dress.
Wear black pants.
Dress in black dress shoes.

Makeup

Apply green makeup as foundation. Use yellow or black shadows.
Wear rotten teeth.
Use thin eyes.
Wear fingernails
Put a broom under you and act like you are flying.
Wear black netting.
Don't forget a pointy nose and a mole!

Wrestler

Haircut

Spiked or short hair; Bald; Mowhawk; any

Attire

Elbow pad made from soft cardboard wrapped in 1 yd cloth (thin cardboard from box)
Guaze bandage or hand wraps at wrist(s) for "bands"
Loose pants (joggers, etc)
Trunks (if don't want pants) use spandex or tight silk shorts with legs cut out and made to look like underwear (leg on shorts should be tight enough to cover genitalia or cut creases from underwear briefs
Cowboy boots or work boots painted glossy.

Makeup

Cream makeup may be used for face paint.
Tattoos may be used to enhance character.
You should use Blood over blading any day.

Zombie

Haircut

Rat hair

Attire

Any old, torn common everyday clothes covered in Texas dirt or mud and Worm guts and maggots for that fresh earthly look.

Makeup

Earthly rotten skin with worms submerged into it.
Worm guts and maggots for that fresh earthly look.
Rotten teeth
Black liquid makeup on the nails.
Edible organs and Brains to eat.

information

You can mix and match ideas among adult, child, infant costumes!

Getting Started with Costumes

Your clothes, outer and under, should be fresh and clean. Avoid any serious unintentional holes in clothing. The clothing cannot have any symbols or names on it. Any showing of trademarked/copyrighted symbols or names must be covered up or removed. Belts and chains may be worn as long as they are not used as weapons. No real jewelry should be worn, including body piercings and earrings, as well as bracelets of any kind and watches. Glasses should not be worn unless they are safety or sport glasses. Contacts may be worn in needed for seeing. The pockets of your clothing should be empty of anything not authorized by the director of your project. Clothing should match weather conditions if outdoors. Tattoos may only be shown if they do not show copyrighted and trademarked symbols and/or names. Tattoos and piercings of any kind should be worn on parts of the body where no irritation or discomfort will disrupt the performance of the person(s) wearing them. Clothing and such should also fit the actor's/actress's character, including gimmick, personae, etc.

Using Items Your Kids Already Have

Take a look through your child's closet• you may be surprised at the possibilities! I like to collect dress up clothes throughout the year for the kids to play in. These make a wonderful resource for busy fall days, when Halloween sneaks up on you. We have found costume pieces for very cheap or free from second-hand used clothing stores, garage sales, and thrift shops. I like to keep a collection of hats, shirts and the occasional superhero cape around. The kids come up with wilder outfits than I could ever dream up!

Costume and safety tips

- Please be sure your kids have **reflective tape** on their costumes, especially if their costumes are dark-colored.
- Don't put plastic bags on your kids as part of a costume, particularly on small children. I think this is just a bad idea - freak accidents do happen.

- Keep the face paint minimal on small children. They tend to rub it in their eyes anyhow. A painted nose seems to be ok, but putting anything near their eyes or on their hands is just asking for trouble.

Quick Homemade Ideas

Girls

I made my headpiece for my wedding and discovered how inexpensive and easy it is to do. Instead of buying my friends' daughters a bunch of toys for Christmas, I've decided to make them each a small headpiece to play dress up with. They all love dressing up like brides and princesses and such and these are so much nicer than the ones you get for dress up boxes.

They only cost about \$4.00 to make, the material to make a veil runs for about a dollar a yard, and you don't have to make them perfect for kids.

If anyone is interested in a Halloween costume for a little girl, why not try this out? You can buy hair clips, headbands, flower girl halos, etc... at Walmart for a couple of dollars, as well as ribbon and silk flowers, fake pearls, etc....All you have to do is glue them on!

For tails, cut them off of stuff animals and pin on with safety pins to the costume. For angel and princess wands and halos, use pipe cleaners.

Boys

Take a brown paper grocery bag and turn it upside down. Cut holes in it for the child's head and arms. Cut the bottom into strips, like fringe. Add a few beads, and a feather headband and you now have an Indian costume.

Have the little boy wear one of yours or Dad's button down shirts. Put some of your lipstick or blush on his cheeks in circles. Add a tie, a hat that is too big, and some pants, and he is a hobo.

Have your child dress in all white. Take a white sheet and wrap around the child and pin it. Have the child sit down and bend his head over. Take a white towel a wrap it around his head "Sheik" style. Pin it to keep it together. You now have a makeshift Aladdin.

Have the child dress in all black. Take about three yards of black material and pin it to the back of his shirt. Slick back his hair, paint his face white, and you have a Dracula.

Put a lifejacket over his clothing, and a fisherman's hat on his head. A child's fishing pole (without a hook of course) makes this fisherman's costume complete.

A hat that your child wears tipped sideways, a black mustache drawn with eyeliner and an artists palette that you cut out of cardboard make a nice artist's costume.

My son Steve is really into middle ages stuff. He is dressing up as a knight.

His father cut out a shield and sword of plywood and together they painted on a coat of arms. It was a nice father and son time together.

If you are not so handy with a saw it can also be done with cardboard, markers or paint. To seal it from the weather cover in clear contact paper.

Creative ideas are much more fun than store bought items. They will have a lasting meaning with your children as they remember the time you spent together.

Pet Costumes

You'll know your pets moods best, so make sure that they don't mind being dressed up or what could be a fun time could turn out horribly wrong.

Pets, like people, love candy but remember, NO CHOCOLATE!! It can kill a dog or cat in minutes!! Some companies make caffeine free safe treats for dogs, those make wonderful doggie treats during the Halloween season!

Like costumes for humans, pets costumes come in all sizes and varieties. You can find them at department stores, pet stores, drug stores, almost everyone carries them at this time of year! Pet costumes are a big thing now!

When buying a Halloween costume for your pet its very important to select the size that matches your pet, or a pet of similar size of your pet's breed. Not just for comfort, but for safety as well. Below are some "general guidelines" when it comes to pet size costumes.

Small Fits Cats, Bichon-Frise, Cairn Terrier, Fox Terrier, Lhaso Apso, Maltese, Miniature Pinscher, Norfolk Terrier, Pekingese, Pomeranian, Poodle (miniature), Pug, Shih Tzu and Schnauzer (miniature).

Medium Fits Airedale Terrier, Basset Hound, Beagle, Boston Terrier, Boxer, Brittany Spaniel, Bulldog, Bull Terrier, Cocker Spaniel, Dalmation, English Springer, Poodle (standard), Schnauzer (standard) and Shar-Pei.

Large Fits Afghan Hound, Akita, Border Collie, Collie, Doberman Pinscher, English Setter, German Shepherd, Golden Retriever, Irish Setter, Labrador Retriever, Pointer, Rottweiler, Siberian Husky and Weimaraner.

As with any Pet Toy or Device, it is recommended that your Pet not be left with or in any costume unattended.

costumes

Some costumes require a black jacket and black pants but does not specify this

1950's Greaser

black or blue jeans, white t-shirt, loafers and white socks, sunglasses. Slick your son's hair back-he'll look like a little rebel without a cause. Looks even better if you can find a highschool letter jacket or a windbreaker that suits the time frame. For the girls, poodle skirts are very simple to make. They are literally a circle with the waist and hem finished, and an applique. Any sewing store has lots of patterns. Add a white t-shirt or blouse, saddle shoes, and a scarf• you're in business!

Abraham Lincoln

One year, I made a beard out of fake fur and a top hat out of a coffee can and ice cream bucket lid (glue together, spray paint black). With a copy of the Gettysburg address, my tall, slender son made a perfect Abraham Lincoln (not the greatest picture, but you can see it here). Black Jacket and

Ancient Greek Costumes

5th c BC to 1st C AD

All garments have been personally constructed, draped, test run, and they work !!!.

The following are a few practical pointers regarding modern construction of ancient Greek clothing.

Materials The only acceptable materials are linen and wool, although a percentage of natural fibre blends such as cotton is acceptable, as it doesn't adversely affect the appearance or draping quality of the base linen.

Construction Whilst all non-visible seams may be machine sewn, all hems, sleeves and collars should be hand sewn to avoid highly visible machine stitching.

Fastenings Garments not sewn together were fastened by long pins, fibulae, brooches or buttons of bone, wood.

Suppliers The best and cheapest location to find linen, linen blends and wool are the Vietnamese Material Shops at Cabramatta, particularly "Hong Kong Fabrics". Failing this more expensive options such as Home Yardage & Lincraft stores usually carry some linen & wool blends.

Bone Buttons The Bead Company, Hurstville

CHITON

Worn By Both sexes.

Construct A rectangular piece of cloth approximately 1.5 to 2.5 to 3 meters long & at least 1 meter wide on the drop, which is sewn into a tube.

Length Varied from mid-thigh to full length ankle versions.

Draping

The person steps inside the tube.

Allowing sufficient room for the arms, the garment is fastened front to back over the shoulders.

Finally the garment is gathered at the waist with a belt/cord and the drapery arranged to drop evenly.

Variations A more complex version is made from 2 pieces of cloth fastened or buttoned at the shoulders & sewn from belt level to the bottom of the drop.

Multiple fastenings of either fibulae (pins) or buttons were common.

EXOMIS

Worn By Males.

Construct A rectangular piece of cloth approx. 2 meters long and least 1 meter wide.

Length Varied from genitalia exposing to just above knee length.

Draping

The material is folded in half, the person steps inside the tube & draws the material under the right arm fastening it over the left shoulder.

The garment is then belted & the material arranged to drop evenly.

TUNIC

Worn By Males

Construct Two rectangular pieces of material approximately 80-90cm wide x 1meter long, sewn together at the top to leave a neck opening.

The body is cut to a broad "T" and sewn up the sides to leave adequate openings for the arms.

Length From mid-thigh to ankle. Sleeves usually to crook of the arm.

Long sleeves were known but not common as they were considered a sign of weakness & effeminacy.

Draping

The garment is gathered at the waist with a belt/cord and the drapery arranged to drop a little longer at the front than at the back.

HIMATION

The Greek version of the Roman Toga.

Worn By Males

Construct A long rectangular piece of material approximately 4 — 5 meters long and 1.2 — 1.5 meters wide.

Eg For a Man 5'8" = 4.2m long & 1.4m wide

Length Worn draped about the body from shoulder to ankle.

Draping

One end of the garment is thrown over the left shoulder to hang between calf and ankle.

The remaining material is brought around under the right arm, across the back and thrown over the left shoulder.

The remaining material is draped along the length of the arm to hang down towards the left foot.

Variations The end of the garment can be drawn under the right arm & pinned over the left shoulder. The remaining material is thrown over the left arm, across the chest and over the right arm.

Lead weights could be sewn at the end points of the material to weigh them down and make the material sit straight.

PEPLOS - DORIC

Worn By Females.

Construct A rectangular piece of cloth approx. 2 meters long and least 3 meters wide.

Length Folded over at the top and dropping full length to the ankle.

Draping

The material is laid out flat and approximately 30 — 40cm is folded over.

The material is then folded in half with the initial fold facing outwards.

The tube is then raised and the person enters the tube.

Allowing sufficient room for the arms, the garment is pinned front to back over the shoulders.

Finally the garment is gathered at the waist with a belt/cord and the drapery arranged to drop evenly.

Variations A more complex version is made from 2 pieces of cloth pinned at the shoulders & sewn from the bottom of the drop to the belt level.

This allows more even arrangement of the folds of drapery from the waist.

PEPLOS - IONIC

Worn By Females.

Construct A rectangular piece of cloth approximately 2 meters long and least 4 meters wide.

Length Full length to ankle.

Draping

The material is laid out flat & approx. 50—60cm is folded over.

The material is then folded in half with the initial fold facing outwards.

The tube is then raised and the person enters the tube.

Allowing sufficient room for the arms, the garment is pinned front to back over the shoulders.

Finally the garment is gathered at the waist with a belt/cord and the drapery arranged to drop evenly.

Variations A more complex version is made from 2 pieces of cloth pinned at the shoulders & sewn from the bottom of the drop to the belt level.

This allows more even arrangement of the folds of drapery from the waist.

A long cord may be passed from the belt crossed between the breasts, passed under the shoulder fastenings, crossed over the back and fastened to the belt at the back to give a more fitted appearance.

CLOAKS & WRAPS

Rectangular Cloaks often referred to as Thessalian Cloaks appear to have been common.

These varied greatly not so much in length, generally about 2.5 meters long, but in width. Some were only a meter wide whilst others appear to have been 1.5 meters in width.

Thessalian Cloaks often had lead or bronze weights at the corners.

Circular cloaks were known, both long and short, but the most common type was called a Chlamys or short hunting cloak.

Short Thessalian Cloak Long Thessalian Cloak Chlamys

A form of poncho, either square cut or rounded seems to have enjoyed popularity in the 7th — 5th centuries BC, particularly amongst the Etruscans.

Women wore a type of himation, a variety of rectangular wraps which were draped over forearms or shoulders (see wrap Peplos - Doric), and the mantle.

OTHER CLOTHING

Whilst footwear was known in quite a variety of shapes ranging from thongs, full and toeless sandals, to ankle & calf boots, most people went barefoot inside & out most of the time.

Hats were made from straw, felt and leather, in styles identical to many broad brimmed modern sun hats.

Angel

Use a sheet like for the ghost, spray it lightly with some clear spray paint and toss glitter on it before the paint has a chance to dry. Make a halo and the wings out of clothes hangers covered with aluminum foil.

Angelique from Dark Shadows

indicative of many female vampires from the 50's and 60's. Long and flowing dresses, soft and sheer fabrics, very feminine. Long hair. And, of course, fangs...

Bat (adult size)

To make the bat cape, begin by following the directions for the vampire cape above. As you sew the five pieces together, stitch into each seam a length of chintz welting (a fat piping available at fabric stores) that is stitched into a tube of black cloth. Insert floral wire into the end of each length of welting to make the wings flare (loop the wire where it sticks out at the bottom, and secure with electrical tape). Sew a hood out of two pieces of acetate and fasten under the chin with Velcro.

To make ears, cut four ear shapes from acetate and attach stiff interfacing to one side of two of the cutouts. Next, sew on a second ear side, right sides together, leaving an opening at the bottom. Turn right side out. Sew the ear into a tuck in the hood and paint the inner ear with fabric paint.

Blue Bird

1. To create the bird's eyes, use a makeup brush and dark green face paint to color your child's upper and lower eyelids. Keep the shape circular, not oval. Then use the same shade to brush on a beak. Start by covering the lower portion of your child's nose. Work downward across the center of his mouth, tapering the beak to a point in the center of his chin.
2. Cover the rest of his face with blue face paint—use a sponge for the larger areas and a makeup brush for touching up around the eyes and beak.

To cover your child's head with down, make a feather cap by hot-gluing craft feathers onto a headband or an old knit hat. You can buy the feathers at many pharmacies or craft stores for about \$3 per small bagful, and low-temperature glue guns are available at most hardware stores and department stores for about \$5.

Blues Brother

If you don't slick back the hair, and add a hat instead, the kids becomes a Blues Brother. A navy blazer and pants would work great for a Blues Brother as well.

Bug

Add extra arms (like the spider) and wings to create the bug of your choice. Use a hooded sweatshirt or add a hood. Attach antennae to hood or headband.

Bug Attack

1. To make these critters look three-dimensional, you'll want to paint them on in layers. Begin by mixing orange, blue and red face paint to create a beige shade that's just a little darker or lighter than your child's complexion. Then use the mixed hue to paint a shadow for each bug. (Note The shadows should be a little bigger than the insects you plan to paint on top of them.) For an extra-creepy effect, you can even add bug bite marks near a couple of the shadows—mix together white and red face paint, and use a fingertip to dab it onto your child's skin.
2. Now use green, orange, red, blue and black face paint to paint the bugs on top of their shadows. A narrow margin of the beige undercoat should remain visible along the edges.
3. Top each bug with a dab of white face paint. This will make the bugs look like they have shiny shells.

For a finishing "cobweb" effect, you can spray your child's hair with temporary silver hair color and then bobby-pin on assorted plastic bugs. (Both the hair spray and the bugs are available at many pharmacies and novelty stores.)

Bum or Hobo

Old clothes, dad's garden or old work clothes are great, old hat, use watercolor paint to put beard on him.

Butterfly

same as bug, just add colorful cardboard wings

Carrot and other veggies

Wear an orange sweatsuit, paint face green, and spray hair with green hair spray. Looks even better if you tease hair to stand straight up. If you don't want to do the paint and hairspray, make an orange cap and attach pipecleaners and green yarn to the top. You can adapt any veggie to a sweatsuit costume—just be creative!

Cat

Wear a black sweatsuit with tail attached. Tail can be made of stuffed pantyhose or other fabric. Attach ears to a headband for girls, or make a hood (or use a hooded sweatshirt) and attach ears to that.

Classy lady vampire

a la Catherine Deneuve from The Hunger. Hair in a classic french twist, tailored and mature clothing, with a delightfully dangerous ankh necklace hanging from your neck...

Cleopatra

Needed:

- about two yards of white fabric (cotton preferably)
- scissors
- a sewing machine
- black hair spray
- beads
- gold spray paint
- tin foil

Steps:

1. Fold fabric in half and cut a hole in the middle. Cut about 4 inches off the bottom of both pieces.
2. Sew up sides of fabric until you reach about 6 inches before the middle. Sew together the two cut pieces on the short ends. That will be the tie. Hem the bottom and neck line.
3. Cut tin foil in to the shape of a big necklace and spray it gold. Let it dry.
4. Spray hair black and string beads on the sides.

Notes:

- Other things can be used instead of tin foil for the necklace. Use something to make it easy to hook and unhook the necklace in the back.
- Measure your child before you cut everything. Bigger children should get more fabric.

Clown

Use mismatched oversized or too small clothes from everyone's closet...to escape the cost of a wig, make a hat from construction paper or use an old one, decorate it outlandishly with flowers, pins, etc.

Colonial Vampire

(made popular by Interview With The Vampire) - A classier look, to be sure. Velvet coats, white wigs, frilly shirts, tight breeches. Anne Rice, eat your heart out!)

Construction worker

Here are the blueprints for an easy costume for Bob the Builder wanna-bes. Cut the sleeves off an old flannel shirt and wear it over a long-sleeved thermal shirt. Strap on a tool belt, add some old hand tools, and smudge on brown face paint for a hard-working look. Top everything off with a pair of work gloves, work boots, and a plastic hard-hat.

Cow

Add black spots to a white sweatsuit, add ears as for cat above• on a head band or hood. You can do almost any animal costume with a sweatsuit. Just adapt to whatever animal you like• brown suit with bushy tail for squirrel, large pink sweats stuffed with pillows and corkscrew tail for pig, etc.

Cyborg

The Body Suit A black one piece jump suite usually works best. Try one that is light weight with a zipper in front. The "Body Glove" jump suit is recommended.

The Boots Combat boots work really well. You can also try the tall bike boots as well. They can replace the leg pieces that you will have to make later.

The Head Piece There are several things you can do here. You can try a bald cap, but you have to make it gray and you will have to attach some hoses and electronic looking pieces for good Borg effects. Other choices are helmets! Lots can be done with these if you find the right one.

The Leg pieces Try hockey shin guards! Find black one if you can. You'll find it easier to attached hoses and electronic looking parts to them.

The Arm pieces Find anything that looks Borg or can be transformed into Borg and attach by Velcro or try elastic bands and use the parts as a sleeve. We recommend bicycle knee pads, elbow pads, etc.

The Gloves Paint Ball Gloves are great! They come in black and really look Borg already. An old Nintendo glove is our first choice because you can attach lights on the top of the glove for some great effects.

The Make-up This is the hard part. First you will need a powder base white and gray (they last longer and are easier to touch up in a hurry). These can be found around Halloween for just a few bucks. If you don't have any for now, try a costume shop or party store. You will need spirit gum to attach hoses or anything else you may want on your face or skin. Don't forget the spirit gum remover!

The Vest An umpires vest (black) works best of all, but their are many options here. You can design parts and attach them to your suit via Velcro if you are in a hurry!

The Lights There are many choices here as well. We use battery operated small strands of lights. We purchase them around Halloween time or Christmas. We choose white bulbs. Try to stay away from too many colors. White, Gray, Silver, Bronze and copper should be on you list and not much else. You can also buy flashing emergency battery operated lights that go on the back of a bicycle! They are great! You can disguise them very easily within your costume.

Collect Don't forget to collect lots of broken toys and ordinary/strange objects that you can repaint and design them to resemble Borg parts! We've used everything from star wars toys to just plain old junk!

Extra's Just a few extra things while you'll need while you work!

- Black flexible hoses or flex tube
- Spray on fabric glue
- Super glue
- Black wire ties
- Spray Paint! Black, Gray, Bronze, White, Silver and Copper
- Model Paint! Use these for the fine detail on the broken toy pieces or ordinary/strange objects you will be transforming into Borg Parts!

Dracula

Here are the materials you'll need

- Black satin (about 4 metres)
- Black satin (1/2 metre)
- Red satin (1/2 metre)
- Black satin ribbon, narrow (2 1/2 feet)
- Black satin ribbon, narrow (2 feet)
- Red satin ribbon, narrow (2 feet)

To make the cape, cut five wedge-shaped pieces (A) of black satin (about 12 inches at the top, 36 inches at the bottom and about 4 feet long), and sew them together along the sides. To make the collar, cut two trapezoid shapes (B) about 24" in length from the smaller black satin piece, sew together inside out to make a nice seam, leaving the bottom edge unsewn. Turn right side out again.

Gather the wedge-shaped pieces at the top and sew the satin collar over the gathers along the unsewn seam of the collar. Flip collar up and sew one length of black satin ribbon to the underside seam of cape and collar.

To make the cummerbund, cut the red satin into a large oval (C). Fold it into horizontal pleats, sew vertically to secure, and attach a red ribbon for a tieback.

To make the bow tie, cut two rectangles 6" long and 2" wide. Turn inside out, and sew together, leaving a small portion unsewn on each end. Turn right side out again and feed the second length of black satin through the hole on the one side of the rectangle and pull it through the other side - this will be used to secure the tie around the wearer's neck. Cut a short length of ribbon (2") off.

For the head, make a pale, white face, black hair slicked back with a widow's peak. This costume can be made to look a lot less commonplace if you added a top hat, walking stick, or spats for your shoes.

Dragon

Add dragon scales to the back of a green or purple sweatsuit (best to use a hooded sweat shirt). You can make them from felt, shoulder pads (there is a use for those annoying things!), or paper plates, folded in half. Sew or glue onto sweatsuit, starting from the hood, and going down the back. Make a paper mache mask to complete the costume.

Elizabeth Bathory

just like the Blood Countess herself. Period dress; Bathory lived in medieval times, so medieval gowns and caps would be appropriate. And remember, her blood drinking has never been proven - so fangs are optional!

Elvira/Vampirella

the old standby. Lots of cleavage, big black hair, ghoulish black dress with plenty of rips. Fishnet stockings look best, and of course, high heels!

Farmer

Start with a pair of overalls, a plaid flannel shirt, a pair of workboots, and a straw hat. Loosely tie a bandanna around your child's hat and add some freckles on her cheeks with face paint. For little kids--who may tire of walking--consider pulling a red wagon filled with some of her stuffed animal collection. When she's ready to stop harvesting treats, she can climb in for a ride.

Flower

Use green sweatsuit for body, and make a flower hat/crown. You can make these out of posterboard and tissue paper, or craft one out of fabric. You can also Hot glue petals to a hat you already own. Remember to keep the scale big, so you child looks like a walking flower in bloom. Sunflowers and daisies work very well. Another approach attach petals at the neck of the sweatshirt, so that your child's head is the center of the flower.

Fortune Teller

For parties this is a real hit with smaller children ages 12 and under. Simply dress in bright clothes, with lots of beads, earrings, bracelets, rings. Mardi Gras beads are fantastic for this. Put a veil on the head, and cover the table with an old table cloth. Have the person who is fortune telling have a deck of old cards.

Frankenstein

Paint their face green and stick up their hair, add some scars and a ripped up shirt.

Ghost

this is always an inexpensive costume. Just cut holes in an old sheet. If you don't have an old one, I found a twin size one at a discount store for \$3.00. We cut holes in it, drew on some chains, spider web, etc.. with a permanent marker.

Grapes

purple or green sweatsuit with matching balloons. Easy and fun.

Gypsy

The key to this costume is layers the more colors and fabrics, the better. Have your child wear mismatched flowery skirts, a few old scarves, shawls, and strings of costume jewelry. Add some lipstick and face paint. Top off with a newspaper hat, hand her a tambourine, and she's ready to go.

Hippie

old clothes, sandals. We dyed our own shirt by using some old fabric paint that would not squeeze out of the bottle good, cut the top off and mixed it with water and dipped the shirt in then drew symbols on it with a permanent marker. Top off the outfit with a bandanna, sun glasses and a pack of cigarettes (deck of cards) rolled up in the sleeve.

Incredible Hulk

Paint their face, arms and legs green, add ripped clothing and green hair spray.

Magician

black pants and suit coat, add a white shirt, make a black cape, and coffee can top hat

Men in Black

We used the same clothes to make him a "Man in Black" by adding yard sale sunglasses and slicking back his hair. He also wore some old black church shoes.

Muscle Man

Paint or quilt muscles onto the front of a flesh-colored sweatshirt. Stuff arms to make biceps look big. You can also paint or quilt leg muscles onto flesh-colored pants, and have the child wear a pair of shorts over it. For a barbell, attach two black

ballons to a cardboard paper towel roll or gift wrap roll painted black.

Nerd

My son won first place last year with this costume. Too small pants, shirt buttoned up wrong, hair slicked back, old pair of glasses with tape, white socks, BIG book to carry under his arm. Cost was ZERO.

Ninja

Black clothes, my son who is eleven used a pair of stretch pants of mine that were to small for me, they were baggy just like ninja clothes. Make a ninja mask out of a small scrap of black cloth. Instead of buying make believe weapons, make them out of card• board and color and cover with aluminum foil - easy to make Ninja stars, knife. Use long stick or old broom handle for a bo, take two paper towel rolls, connect with piece of twine, cover them with black construction paper and you have num-chucks.

Nosferatu

Just like in the 1920's film. Bald head, long fingernails, fangs real close together. Very pale, and a real quiet type. Other shows that featured this vampire type include Salem's Lot and an episode of Buck Rogers called Space Vampire.

Pirate

Pillage the back of your closet for a pair of old black sweatpants and fringe the edges with a scissors. Tuck in a big white blouse, then tie a red scarf around the pirate's waist and a bandanna around his head. Clip on some gold costume jewelry, then dab on black face paint for a beard. If you have time, pick up a fake hook or eye patch at your local party store.

Plainclothes Vampire

a la Lost Boys, Buffy the Vampire Slayer, and Forever Knight. Dressed in normal clothes, seems like a nice guy... oh yeah, just one small thing. He's got fangs and hasn't been alive in 200 years! Perfect for the guy who hates to dress up!

Priest

Black pants, black, button-down shirt, black shoes. Create a priest's collar from white cardstock and insert into front collar area of shirt. Works best if you use a shirt that has the same type of self-faced collar as priests wear, or you could tuck under the collar points for a similar effect. Add rosary and bible. Especially a cute costume for a boy who is constantly in trouble. I have a friend who was a big troublemaker as a kid who became a priest!

Princess

Use one of mom's old slips, hem and take up enough to fit little girl. You can get sparkley netting at a discount store for between 75 cents and \$1 a yard. 2 or 3 yards attached to the bottom half of the slip will make a billowy skirt. Use a long length of it doubled and wrap around the shoulders, clasp it with a pretty pin. Mom's jewelry and makeup add the finishing touch.

Pumpkin

large orange suit, stuffed with pillows. Add a jack-o-lantern face and a pumpkin top on hood, with some leaves for effect! For small kids, just make an orange big with a pumpkin face and a bonnet with a pumpkin stump and leaves on it. Cute and easy.

Punk rocker

black jeans, leather jacket, and lots of colored hair spray. Tease that hair to stick straight up! The weirder the better!

Quasimoto

Black pants, large shirt in any color-stuff with pillow for hump in back

Road

A little boy I know asked his mom if he could be a road one year for Halloween. My creative friend Mary was up for the challenge, and made a really stunning costume. She put him in a black sweatsuit, then created an intersection out of cardboard, one for his front, one for his back. She painted the cardboard cross black, added white lines, and hot-glued toy cars to each side. She punch holes and strung the two intersections together with shoelaces or string so that the he could slip on the road over his head. For a finishing touch, she took an old construction hat from his toy box, painted a black strip down the entire hat and added the white traffic lines. She hot-glued cars and a miniature road sign to the top. This was the most creative costume I have ever seen- simply adorable!

Rock Star

Torn clothes, spike their hair using hair spray. Make jewelry with safety pins, clip on earrings, the dog's collar)....paint their face with makeup... Only thing we bought was some spray on hair coloring.

Skeleton

Add "bones" to an old black sweat suit by fabric painting them on or using white felt. You could also do this just to the shirt, and then alter a cardboard box to look like an x-ray machine.

Soccer Star

This costume's a winner for the soccer fan in your household. Simply have your child wear a short sleeved v-neck sport shirt over a long-sleeved T-shirt (use her team's favorite colors). Use cloth tape to write the star's number and name on the front and back of the jersey. Finish the uniform with shorts, knee socks, sneakers, and sweatbands. The perfect goodie carrier? A small duffel bag.

Soldier or hunter

Living in the south, everyone we know has camouflage clothing, just piece together what ever combination you want, apply some paint to the face. We borrowed a canteen, compass and backpack from a friend we was a boy scout.

Spa Princess

Going door to door can be a taxing enterprise, so why not let your 'tweenager combine work and relaxation with a simple spa costume? First have her put on a bathrobe and wrap up her hair in a hand towel (secure with a safety pin). Paint her fingernails, then apply green face paint, leaving an inch around the eyes and mouth, for a skin mask effect. Lastly, have her hold and hand held mirror and slip on a pair of slippers.

Spider

stuff the legs of three pairs of black pantyhose and attach to a sweatshirt. Be sure to wear all black so your spider matches. Add a red spot on the back of the shirt for a black widow.

Tourist

loud clothes, camera, hat, maps sticking out of every pocket, use your imagination.

Vampire hunter

just like Van Helsing! Be sure to affect a European accent and wear late 19th century clothing. Carry a bible, a few pieces of the host, and stakes. Walk around saying "She is vampir... Nosferatu" for practice.

Vampire victim

no self-respecting vampire goes out on Halloween without a willing and happy victim on his/her arm! All you really need to create this costume is some pale makeup and a little scar tissue and blood, so it might be another ideal solution for the guy/girl who hates to dress up for Halloween! On the other hand, you could go all out with this one - a full colonial costume to complement the vampire colonial costume your partner is wearing!

Zorro

black pants and loose black shirt, red sash around waist, black mask, and cardboard sword.

infant costumes

Bear

Needed:

- brown hooded sweatsuit
- brown felt
- double sided tape
- 2 pairs of brown or black socks
- oversized plastic margarine tub
- blue construction paper or craft paint
- black marker

Steps:

1. Cut two circles for ears from the felt and either hand sew or hot glue onto the hood. You may alternatively use a headband. Keep in mind that hand sewing will make the ears easily removable so you can reuse the sweatsuit after Halloween!
2. Have child wear one pair of socks on her hands and one pair on her feet.
3. Paint or glue construction paper around margarine tub and using black marker, write the word "HONEY" across the front.

Bunny

Needed:

- pink, brown, or white hooded sweatsuit
- powder puff or large pompom or a handful of cotton balls
- double sided tape
- white pantyhose
- wire coat hanger
- plastic headband
- two pairs of socks to match suit color
- plastic or real carrot

Steps:

1. Attach powder puff, pompom, or cotton balls to back of sweat pants using double sided tape.
2. Bend the coat hanger into the shape of two long bunny ears. Gently stretch the panty hose over the ears and attach to plastic headband.
3. Carry a carrot!

Butterfly

Needed:

- black hooded sweatsuit
- 2 black chenille sticks
- black plastic headband
- poster board, any color except black
- fluorescent craft paint, different colors
- sequins
- glitter
- craft glue
- pair of long boot laces
- 2 pairs of black socks

Steps:

1. Cut posterboard in half, with scissors shape each half as a wing of butterfly. Being sure to leave enough room for a border around the wing, paint wings with fluorescent paints in different shapes and patterns.
2. Paint a black border around edge of wings. Add sequins and glitter to the border. Poke a hole at the top inside seam of each wing, and at the bottom inside seam.
3. Run boot laces through and criss cross over child's body and tie.
4. Wrap chenille sticks onto headband for antennae.
5. Have child wear one pair of socks on her hands and one pair on her feet.

Cat

Needed:

- gold, brown, tan, black, gray or white hooded sweatsuit
- faux fur in color matching sweatsuit
- fabric glue
- felt in color matching sweatsuit
- plastic headband
- scissors
- 2 pairs of socks in color matching sweatsuit
- dog collar or belt cut to size (optional)

Steps:

1. If desired, use black marker to draw stripes on sweatsuit.
2. Cut two triangles for ears and hot glue to the headband.
3. Cut a small oval shape from the faux fur for the tummy area and adhere that with fabric glue.

4. Next make cuffs and a collar. Use the cuffs on the sweatshirt as a guide for how wide and long you need to cut the faux fur strips. Attach the strips to the sweatshirt using fabric glue.
5. Cut a long tail from the remaining felt and attach to the back of the pants with a safety pin.
6. Have child wear one pair of socks on her hands and one pair on her feet.
6. Top off with a dog collar or a belt cut short to serve as a collar.

Cow

Needed:

- white hooded sweatsuit
- black fabric marker or black fabric/felt circles
- short piece of rope or 10-12 strands of black yarn, braided
- dog collar or old belt cut to size
- bell
- 2 pairs white socks

Steps:

1. Draw black splotches onto sweatsuit with a fabric marker or cut and sew on black felt or fabric circles or spots.
2. Add a tail by unraveling one end of the piece of rope and pinning the closed end to the back of the pants. If using yarn, be sure to leave a section unbraided toward the end of the tail. For the ears, cut two large triangles from felt.
3. Either hand sew or hot glue onto the hood (or a headband). Keep in mind that hand sewing will make the ears easily removable so you can reuse the sweatsuit after Halloween!
4. Use dog collar or an old belt and attach "cow bell" for the finishing touch. Have child wear one pair of black socks on his hands and one pair on his feet.

Dinosaur/Dragon

Needed:

- green hooded sweatsuit
- sheet of red felt
- sheet of blue felt
- sheet of purple felt
- sheet of orange felt
- two or three sheets of yellow felt
- plastic grocery bags (for stuffing) or cotton batting
- long piece of green felt or fabric to match suit
- fabric glue

Steps:

1. From the red, blue, purple and orange felt, cut triangular scales. Glue to the front of the sweat jacket in overlapping scale pattern.
2. From the yellow sheets of felt, cut large triangles, roll into cone shapes, glue together to form the cone. Allow to dry.
3. Stuff cone shapes with plastic bags or cotton batting and glue to the back of the suit for spikes.
4. Make smaller versions of the yellow cones for the hood.

5. Add a large pointy tail on the back hem made from long piece of felt or fabric. Hand sew on to back of pants or bottom of jacket.

Ladybug

Needed:

- red hooded sweatsuit
- 2 pieces red poster board
- scissors
- black craft paint or black marker
- hot glue
- 2 black chenille sticks
- red or black plastic headband
- 2 pairs of red or black socks

Steps:

1. Cut one piece of the poster board into a large oval. Draw or paint black circles onto oval.
2. Cut two long, fairly thick strips (between one and two inches depending on the size of the child) from the second piece of posterboard the full length of the board.
3. Using hot glue, attach these strips to the top of the back side of the shell, then run over child's shoulders as straps. Hot glue straps in place. Leave enough room for "give" so child can move his/her arms without tearing or breaking the straps.
4. Wrap chenille sticks onto headband for antennae.
5. Have child wear one pair of socks on her hands and one pair on her feet.

Mouse

Needed:

- gray hooded sweatsuit
- gray felt
- double sided tape
- 2 pairs of gray or black socks

Steps:

1. Cut two circles for ears from the felt and either hand sew or hot glue onto the hood. Use may alternatively use a headband. Keep in mind that hand sewing will make the ears easily removable so you can reuse the sweatsuit after Halloween!
2. Cut a long tail from the second sheet of felt and attach to the back of the pants with a safety pin.
3. Have child wear one pair of socks on her hands and one pair on her feet.

Pig

Needed:

- oversized pink hooded sweatsuit
- cotton batting or receiving blankets
- pink felt
- hot glue

- long pink chenille stick
- 2 pairs of pink or white socks
- plastic pig nose (optional)

Steps:

1. For the ears, cut two triangles from felt. Either hand sew or hot glue onto the hood. Keep in mind that hand sewing will make the ears easily removable so you can reuse the sweatsuit after Halloween!
2. Twist chenille stick into a corkscrew tail and attach with a safety pin.
3. After child is dressed, stuff sweatsuit with cotton batting or receiving blankets (anything soft that will not irritate skin).
4. Have child wear one pair of socks on her hands and one pair on her feet.

Puppy

Needed:

- brown, tan, gray, black or white hooded sweatsuit
- Fabric circles in a contrasting color (i.e. white suit, brown spots, etc.)
- 2 sheets of felt in color matching sweatsuit
- scissors
- double sided tape
- 2 pairs of socks in color matching sweatsuit
- dog collar or belt cut to size (optional)

Steps:

1. Using small pieces of double sided tape, attach fabric circles to sweatsuit in various different areas. Cut two floppy ears from 1 sheet of the felt and either hand sew or hot glue onto the hood. Keep in mind that hand sewing will make the ears easily removable so you can reuse the sweatsuit after Halloween!
2. Cut a long tail from the second sheet of felt and attach to the back of the pants with a safety pin.
3. Have child wear one pair of socks on her hands and one pair on her feet.
4. Top off with a dog collar or a belt cut short to serve as a collar.

Sheep

Needed:

- white hooded sweatsuit
- cotton batting or stuffing from a pillow
- white or black felt triangles for ears
- double sided tape
- two pairs of white or black socks

Steps:

1. Apply strips of double sided tape up and down the sweat suit.
2. Attach cotton batting in clumps by pressing onto the tape.
3. For the ears, cut two triangles from either black or white felt. Either hand sew or hot glue onto the hood. Keep in mind that hand sewing will make the ears easily removable so you can reuse the sweatsuit after Halloween!

4. Have child wear one pair of white socks on his hands and one pair on his feet (use black socks if you used black felt for the ears).

Skunk

Needed:

- black hooded sweatsuit
- white faux fur
- fabric glue
- black felt
- 2 pairs black socks
- double sided tape
- black fabric

Steps:

1. Cut the faux fur into a long strip and adhere it on the hood and down the back of the sweat jacket with strips of double sided tape.
2. Cut a small oval shape for the tummy area and adhere that with fabric glue.
3. For the ears, cut two triangles from black felt. Either hand sew or hot glue onto the hood. Keep in mind that hand sewing will make the ears easily removable so you can reuse the sweatsuit after Halloween!
4. Have child wear one pair of black socks on his hands and one pair on his feet.

Spider/Bug

Needed:

- black hooded sweatsuit
- 2 pairs of black socks
- 4 pair of black tube socks, nylon or polyester
- cotton batting

Steps:

1. Stuff the tube socks with cotton batting to make the spider's legs.
2. Sew or pin the eight legs to the sides of the black outfit.
3. Have child wear one pair of black socks on his hands and one pair on his feet.

Note for infants: When your baby crawls, the legs flop up and down on the ground, making it look like a spider crawling across the floor. Adorable!

Variation: To make a bug costume, use a green or brown (or any color you like) sweatsuit and coordinating socks.

Spider Web

Needed:

- black hooded sweatsuit
- white fabric paint, squeeze bottle
- medium sized fuzzy spider
- black plastic headband

- hot glue
- small plastic spiders

Steps:

1. With white fabric paint in a squeeze bottle, paint a big spider web on the front and back of the black sweatsuit.
2. Paint a few smaller ones on the pants.
3. Hot glue the fuzzy spider to the plastic headband, allow to dry.
4. With two or three stitches, hand sew small plastic spiders to the webs, don't forget the ones on the legs!

Tiger

Needed:

- yellow hooded sweatsuit
- black or brown fabric paint
- yellow felt
- 2 pairs of black socks

Steps:

1. Paint black or brown stripes on the sweatsuit.
2. For the ears, cut two triangles from felt. Either hand sew or hot glue onto the hood. Keep in mind that hand sewing will make the ears easily removable so you can reuse the sweatsuit after Halloween!
3. Cut a long tail from the remaining felt and attach to the back of the pants with a safety pin.
4. Have child wear one pair of black socks on his hands and one pair on his feet.

Turtle

Needed:

- green sweatsuit (hooded is optional)
- 2 piece green or light brown poster board
- scissors
- craft paint or thick markers
- hot glue

Steps:

1. Cut one piece of the poster board into a large oval shell.
2. Draw large wobbly circles on shell. Go over outline with markers or paint to accentuate.
3. Cut two long, fairly thick strips (between one and two inches depending on the size of the child) from the second piece of posterboard the full length of the board.
4. Using hot glue, attach these strips to the top of the back side of the shell, then run over child's shoulders as straps. Hot glue straps in place. Leave enough room for "give" so child can move his/her arms without tearing or breaking the straps.

accessories

Armor

1-PIECE ARMOR

In its most basic form, Greek Costume Armor can be created by folding a big piece of cardboard and cutting a hole in the middle for the head to fit through. (You can use other materials but it's hard to beat the cost of cardboard.) The biggest problem is finding cardboard big enough to cover your body. It should be as wide as your shoulders and twice the length from your knees to your shoulders. (It works out great for kids.)

3-PIECE ARMOR

With three large pieces of cardboard, you can produce armor with more pizzazz. As shown in the diagram, you cut two identical pieces that run from your sternum to your knees; one piece goes in front while the other goes in back. Then sew two long strips of velcro on the top of each piece so it looks somewhat like overalls.

The third piece of cardboard becomes the breastplate; it should overlap with the waist-pieces by 2 or 3 inches. Try not to make it too long - you want the waist-pieces to show from the waist to the sternum.

You can then spruce it up with some accessories (belt and separate shoulder pads shown in the drawing) and a paint scheme. Branches and leaves work well for a Greek/Roman flavor while geometric shapes tend to make it look futuristic.

MULTI-PIECE ARMOR

For multi-piece armor, the basic idea is to construct a breastplate with several discrete pieces. As you can see from the sketch on the left (a 3-piece breastplate covering a Roman-style Lorica Segmenta with 3-piece shoulder pads on each side), this adds extra panache and sophistication to your costume. Also note that using more pieces will take you further away from the look of Greek/Roman armor towards that of Medieval knights. To connect the various pieces together, you can simply drill holes in a few strategic places and then tie it together with string. Make sure you drill the holes somewhat in from the edge to give the links some strength.

LORICA SEGMENTA

The protection of choice for the Roman Legion was the Lorica Segmenta. It consisted of a series of metal strips arranged horizontally to form a cylinder that encased the soldier's waist/chest. In addition, several metal strips formed half cylinders on the top horizontal strip to cover the shoulders.

To make this armor style, cut about 6-8 strips of cardboard 2 inches wide and tie them together. If you can obtain cardboard long enough, the diagram on the left shows the simpler (relatively) design. However, the one of the right can be more comfortable due to the additional flexibility. Note, regardless of the design, you will need vertical links at the side and back; otherwise, the cylindrical shape cannot hold

upon wearing. Two final suggestions (1) straps over the shoulder to hold it up and (2) clasps in the front to let you put it on/take it off.

SCALE MAIL

You may decide you want to create a scale mail coat; I would suggest seeking professional therapy first. While the concept of scale mail is simple, the implementation is exceedingly tedious. Undoubtedly, you will become somewhat unbalanced after painting and sewing/glueing/tying 100+ little pieces of cardboard together. (On the otherhand, if you are already twisted out like me, you can probably finish it.)

HELMETS

Without a doubt, the dividing line between a great costume and an "ARE YOU NUTS?" costume is the helmet. In addition, it's quite useful if you haven't completely lost your sense of shame and you don't want people recognizing you on the street.

The helmets I have made have been constructed of paper maché. My basic formula is as follows

1. Cut about 30 long strips of heavy construction paper.
2. Arrange 16 of the strips in a circular pattern where the center of all strips coincide. (See the picture on the left.)
3. Lock down the center by any means possible.
4. Pull the ends of the paper strips down to form a dome.
5. Use the remaining paper strips to form a cross-hatch pattern. This creates the helmet structure. (See the picture on the right.)
6. Cut up a handful of newspaper strips. (Sunday comic pages are often heavier than ordinary newspaper stock.)
7. Dip in a solution of water and wall-paper paste.
8. Cover the helmet with newspaper strips.
9. When dry, fill in any indentations and cover again.

After you are satisfied with the basic shape, you can cut the eye/nose/mouth holes and then add the extra touches. To the right are some of the designs I've experimented with. I'm sure you can think of others.

An additional technique I've found that works great is using speckling paste (the indoor plaster for filling in holes) to smooth out the helmet. You end up with a very smooth, very strong accessory - it just looks fantastic. (Compare the pictures of the new helmet at the right with the others.)

SHOULDER PADS

Shoulder pads usually give armor a less geometric appearance. For example, if you are making the 1-part or 3-part body, the breastplate tends to be somewhat boxy; adding pads can break up this look. The key for good shoulder pads is to keep it

from extending too far from the body. If you want more coverage, make sure it extends down somewhat. (Having things dangle down works nicely.)

BELTS

Belts are rather easy and should be implemented whenever possible. Note, you should wear a real belt to keep your outfit together; however, you then cover it with a faux belt for show. My preference are embellished boxing title-belts (er...aren't they all?). In addition to the belt, you can also hang various plates onto it to add an extra zing.

GREAVES

Greaves make up the final piece of the armor. Unfortunately, greaves can be uncomfortable; they tend to irritate the wrists and ankles so you may elect not to use them. Otherwise, they are even easier than belts. The pictures on the right show the basic idea - cut cardboard to the length of your forearm/leg and the width of 125% of the arm/leg diameter. Then add some velcro straps and you are set.

You may elect for more complicated greaves as shown to the left. In these designs, you are cutting two halves of a greave and then strapping them together. Note the one to the closer right has extra embellishments.

CAPES

For an extra bit of flourish, you can add a cape to your outfit. All you have to do is cut a piece of cloth long enough and wide enough and voila. (I'd say WIDTH = 150% of your shoulder width, HEIGHT = shoulder to your calf.) Just try to use a good color combination - for example, tie-dye cape with pink armor.

There are certainly more cape options available than solid cloth. For example, if you wanted some like what Sinister (from the X-Men) wears, you'd attach strips of ribbon as showing to the right. This can get expensive though as you will be buying by yardage and you need plenty of it. (I must have spent roughly \$60 on my ribbon cape.)

Now the true psychopath would create retractable wings! The diagram on the left shows a rough design I hacked away at. The backbone is a 2-piece construction - pivots not only hold the pieces together at the top & bottom but also allow the wings to fold inside. The wings consist of 4 triangles spread apart by offsetting wing edges of wing centers with an elastic cord. Separate cords connecting the tip and the top of the wing allows retraction with a pulling motion. (What? You don't understand what I just said? Well, join the club - I have no idea either.)

SHIELDS

The only problem with shields their inconvenience. While they are readily feasible, it may become awkward carrying the shield around for long periods.

Beads

Needed:

- 3/4cup flour
- 1/2cup cornflour
- 1/2cup salt
- Powder Paint
- 3/8 cup warm water

Steps:

1. Mix all ingredients in a bowl.
2. Add water gradually until mix. Can be kneaded into a stiff dough. To reduce stickiness dust with dry flour.
3. Pierce each bead with a tooth pick or large blunt needle and allow to dry for a few days. Holes may need to be repunched before stringing. Paint if desired. Coating beads with clear gloss enamel brings out the color.

Big ponytail

Use yarn prebundled.

Black Belts

Use carpet with the long bumps and grooves that blackbelts have in them.

Capes and Cloaks

The Semi-Circular Pattern

This pattern is a little more complex than the basic rectangular pattern but it does produce a very nice cloak without too much effort. I have used it to make three cloaks so far and will probably make more in the future. My favourite for this one is crushed velvet. Other than that I would recommend either cotton or polycotton. You can use pretty much any material but really cheap fabrics tend not to hang very well.

Needed:

- 4 yards of 60 inch wide fabric
- Cotton
- Some form of fastener
- Chalk for marking out
- A length of string (5 ft)
- Sharp scissors
- Pins
- Sewing machine - You can sew this pattern by hand if you don't have a sewing machine but it will take a long time.

Steps:

1. Take the fabric and cut out the pieces of the cloak as shown. It is possible to get all the pieces out of 4 Yds of fabric and have a small strip left at the end.
2. To mark out the body sections use a length of string and a pin to act as a giant compass. (Make sure you don't get stretchy string though!)
3. This pattern produces a cloak with a lined hood.

Notes:

- The instructions here assume that the hood will be lined with the same material that the cloak is made from so that it will appear the same from both sides.
- If you want to line the hood with a different material simply cut two sections for the hood from the main material and two from the lining material you wish to use.
- If you are using a fabric which has a right and wrong side such as velvet cut half the pieces so that they are mirror images of the other half.

If you are using a plain material it doesn't matter as you can just turn the pieces over to obtain the mirror images.

1. Firstly take the two body sections and sew them together to form a semi-circle.
2. Next take the sections for the hood. Sew two of them together along the longer of the straight edges to form the shape shown below and repeat for the other pair (If you are lining the hood with a different material you should have one pair of the main material and one pair of the lining material). Now sew the two sections you have together with the back of the material towards the outside leaving it open along the edge indicated.
3. Now turn the hood the right way out. The next stage is to sew the hood onto the body of the cloak. Take your time lining the hood up so that the seam up the back of the hood lines up exactly with the seam along the back of the cloak or the cloak will look odd and the hood will tend to twist round while you are wearing it. Once you have attached the hood hem up all the way down both sides and all the way along the bottom edge (this is where the sewing machine really comes in useful).
4. Finally attach the fastener just below where the hood joins the body of the cloak.

Opera Style Cloak

This pattern is again a little more complex than the basic rectangular pattern but it does produce a very nice cloak without too much effort.

Needed:

- Fabric
- Cotton
- Some form of fastener
- Chalk for marking out
- Sharp scissors
- Pins
- Sewing machine - You can sew this pattern by hand if you don't have a sewing machine but it will take a long time.

Steps:

1. Take the fabric and cut out the pieces of the cloak. This pattern produces a cloak with a lined hood. The instructions here assume that the hood will be lined with the

same material that the cloak is made from so that it will appear the same from both sides. If you want to line the hood with a different material simply cut two sections for the hood from the main material and two from the lining material you wish to use.

2. If you are using a fabric which has a right and wrong side such as velvet cut half the pieces so that they are mirror images of the other half. If you are using a plain material it doesn't matter as you can just turn the pieces over to obtain the mirror images.

3. Firstly take two of the body sections and sew them together down the straight edge to form the back of the cloak. Now take the other two and sew one onto each side of the back along the curved edges to form the rest of the body.

4. Next take the sections for the hood. Sew two of them together along the longer of the straight edges to form the shape shown below and repeat for the other pair (If you are lining the hood with a different material you should have one pair of the main material and one pair of the lining material).

5. Now sew the two sections you have together with the back of the material towards the outside leaving it open along the edge indicated.

6. Now turn the hood the right way out. The next stage is to sew the hood onto the body of the cloak. Take your time lining the hood up so that the seam up the back of the hood lines up exactly with the seam along the back of the cloak or the cloak will look odd and the hood will tend to twist round while you are wearing it. Once you have attached the hood hem up all the way down both sides and all the way along the bottom edge (this is where the sewing machine really comes in useful). Finally attach the fastener just below where the hood joins the body of the cloak.

Chinese Festivity Mask

Find a plastic Drama white mask (at Halloween stores or online shops) and paint designs on it. Good colors to use are red and black. You could make a drama mask from plaster of paris or even papier mache, which is the next recommended method if a plastic mask can not be found.

Chinese monk hat

Shape into a cone-shaped disc and paint a yellow-brown.

Clown Nose

Find a Ping Pong Ball. Do not cover up nostrils, Paint with bright red paint. Adhere with adhesive suitable for face. Apply nail polish lightly to dissolve the plastic.

Dog Tags

Cut ovals from cardboard and wrap in aluminum foil and poke a hole at the top with a pencil. Thread a fake silver necklace, you can get a cheap one for 5 dollars, into a hole of the dogtags you poked with a pencil, hole just big enough to fit necklace. Cardboard may be painted gray and with a black paint initials or a number.

Earrings

Needed:

- B-B or a curtain rim, depending on the size of desired earring
- Spirit gum (or corn syrup)

Steps:

1. Apply spirit gum to the earlobe or other desired part of the body.
2. Next, attach the B-B or curtain ring to the gummed earlobe. If you are attaching the ring, make sure it has a small enough cut to fit the lobe and not pinch it, and that you have applied spirit gum to both sides of the lobe.

Notes:

- This is perfect for pirates.
- Ring may cut or scratch, so be extremely careful when handling.
- You can also use a real earring if and only if you cut the needle from the earring and glue it on that way.

Ear Tips

Build up a pointy ear and/or ear lobe with dough on a spoon. Apply liquid latex, or even foam latex, over this the best you can and let this side dry. Once dried, turn it over and do the other side. When that is dry, fix the holes and let that dry. Then remove from the spoon and fit. You may need to cut some of the ear or use a bigger spoon. Do not forget to build up the ear drum region.

Electrodes

Pill bottles in aluminum foil or painted a redbrown for rust. Glued with spirit gum or corn syrup.

Eye patch

Use small cardboard shaped into small disc covered with black cloth or go buy one in a pharmacy.

Fingernails

Needed:

- A plastic, round disposable container (milk jug, etc)
- Clear nail polish
- Model paint
- Pencil
- Scissors (strong enough to cut plastic)
- 1 Fake nail as a model (optional)

Steps:

1. First paint a big portion of the container with any color of paint you want the nails to be, but on the curvy side of the container. Unless you want to appear to have overgrown nails, be sure that you paint on a slight curve as to allow the fake nail to fit over your fingernail. Allow the paint an hour or so to dry before continuing.
2. With the fake fingernail and pencil, trace the fake fingernail onto the container ten times. If you do not have a fake fingernail, draw an ovalular teardrop.
3. Cut out the nails on the lines you drew, making sure the edges remain smooth, apply nail polish to the back of the fake nail, then apply the base of the fake nail onto your real fingernail.

Notes:

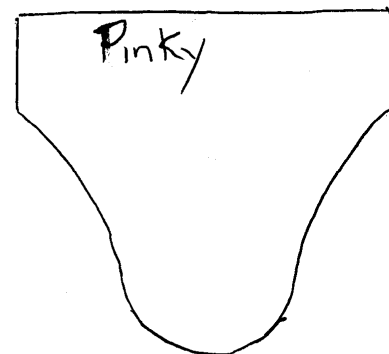
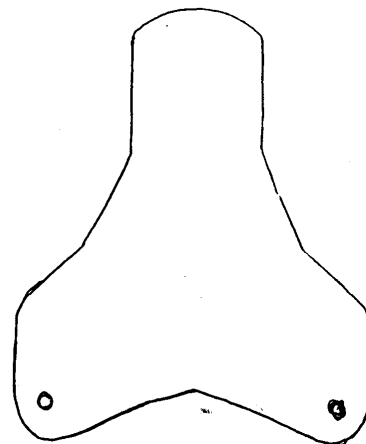
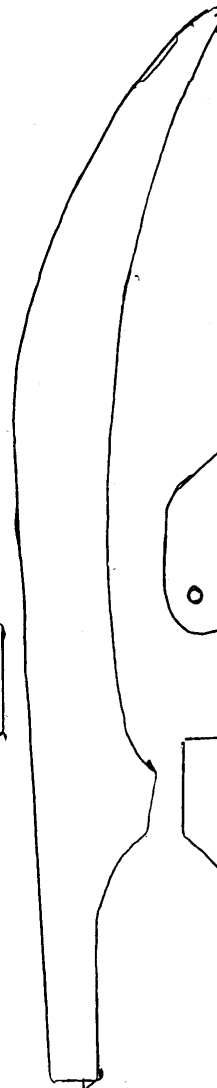
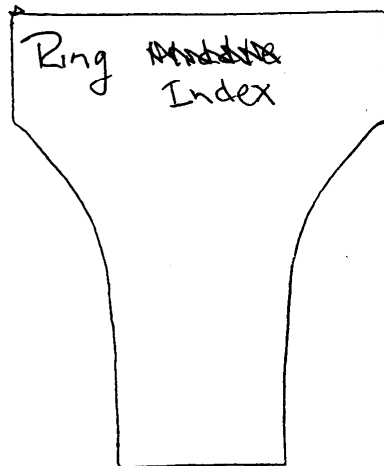
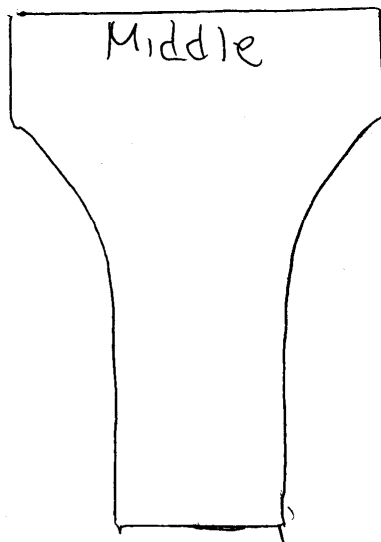
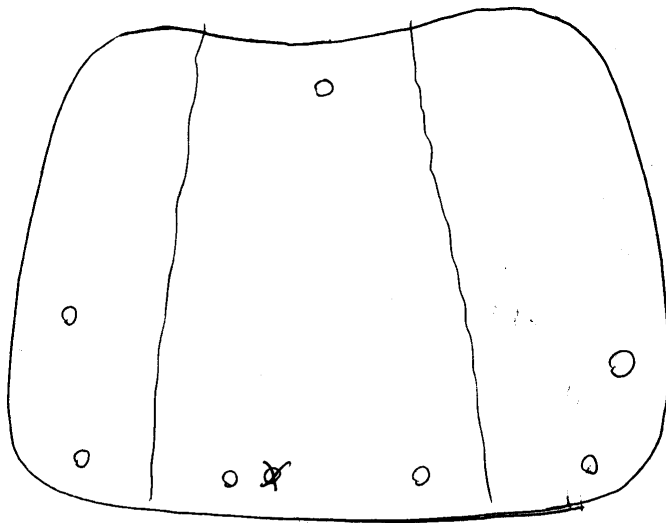
- Fingernails may cut or scratch, so be extremely careful when handling.
- This is perfect for witches.
- Black fingernails perfect to simulate death or goth and horror genres.

Frankenstein/Monster Head

Put a huge laundry detergent jug over the head to test it. You will have to cut the top off so it will fit your head. Apply dough over it, or just paint it. For Frankenstein's Monster, paint it green, apply a scar among forehead, and paint the top black to look like hair, possibly using some yard to make it look three-dimensional. This is good for cutting off effect or making top of human head for fake scalp! Can fit a top piece of brain or so by making head higher and putting brain where cardboard should be attached inside jug so it looks like brains are sticking out. Though cheap but a last alternative, you could use a paper bag in place of the jug.

Freddy Glove

Using this blue print, make the blades from wood and the wrap from leather. Use a brown hardware glove with a hole cut in the palm. Print blueprints on legal size paper.



Half-Face Mask using Slush Latex

Slush latex, also known as mask and slip latex, is a thick cream colored liquid with a strong ammonia smell. Unlike foam latex, it doesn't need to be oven baked and will dry by air into an opaque rubber-like material similar to a rubber band. This kind of latex can be purchased at most costume stores and from any make-up supplier including Burman, Ben Nye and Graftobian (at various prices). Slip latex can be molded in many materials including plaster, hydrocal, and plastic molds, but for our how-to we'll be using the easy to find plaster of paris. Slip latex is easy to use, and this how-to will give you the simplest and cheapest way to make a partial mask or appliance. Once you have tried it this way you may decide to upgrade your materials or try more complex work.

Needed:

- A Lifecast
- Slush Latex
- Plaster of Paris
- Oil Based Clay (You can use water based, but the directions are for oil based, like plasticine)
- Liquid Dish Soap (Ivory works well)
- Talc or Baby Powder
- Sculpting Tools (read ahead for some suggestions)
- Mixing Bowl & Spoon
- Q-Tips or a cheap Paint Brush
- Rubber Cement or Contact Cement
- Acrylic Paints (the cheap craft kind will work too)
- Tin Foil or if you have one a Plaster Form
- Stuff to clean up your mess

Step 1: Sculpting

You first job is to sculpt what it is that you want to make. Take your life cast and stick the clay to the area you're going to work on. Sometimes it won't want to stick to the plaster, but if you feather the edges well it will usually stay put. Start by 'roughing' your creation, that is making the basic form with lumps of clay. Then when you have the basic shape work on making it into the form you want and adding the detail you want. You can use your hands, store bought sculpting tools, or anything you have around the house that will help you add shape or detail. Some things you might find helpful as tools are screwdrivers, exacto knives, pencils of different sharpness, cutlery, needles, wire brushes, sticks, etc. You can add texture by using texture stamps, sponges, leaves, rocks, crumpled paper, feathers, etc. If you want a smooth surface, get your fingers wet and smear (try not to leave finger prints) or use the quick touch of a lighter or candle (the black they leave won't hurt anything).

The sculpting of your creation is very important, so make sure you have it exactly how you want it before continuing.

Step 2: Making the Negative

When you are done your sculpture it is time to make the negative mold. Use the tin foil to make a tub the size & depth (nose to back) of your life cast (or at least large enough for the area sculpted). Try to make the walls of the tub thick and the corners fairly sealed so you don't make too big of a mess. Carefully use a Q-tip of a paintbrush to coat your sculpture and lifecast with the liquid dish soap. This will make it easier to remove later, make sure that any plaster areas of your lifecast are coated extra well. Mix up your plaster of paris to a yogurt-like consistency, no thicker or it will damage your sculpture. Pour the plaster into the foil tub carefully, leaving a little room from the top. The tub might leak a little but that's ok, the tub will very likely overflow when you put in your sculpture so make sure you have your cleanup stuff nearby. Carefully pick up your lifecast and press it face down into the tub, far enough to cover the sculpture but keeping the back half above the plaster. The plaster should be thick enough to hold the lifecast/sculpture in place, but if it isn't keep it in place with your hands until the plaster solidifies enough. Make sure that the nose doesn't hit the bottom of your tub or your mold could come out deformed. Let the mold sit until it is dry, a few hours at least. After it has solidified enough you can peel away the tin foil to help the underside dry faster.

When the mold has dried, carefully remove the lifecast (you might have to pry a little). If any clay is still in the mold work it out carefully with your hands or a sculpting tool. If your mold has very fine work, you may have to melt out some of the plasticine using a lighter, oven or microwave, just be careful! Peel off the rest of the clay from your lifecast as well, and clean it as best you can with a little soap and water or alcohol. Now you have a finished mold (negative) and your lifecast (positive). It's a good idea to let the mold sit for a while after cleaning so that you can be sure the inside is dry.

Step 3: Pouring the latex

First you have to prepare the mold. Use the dish soap again, just light coats though, and coat the lifecast and mold. Make sure that it is just a coat and there are no pools of soap in the negative. After the soap, carefully dust both sides with talc or baby powder. Now the mold is ready for use.

Start out by using a Q-tip to fill the smallest areas of your negative mold with latex. Try to get rid of any air bubbles by rocking the mold and blowing on the surface of the latex. Now use the Q-tip, or pour a little from your latex container into the negative to coat the rest of the surfaces. Fill any deeper areas of the negative that aren't part of the positive (wherever things stuck out of your sculpture). When the mold is well coated pour in a little more latex and rock the mold to get rid of air bubbles. Now carefully set your lifecast into the mold and press it down into place. Some latex should squirt out around the edges of the mold. Sit the mold somewhere to dry and leave it to dry.

The face mask in the picture took about a day and a half to dry, smaller objects will dry quicker and larger will dry more slowly. The mold should be kept at room temperature to dry the best (cooler temperatures slow the drying process). Do not bake the mold!!

Step 4: Removal

When you believe the mold has sat long enough (the longer it sits the better guarantee that it will be dry) then carefully pry the lifecast loose and set it to the

side. The latex piece will be finished in the mold. If the piece is still wet, just press the lifecast back down and leave it longer, the finish on the back of your piece will be lumpy from opening, but the front should be just fine. If it is done the latex will be rubbery and can be pulled from the mold carefully. Work it out from tight spots if you can, but you may have to break the mold to get it out. Molds with many fine parts are usually only one use, so be extra careful not to damage the latex piece. As you pull out the latex use a little talc or powder, this will stop the latex from sticking to itself which it will tend to do.

Once you have the piece out, dust off any excess powder and set it in place in your lifecast. Latex pieces can deform if not kept in the proper shape on a lifecast. You can repair any visible air bubbles with a little latex and a toothpick, letting it dry while sitting on the lifecast.

Note - If your mold is still good, you may notice after a few days that it has grown mold of its own. Don't worry, it happens sometime when using these super-cheap materials. Simply clean off the mold with a soft cloth or Q-tip and some alcohol and it should be fine.

Step 5: Painting

If you decide to paint your lifecast and don't have specialty latex paints, then this technique will work (but may create a gravelly look, usually not noticable though). Take whatever color of acrylic paint that you chose for your piece and put some out on a tray or piece of paper. Mix in some rubber cement or contact cement and paint this mixture onto your piece. You have to work fairly quickly, only mixing small amounts at a time, because the rubber cement dries quickly. This paint mixture works fairly well, but don't use expensive brushes with it because it will destroy the brush you use. After the surface is painted you can use normal make-up and paint to finish it off exact. For a good gory look, paint your bloody areas with rubber cement paint in red and then when it's dry paint on some corn syrup blood. It will dry shiny red (but stay a little sticky) and looks really good.

Step 6: Finished

Now your appliance is done! You can use any adhesive, including spirit gum, to attach it to your subject. Latex pieces can be reused over and over if cared for properly. Keep these guidelines in mind:

- If it isn't on a subject, it's on the lifecast.
- Keep dry at room temperature.
- If you bag it, chuck in a few of those little envelopes that come with pills and leather goods.
- Keep it away from pets and insects (especially ants if you used fake blood on it).

Hand/Foot Wraps

Use either medical gauze or medical tape. Wrap around hand and into palm and up the arm a bit, and do same to the leg.

Horns

What kind of horns do you want to make? Some horns twist, some curve outwards, some twist downwards. Keep in mind that the more elaborate the horn, the more clay you're going to have to use. Hence more weight on your head... it'll be more difficult to keep them in the proper position.

Don't forget to take into account your hair texture. If you have very thin or flat, smooth hair, you might want to consider short "goat" horns - it'll be easier to hide their narrower base under your hair. For those with curly or thick hair, anything goes - go for tall or twisted horns. If you're bald, well, the cord is just gonna have to show...work it into your design!

Needed:

- Sculpey or other bake-able polymer clay (Fimo, etc)
- acrylic paint
- clear topcoat spray (optional, but makes them wear better)
- pencil, dowel or drill for holes
- some type of cord to tie them on your head

Steps:

1. I started by rolling out a fat cylinder of clay and dividing it into two equal pieces, about the size of the horns I wanted.
2. Make sure the bases are big enough to allow for the holes and string...the holes should be about a quarter of an inch at least, makes it easier to string them. If you'd like, you can make the bottoms of the horns slightly concave to better match your head.
3. The toughest part is making both reasonably similar (though they don't have to be perfect - real animal horns aren't identical). You may end up smashing one up in frustration and start again a few times.
4. Once you're happy with them, you'll need to make the holes. Run the pencil or dowel through the bases of the horns...make sure the holes run side to side as in the picture below. This is important --if you are looking at the front of the horns the way they would be sitting on your head, and you can see holes, you've done it wrong!
5. Pull the pencil/dowel out carefully - it'll stick in there, so be careful. Check to make sure the holes go all the way through. Do not put the pencil or dowel in the oven - it may catch on fire or otherwise cause damage to your horns.
6. If you want to avoid this step entirely, and are handy with a small power drill, you may leave the holes out and drill them in later once your horns are baked. Otherwise, follow the clay directions and bake those horns!
7. Once your horns have thoroughly cooled, you can paint them after you drill them.
8. When your horns are dry, make sure the holes are clear and go all the way through. Push the cord through one horn, then tie a small knot. This will keep the individual horns from sliding about on the cord.
9. Decide how far apart you like the horns to be (hold them on and look in the mirror). Thread the cord through the other horn, and tie a knot before and after the hole as you did the first.
10. Put on your horns! Set them on your head where you'd like them to be, hold up the back of your hair, and then tie the cord beneath your hair in back (kind of like how you'd tie a long scarf or bow on your head). Make sure they're tight! You'll

probably want to go back and fluff up your hair a bit around the bases of the horns, in order to hide them. You want them to look perfectly natural; just like you grew them yourself.

Notes:

- I generally use a piece of aluminum foil, dull side up, as my work surface - that way I can just pick the whole thing up and plop it onto a cookie sheet to bake without any fuss.
- If you're going to drill, take the horns out of the oven a few minutes before they are fully baked - the clay will be softer and less likely to chip when you drill.
- There's always the traditional black or red, but why not purple? Stripes?
- Faux finishes work well too - crackle finish or antiquing (brush watered-down black paint over light gray twisted horns the black will settle in the cracks and twists).
- For glittery horns, you can coat the horns with strong craft glue and roll them in glitter, then seal with a couple coats of clear polyurethane spray finish. Test the spray first on some loose glitter - some brands of glitter may melt or dull when sprayed with polyurethane.

Indian Moccasins

These are sure to be comfortable, and adequately protect the feet. The cost of them complete is less than the buckskin alone would cost to make Indian moccasins.

Paint - that is, solid oil paint - is most easily and effectively used. A black outline in waterproof ink, or indelible pencil, is often very helpful to emphasize the pattern. It is assumed that the sneakers are either white or brown to begin with. If you follow the directions on the Plate--that is, the colors indicated by the lines or dots--then actually color the Plate with water colors, you will get a much better idea of the effect.

Kickboxing Gloves

Cut out the white parts of boxing gloves.

Kickboxing Shoes

Paint shoes black or other solid colors or patterns. Cut the sole out and bottom of shoe. Leave two strips from sole equidistant apart, and wrap colored tape around top of shoe.

Kilt

A Kilt is basically a pleated, wrapped skirt. The back half of the kilt is pleated, the front half (apron) is made of two overlapping panels.

A single pleat is made up of a full sett (pattern) width, with an average one-inch exposed pleat. The pleating can be done "to the sett", duplicating the pattern, or

regimental “to the stripe”. If the size of the sett were 8 inches, one pleat would use 9 inches. 42-inch hip measurement requires 4 yards of double-width tartan.

Less material is needed if the sett is smaller. A 6-inch sett would equal 3.15 yards. A larger man with 56-inch hip or waist measurement would require just over 5 yards of 8-inch sett tartan.

A child or dancer’s kilt would look best if made with a 6-inch or smaller sett, keeping the pattern in proportion to the size of the wearer. A kilt for a child with a waist measurement of 26 inches, using tartan with a 6-inch sett could be made with 2 to 2 ½ yards of tartan.

Step 1: Measurements Needed:: Hip, Waist, and Kilt Length

Hip and waist measurements determine the pleating needed. The length of the kilt is measured from waist to mid-knee, adding 2 inches for a higher rise (waist) if a wide kilt belt is to be worn.

Fitting hint Pre-make the lining by cutting 1 yard of heavy duck fabric into 10-inch widths. Wrap one section around the back of the person being fit, stopping at the side seams of the person’s apparel. Attach a section at this side seam on both the left and right side, wrapping around the front until each piece meets the opposite seam. Safety pin these pieces together, pinning back the ends of the apron sections. You have now custom fitted the lining to be used later. You can fit the pleats and the aprons to this lining as you are making the kilt. Any increases or decreases in waist compared to hip can be easily determined by how the back piece is fastened to the apron sections.

Step 2: Preparing the Material

True tartan material has a finished selvage edge, which would be used as the bottom (hem) of the kilt. If the material doesn’t have a finished edge you should start by hemming the material at both top and bottom edge making sure you hem at the same place on both sides so that when you sew them together (end to end) the pattern and depth of the hems match. Cut material into two strips wide enough to measure from waist to bottom of the hem. This will leave a long center strip that will be partially used for the waistband. Sew the two wide hemmed pieces together, matching the pattern of the sett. Finish the top edge of the material by serging, running a zigzag stitch, or using an anti-fraying liquid like Fray Stop or Fray Check.

Step 3: Marking the Outside Apron

The outside kilt apron will buckle on the right side. The pattern of the tartan needs to be centered properly. Fold under at least 6 inches at the beginning, and then make a deep, double-width pleat on the left. Fasten with a safety pin at the hip measurement.

Continue pleating with single-width pleats, (see Pleating the Kilt below), continuing to safety pin at the hip. Pin in a wide, double sett width box pleat at the opposite end

of the pleating. Next measure the inside apron to match the outside apron, and pin back the end.

Step 4: Pleating the Kilt

Think of a deck of cards, which have been fanned out. Many cards overlap with only a narrow part of each card exposed. Each hidden part of the card represents 8 inches of fabric doubled for the pleat. The exposed part would be approx. 5/8 to 1 inch. Mark one sett width on a piece of cardboard. Divide the pattern of the sett into equal parts. A section of two wide strips of color with a narrow stripe in the middle looks best divided in 3 sections, centering the strip in the middle section. An 8-inch sett may be divided in 8 or more sections. This piece of cardboard can be your measuring tool as you pleat.

To duplicate the pattern of the tartan you overlay the edge of the pleat over the matching pattern in the next sett. Fasten each pleat at hip level with a safety pin. Continue pleating until the desired width is pleated.

Step 5: Hip to Waist Adjustments

Darts can be pinched in at each side of the apron pieces, keeping the first and last pleats straight on grain. This will adjust the apron for one of the half waist/hip difference. The remaining half of the difference should be spread equally between the pleats, using safety pins. You may want to mark the angles of the pleat adjustment, with a temporary fabric marker, where needed to ensure a straight stitch.

Step 6: Basting In the Pleats

Do 2 rows of basting, approximately ¼ and ½ of the way up from the bottom edge of the fabric. You can use a running stitch, catching the edge of each pleat. This will make the material more compact and easy to work with during sewing, as well as making steam pressing easier.

Step 7: Stitching the Pleats

Use a blind (felling) stitch, starting at the bottom (hip point) of the pleat. Fasten the thread ½ inch from the reverse edge of the pleat, start with 2 stitches to fasten the bottom, and then run the needle under 3 threads of the bottom material, and then straight up to the top material of the pleat. You then run the needle through the top material approx. 3 threads, back down to the bottom. This produces approx. 10 stitches per inch.

Step 8: Trimming the Back of the Pleats

On the inside of the kilt trim excess material at top of each pleat, from waist to 1 inch above the hipline. This strip would be 1 ½ to 2 inches deep, removing the bulk of the material from the inside.

Step 9: Adding Fringe

Cut a 3 inch wide piece of material the length of the kilt. Fold this piece in half to give a double thickness to the fringe. This will be sewn into a doubled (Z – shaped) edge folded in the right side of the apron. Once this is sewn in place you can fringe it by removing the vertical threads.

Step 10: Adding the Waistband

Cut a 5 inch wide strip for the waistband. Starting on the beginning edge of the outside apron matching the pattern of the material. Turn the bottom edge of the waistband strip under. ½ inch and stitch 1 to 1 ½ inches from the top edge of the apron using the blind (felling) stitch. Overlap the remaining width over the top of the kilt. The lining will cover up this side so it doesn't need to be finished.

Step 11: Adding the Lining

Stitch in the lining of duck material at the top of the inside waistband by doing an overlap stitch along the top and inside apron side, tacking bottom edge of the middle section to the back of the pleats. The lining should be the depth of the sewn down pleat. The bottoms of the apron lining should be left loose, just hemming the turned under edge of the lining to itself.

Step 12: Adding Buckles and Leather Straps

Punch a series of holes in the squared end of the leather straps. Sew the straps to the inside of the next to the fringe, positioning the top strap just below the waistband, and the second just above the bottom of the sewn down pleat. Tack the lining over the sewn-in straps. Sew the buckles on the pleated area, 2 inches to the right of the fringed side of the apron.

The buckles can be attached by either sewing on a turned strip of material as a casing, or by sewing the buckle directly on the material using button thread.

Step 13: Add Velcro to the Inside Waistband

Instead of adding a third buckle / strap to the left side I use Velcro across the apron. This holds the material securely with or without a belt.

Step 14: Finishing

Press the pleats using a wet pressing cloth. Hold the iron over a section of pleating to steam in the pleat. Move the hot iron to the next section and lay a cold iron or heavy object on the previous area. This holds in the steam while it cools, giving you a crisp pleat that has real staying power.

Notes:

- Use quilter's safety pins. They are bent so the fabric is not distorted when you push them through.

- Use quilter's thread. It's a good, strong thread that is doesn't kink and tangle like regular thread.
- Use anti-fraying liquid on raw edges such as the top edge of the kilt. Watch the weight of your tartan, wool or wool blend. Dancers kilts use 10 oz. Tartan wool. A man's kilt uses 13 oz, or, preferably, 16 oz. tartan, which doesn't crush and holds the pleats like iron.
- For an inexpensive, "knockaround" kilt you can use wool blend plaids, but select the largest pattern or expect to pleat by two widths of the repeated sett. Also double the material in the inside and outside apron to give it additional weight (or have a very heavy kilt pin).

Kimono

One important rule to remember - even if it's only for wearing a yukata in a hotel - is that it's *always* left-over-right, the only exception being when you're dead. Apparently this rule was brought over from China several centuries ago, long before the kimono acquired its present form; the "easy" way (i.e. right-over-left) was considered unfashionable by the Chinese, and the Japanese also adopted the same attitude.

Needed:

- Foundation garments under-kimono (nagajuban, with pads and collar stiffener); eri (collar); hip pad. Tabi (split-toed socks) are also shown here.
- Kimono kit kimono; collar clip; koshi-himo (narrow velcro belt); date-jime (wide velcro belt); elasticated clips.
- Obi kit obi; karihimo ("disposable" rope, not shown); obi-ita (flat plastic stiffener); makura (cushion); obiage (sash, turquoise in this picture); obijime (ornamental rope).

Steps:

1. Put on flattening bra and tabi.
2. Put on under-kimono
 - a. Thread plastic stiffener through collar and insert shoulder & chest pads (to fill out the hollows around the collarbone and below the bustline) before putting on.
 - b. Put L flap over R so that central pad is in centre of chest, pass ribbon through hole at L waist, cross ribbons behind back and tie in a bow at front side.
3. Eri (collar)
 - a. Put stiffener in collar. Throw collar over head, so that strip hanging down back has loops on the outside.
 - b. Cross L part of collar over R (see picture 1), pull down low at back, and thread both ribbons through top rear loop (2).
 - c. Bring ribbons round to front and thread through lowest loops (3).
 - d. Pull ribbons tight (down and back at sides); twist together at front and tie in a bow at rear.
 - e. Straighten sides and tie small ribbon in center of chest (should form a triangle) (4).

4. Hip pad (padding for small of back). This can be padded out further with a hand towel folded into three lengthways.

OK, that's the underwear. Now the kimono itself...

5. Kimono

- a. Fold collar in half inwards and put on kimono.
- b. Line up seams at front and apply clip to back of collar.
- c. Hold centre front and back, and raise hem to just above floor level. Pull forward to keep rear section in place.
- d. Check height of L side at front, by bringing it across body to R. Open out again and do the same with R side, raising it about 3-4cm. Hold in place with L elbow and bring L side across body. Make a tuck at R waist before covering with flap from L side. Raise hem of flap slightly (1cm).
- e. Fix with narrow velcro belt hold non-velcro end at R waist with RH and bring belt across front of body with LH, stopping to make a tuck at L waist. Continue right round and fasten.
- f. "Hack" top section of kimono down over belt, with one or both hands inside (enter through holes at sides). Do for both front and rear. You should end up with no bunching, and with front seam lining up above & below waist.
- g. Attach elastic strap to kimono collar between bust and waist. Start with inside flap feed clip in from side with LH, fold about 3cm of collar edge underneath and clip (picture 1, below). Pass strap round back (2) and clip other end in the same way (i.e. 3cm turned under) (3).

6. Wide velcro belt hold behind back, velcro end to L, and fasten at front, with top edge just below bust.

Luchadore Libre Wrestling Mask

Wrap your head in plastic wrap but cut air holes as you go and loosen around your head so you can take it off. Take it off and spray paint and glitter. Holes should be cut around the nose and mouth and done immediately to prevent suffocation.

Mongolian Ponytail

Big yarn tied in shape of pony tail glued with spirit gum.

Mouth Guard

Close dough in mouth to form into it and take out and thin the dough and paint a nontoxic color (waterbased) thick. Can make single or double teeth.

Muscle Chest

Use black eyeliner under creases on chest, such as around ribs and under the pecks.

Necklace

Buy a toy necklace, or a cheap real one. Thrift stores the best bet.

Ninja Mask

Wrap a piece of black, red, blue, white, yellow, etc cloth around your head and tie in back.

Obi

This description explains how to tie the taiko musubi (drum knot), using a Nagoya obi, since that's the most common one and probably the simplest to tie. The half of the length which wraps around the waist is folded in half lengthways, and sometimes (as mine is) sewn into this shape. Sometimes, however, you have to make your own crease.

End AB is the folded end of the obi, with A the crease at the end of the obi and B the point where that end's two corners come together. C is the point where the obi opens out to its full width, and the wide end is E1DE2. To begin with, the obi is creased along its entire length, AD, but later the DE end is opened out.

1. Hold obi behind back with crease (ACD) at bottom, wide part to right. Bring end AB forwards over L shoulder - crease on outside, lowest corner (A) no lower than bottom of velcro belt.
2. Wrap loose end around body, just under bust, twice, tucking plastic stiffener underneath at front on first time round. On second time round, pause to tidy up R waist as well as possible.
3. Hold loose end (CD) by crease at bottom, well away from body and with arm behind fabric. Throw AB end back over L shoulder, lift slightly to side and hold creased edge against L waist (bottom of waistband). Without letting go of the other end, bring it round back and forward over R shoulder.
4. Hold karihimo ("disposable" sash) across back at top of obi (don't tuck it under anything), and tie in a bow at front. (Will remove later.) Start with L end longer than R, so that you can make L loop of bow large, and slot end AB through it (with crease at bottom).
5. Throw end DE back over shoulder and open out at C. Put makura (cushion) just below your bottom, with curved sides facing outwards and upwards, and hold obi and makura together with RH. Flatten top part (C) with LH and raise makura / obi loop to against middle of waistband. Hold straps at sides and "wiggle" makura upwards to just above top of waistband. Tie straps of makura in a half-bow at side and tuck into top of obi, out of sight.
6. Put centre of obiage (covering sash) over makura inside obi loop, bring ends to front, twist and tuck into top of obi (will tie properly later). Avoid pulling too tight, or you may stretch it out of shape.
7. Put arms straight down at sides and lift end DE up to make a loop - end of obi should hang about 8cm below bottom of loop (measure with forefingers). Hold in place with RH inside loop. Pass end AB into loop with LH (with crease at bottom),

then hold loop from outside with LH and use RH to pull end AB through to right, so that it protrudes slightly (1-2cm) on RHS. Put RH back inside loop and use LH to tidy up L side of loop where AB went in. (If it protrudes too far on LHS, tuck the excess underneath.)

8. Put centre of obijime (ornamental rope) inside loop using LH, and hold in place with RH. Bring one end round to L waist with LH and hold. Bring other end round to front with RH. Hold both ends at front with one hand; use the other hand to unfasten the karihimo and let the ends drop. Fasten ornamental rope, tightly, in a reef knot (L over R first) at centre of obi. Tuck in ends from top, leaving tassels pointing upwards. Remove karihimo.

9. Tie obiage neatly in a reef knot (L over R first, and not too tight). Tuck ends under main part of obiage, then tuck obiage into top of obi so that the knot itself is hidden. Tidy up waist of kimono (round bottom of obi).

10. Remove collar clip.

Differences between styles of dress for single and married women (though these are not always adhered to)

Single women generally wear the "taiko" drum crest higher, supported by a bigger pad, tie the obi-jime right in the centre of the obi and display the obiage more prominently.

Married women wear the taiko slightly lower, using a smaller pad, tie the obi-jime just below the centre of the obi and tuck the obiage in so that less of it is visible.

Paint Your Shoes

If you are going to paint leather shoes, choose something sturdy. Canvas shoes can be painted, and don't require a white undercoat the way leather does. The more the shoe bends, the softer the leather or canvas, the more cracks will appear in the dried paint. If you are going to use leather, start with black. I stripped as much of the wax and dye off the surface of the leather with acetone and old washcloths.

Take a long time to sand the surface of the shoe with fine but not superfine grit sandpaper. You need to raise a "tooth" on the leather to absorb the paint.

After you have sanded and sanded and sanded, you can draw your design on the shoe with a pencil. First, put the shoes on and flex them. Notice where the shoes naturally wrinkle and bend. Those are places where paint will crack, so plan your design around them. The area between the toe and the tongue, the sides, and the back of the shoe all have good areas for painting figures.

When you finish your drawing, dilute high-quality white acrylic paint so it is not too thin. Paint should not naturally drip off the brush - you should have to shake it gently to dislodge the paint. Thick, but not too thick. Use gloves with acrylic or wash your hands within a few minutes of getting paint on them. Acrylic dries quickly. Use a drop cloth and scrub with water immediately any place you spill paint.

Then, with the tiniest brush you can find, make tiny white dots everywhere you plan to put color on the shoe. But DON'T fill in the spaces on your design. You want large black spaces between the dots. Think "pointillism."

Let the first coat of white drops dry in the sun or a warm place for half an hour. Then put tiny white dots between the first coat of white dots, partially but not totally filling in the design. Then let it dry for half an hour and do it again. Four or five passes should fill in your painting surface. Let it dry for a couple hours.

When you add color, do it the same way, in tiny dots of fairly thick but not gloppy paint. Paint the color on the white you have laid down. Let it dry for 24 hours. Drying in the sun is good but not absolutely required. The next step must take place outdoors. Put down a dropcloth and use a mask or cloth over your nose and mouth. Apply a very thin coat of a clear acrylic spray to the entire surface of the shoe. Let it dry at least an hour then add another very thin coat. Let the shoes dry for at least 24 hours, then add two more very light coats of clear acrylic spray, an hour apart.

You will get an immediate friendly response from people when you wear your shoes in public. People will ask "Are you an artist?" to which I encourage you to say "Yes! And we can ALL be artists!" then evangelize your admirers to paint their own shoes. Be sure to add that it signifies nothing more than your willingness to paint your shoes. Isn't it a little weird that there are billions of shoes in the world and 99.99% of them are black or brown?

CAUTION: Acetone is inflammable, volatile, poisonous, bad for the environment, and not to be spilled on your cat, your lawn or your skin. Use gloves, do it outside, and avoid all sources of flame if you are going to use acetone.

Party Masks

Plaster masks can give you something unique to wear to any masquerade party! Molded to any shape you desire, you're only limited by your own imagination.

Needed:

- plaster bandages (found at drugstores or hospital supply stores - used to use for casts)
- large sheet or tarp
- vaseline
- bowl of water
- scissors
- scarf or hairband to hold hair back
- molding paste
- any decoration to attach to mask while forming
- acrylic paints, hot glue gun, etc for decorating
- a partner to help you

Steps:

1. Draw out ideas for your mask. You will want to have an idea in mind before your start forming the mask. Will you want a half mask or a full mask? Will your mask be just the shape of your face, or will you want to add horns, warts, enlarged forehead or eyebrows? Will you want to blend decorations like beads or feathers into the mask while you're forming it? Have all items handy so you don't have to search around for them.

2. Spread the sheet or tarp on the floor and have one person lie flat in the center of it. You'll want to be comfortable, since you'll be lying still for a period of time. Wrap the hairband or scarf around hair to hold it away from face. Vaseline face thoroughly, especially eyebrows and edges of hair. This will prevent the plaster from sticking to skin or hair.

3. Cut pieces of bandage to cover the largest areas of skin first, the forehead and cheeks. Dip bandage pieces in bowl of water and place on face, smoothing out any wrinkles as you go. Fold/turn under the edges of bandage that will be on the outside of your mask. Do the chin next, and then the nose, using smaller pieces to fit the flattest areas of skin. Overlap pieces slightly, adding smaller pieces to fill in the spaces. Slowly and carefully build shape. Once you have a solid base layer you can begin to form any special shape you desire. If you'll be using special decorations, place beads or jewels or paper plates on the mask and secure with small pieces of plaster. You can even completely cover a piece of paper plate with plaster bandages.

4. The subject will be able to feel the mask contracting as it dries. You will want to keep a wet washcloth handy to moisten the mask if it gets too dry too quickly. Be careful not to get plaster in the subject's eyes. If you'll be creating a full face mask, you might want to give them a straw to breath through.

5. When the mask feels sturdy (the subject will begin to feel itchy as it hardens), pull it gently off and set aside to dry fully. The mask is still fragile at this point, so don't handle it too much.

6. Once the mask is fully dry, you can finish smoothing it. Use a light layer of molding paste (found at art stores) to smooth out bumps and ridges. Once this dries, finish decorating your mask. Paint with acrylic for color. Attach decorations such as feathers, fur, jewels with hot glue.

To wear your mask, poke two holes near temple and attach elastic or string and tie at the back of your head. (You may need four holes, depending on how heavy the mask is.) If your full-face mask makes your face sweat and itch, try powdering your face, or line the inside of your mask with thin cotton fabric.

Your mask can express a part of your personality - if you have the patience, try holding a facial expression like a grimace, frown, or open mouthed scream while forming your mask.

For people who lean towards claustrophobia, you should only do half-masks, and children under 5 probably won't be able to sit still long enough for this project.

Pointy Hat

Needed:

- Merino wool in your chosen colour. (It is quite possible to use more than one colour of wool in a single hat, and it can be a useful exercise to make each layer a different colour in order to see how the felting works. As the felt becomes more complete you will see fibers of all the other colours in the finished surface, though the top layer will predominate.) Exactly how much you need will vary, but I would suggest you have at least 400g to hand though you may not need all of that. Many other wools work, but I think merino is the easiest to felt, especially if you are a beginner.

- An old sheet or large piece of smooth fabric
- A large square of bubblewrap or a bamboo window blind
- A waterproof layer, a heavy duty bin bag will do• I use an offcut of leathercloth as it lasts several uses
- Soap (washing up liquid works, but 'real' soap is even better, an all olive oil traditional soap is best in my opinion)
- Lots of very hot water
- A large clear area to work on• I have to use the kitchen floor
- Plenty of time. I estimate it takes up to two hours to lay out the wool and begin the felting, and it can take a good couple of hours to get the hat to the stage where you can start shrinking and shaping it. Overall, you will be fiddling with the hat for about two days, so it's a great weekend project with enough spare time to do the housework, shopping etc.

Steps:

1. Start by cutting your waterproof layer into a giant sized pointy hat shape. I would say aim for about double the size of your finished hat, but don't worry about being too precise. Give the brim a bit of a curve.
2. Lay your sheet on the floor over the blind or bubblewrap (these provide a friction surface) and roughly draw round your hat shape onto it with a permanent pen.
3. Divide your wool into two equal piles• one for each side of the hat.
4. Start laying out your first layer of wool. Your wool probably came as a long, silky hank and you will find that by gently pulling one end you can remove fine, broad tufts with a fair amount of regularity. Lay these down across the whole hat shape on the cloth, making sure they overlap a little. Keep this first layer very thin• you should almost be able to see through it.
5. Lay a second layer going in the other direction, again, keep it thin.
6. Do this at least two more times whilst your wool lasts, the first layer will be the outside of the hat, so if you want a different coloured interior make the last two layers in a different shade. The best hats have many many very thin layers. I usually go for 6-9 depending on the hat.
7. When you have all your layers down, pat everything into place with your hands and very carefully sprinkle the whole lot with a very hot solution of soap and water. Place your waterproof layer on top and fold over the stray wool round the sides of the hat• don't worry about the straggly bits under the brim, you'll be cutting these off later anyway.
8. Repeat the process as above, but remember that you are working from the inside out this time• this is only an issue if you are using more than one colour! Make the last couple of layers very fine and even to give the best surface finish. You may find that you need slightly less wool on this side as you have folded in all the stray edges

from the first side.

9. When you are certain there are no thin patches, sprinkle this side with very hot soapy water and flip the edge of the sheet over the work. If you wish, you can lay another piece of bubblewrap on top but I usually don't.

10. Very very gently, pat and smooth the surface of the cloth to start compressing the fibers. I emphasize gently, as rough handling too soon will give you a lumpy, uneven felt. Work all over the surface of the hat, then do it again with a tiny bit more pressure this time. Keep smoothing and rubbing until you can really knuckle into it, using lots of rubbing motions to encourage the fibers to mesh together. It should take around 20 minutes to get to this stage on an average hat.

11. Carefully turn the work over, leaving the mat or bubblewrap on the floor, and repeat the smoothing and rubbing on the other side. This side will have started felting already due to the pressure of you working on the top, but go over it carefully anyway.

12. Slowly and carefully, peel off the sheet (it often sticks a little) and lay the hat directly on the bubblewrap or mat. Soap your hands well and work directly over the whole hat until you can feel that all the separate layers are moving as one. Do the same with the other side.

13. You are probably ready for a break by now, so carefully fold the hat up in the sheet so that wool touches fabric everywhere. Fold the whole lot up loosely and put it in the washing machine with any odd bits of washing that can take a few wool fibers getting stuck to them (socks perhaps!). Run the quickest, most gentle wash available, around 30 minutes at 40 degrees sounds about right.

14. When the hat comes out it should have shrunk very slightly and you should be able to see any different coloured fibers in all layers. It won't look much like a hat yet though. Don't panic!

15. Use a pair of sharp scissors to cut open the 'seam' along the brim. The waterproof layer will be all scrunpled up inside and should come out easily.

16. Inspect the hat and stretch apart any lumpy areas that have stuck together. Trim the brim into a smooth, roughly round shape.

17. If you have any holes in the hat, decide whether to disguise them with an appliquéd decoration later, or whether to mend them. The best way to mend small holes is to let the hat dry out and use a felting needle to mesh in a little new wool.

18. Your hat should still be a bit soft and large. Run it through a hotter, longer wash cycle (again, other bits of laundry are fine). If it is truly huge, try a boil wash, but otherwise a normal cycle usually does the trick. You don't need to wrap it up this time.

19. Your hat should now be about the right size, (if it has shunk too much you can usually bully it into a more appropriate size whilst it is still warm and damp). You need to stretch it into shape and block it whilst it dries. I use a plastic fez shaped hat block made by Hatshapers, which is just right to get the head area right, but you can improvise (yes a traffic cone works!). If the hat is very floppy, mix up some hat stiffener (dilute pva glue or starch works to a point, but the stuff from a hat supplies company is better). Arrange the hat over your block to dry, and when it is barely damp (the next day), take a hot iron to it, always using a cloth to protect the surface. The heat and steam will polish and set your hat in the desired shape.

20. Finally, add a hatband and any decorations and your hat is complete!

Referee T-shirt

A cool trick to help you in making the stripes is to fold over (height length) half the shirt to the other half, and paint thick black stripes with cloth paint or spray paint. You can now do the other side easily and it will look perfect. Be sure to keep stripes equi-distant you may wish to put tape on the shirt and spray paint so the white gets colored black and you will have white stripes when finished. The collar can be colored with a permanent marker.

Roman Sandals

1. Trace around your foot to make sole pattern. Cut two layers from thick leather for the sole of each foot.
2. Cut strapwork from thinner leather (thick leather bootlaces make good thongs for the Judean sandal).
3. In the upper layer, make two parallel slits for the toe strap between the big toe and second toe. Insert the toe strap in roughly the right position.
4. Choose a nailing pattern (below). NOTE! the nails placed underneath the foot only go through the BOTTOM layer. Cut the points off some large headed tacks so they are JUST long enough to go through the bottom sole. With an anvil or solid metal surface underneath, hammer the tacks in your chosen pattern over the bottom sole, so that the points bend over and keeps them in place.



5. The nailing around the edges hold the layers together. Cut some more tacks so that they are ALMOST long enough to pass through the two sole layers.
6. Assemble the top and bottom soles, sandwiching the instep ends of the straps between. Try it on and adjust the positions of the straps until you get a snug fit. Mark the correct positions and lengths, or use a little glue to keep everything in position while you nail the soles together.
7. Hammer in tacks closely spaced all around the edge. As you get near the front give the toe strap a final adjustment if necessary.
8. The toes strap should hold in place by friction. If it came loose, the Romans inserted a small leather 'plug' through the layers to fix it.

Roman Tunic

Needed:

- 2 1/2 yards per person of muslin, broadcloth or similar material (beige, tan or similar color)
- needles

- pins
- pin cushion
- thread
- tape measure
- scissors

Steps:

1. Roll out the material on a table. To determine the total yardage needed, have each student measure from shoulder to mid-calf. Double that measurement and add three inches because you will need to calculate for the front and back of the costume.
2. Cut the length of material needed for each student.
3. Take that lengthwise piece and cut it in half from selvage to selvage. The selvage is the finished edge of the fabric.
4. Place the two pieces of cloth for each tunic with wrong sides together. Calculate the amount of the arm hole opening by measuring from shoulder to mid-calf.
5. Pin the two pieces of cloth together from the bottom up leaving the shoulder to rib measurement unpinned towards the top. This will create the arm hole opening. Do both sides of the tunic the same way. Measure the circumference of the student's head. Add three inches to the measurement. Then pin the shoulders of the tunic, leaving an opening in the middle the same circumference as this measurement.. This will be the tunic's neck opening.
6. Using a back stitch, begin from the bottom and sew to the arm hole on each side.
7. Do the same at the shoulders.
8. At the bottom, do a hem of approximately three inches using a simple whip stitch or slip stitch.
9. At the neck, turn the edge under 1/4" twice and use a whip stitch or slip stitch to finish.
10. Use any type of rope for a belt.

The Romans did not have the kind of underclothes we are familiar with - pants, vests and socks.

The only undergarment worn by both sexes was a tunic, knee-length for men, ankle-length for girls and women. In the early days of the Republic men just wore a loin-cloth under their toga.

The toga, which seems to have been Etruscan in origin, was the only garment worn by the ancient Romans and was a mark of citizenship. Those worn by magistrates and boys had a purple band round the edge. This garment, called the *toga praetexta*, was worn by boys up to the age of sixteen, when they took on the plain white toga of manhood. During the Empire people began to find the toga inconvenient, and gave it up except for special ceremonial occasions, or at the Senate. In its place they wore the *pallium*, a light-weight cloak draped over the tunic. The tunic itself became the outer garment, and was put on over an undertunic, often called a *camisia* (from which the words "chemise" and "camisole" come). The tunic might have sewn sleeves attached to it. As a result of foreign influences, particularly from Gaul, some people began to adopt narrow breeches, a heavy cloak called a *paenula*, made of thick natural wool or leather, and the *caracalla*, a cloak with a hood attached.

Women also wore a long tunic, the *stola*, over an under-tunic tied in at the waist. When they went out they also put on a draped mantle, like a shawl, the *palla*. Unlike men, women could wear clothes dyed in bright colours.

Romans hardly ever wore hats, but women carried fans, and sometimes sunshades.

How to put a toga on

Starting off as a simple wrap, the toga got bigger and bigger until it had a 6 metre diameter. Of course, it was impossible to put it on by yourself, and you had to have someone to help you!

Diagram to show how a toga was put on. (1) The top half was folded over; (2) one end placed over the left shoulder and arm (3) then the other end was wrapped round the body and carried back over the left shoulder and (4) wrapped round the right hip. The final details of the drapery were left to the individual taste. The piece of cloth remaining (called the *sinus*) could be used to cover the head, priests wore it like this for sacrifices. Togas were often cut in a semi-circle, but they could vary (5,6,7)

Small pony tail

Attach pre-wrapped shoelaces (looks like bundle) with small pinch device to attach it to hair and skin

Tattoos

Safe, nontoxic posterpaint good for pirate, fighter, boxer, wrestler, kickboxer, etc. or mix food coloring and alcohol - whatever fits your budget and needs. For guys, tattoos on left/right upper arm. On girls - butterfly above ass and lower back.

Wig Making

The making of a wig starts with a meeting with the actor and taking his head measurements.

These measurements are necessary for transferring the actors head to a wooden block and sew a foundation

The foundation is sewn with cotton bands, cotton lace and nylon lace. When you have finished sewing it is time to once again meet the actor and fit in the front. This is done to make certain that it will fit and give lifelike impression. After this you will ventilate in all the hair. Most theater and film wigs are made of human hair, mostly european but also bleached asian hair. The choice of hair quality is based on the hair style of the finished wig, if it is a big hairdo, asian hair is stronger and will last better and on film european hair looks more natural.

It takes about 40 hours to tie a wig but when you are ready and are trying it on for the first time and it looks like real hair, I can promise that you are willing to do it all

over again.

1. After measuring the head for a wig or toupee the measurements are transferred to a wig block. The cotton ribbons are nailed to the wig block using the measurements.
2. A wet cotton lace is shaped over the wig block.
3. The lace is available in lots of colours and sizes.
4. Now the wig foundation is done and can be sewn by hand or with a machine. Try it on and adjust if needed.
5. With the customer you discuss the desired hairstyle, length, colour, curliness, thickness etc. This is to get the best possible result.
6. We only use real hair and preferably European. We buy hair from the public but it has to be at least 20 cm long.
7. The cut off hair is sorted in a hackle.
8. The hair is sorted and is pulled into lengths for storage. It is very carefully cleaned before being used.
9. The hair is placed between two drawing mats and it's ready to be used.
10. When making a wig we use a ventilating needle. The size of the needle is determined by how many hairs you want in a knot.
11. The ventilating is always started in the neck area.
12. The knot can be compared to a rug knot. The hair is folded in the root end so it makes a loop.
13. The needle is taken through the lace and grabs a few strands of hair that are pulled back through the lace.
14. You always work with both hands at the same time to keep the hair tense.
15. You can make a simple knot or a double knot. On the picture you can see a double knot that has been done twice. You do this on a thicker lace that is a little bit more elastic, called a filet lace.
16. It's very important to close the knot. You do this by always keeping the hair stretched between your fingers.
17. The whole hair is pulled through the loop until the knot is complete.
18. For a toupee you use a finer cotton lace or monofilament. The picture shows a cotton lace with nylon ribbons to help it to keep its shape even after it's gotten wet.
19. You start tying the wig in the back ribbon and work your way around the sides doing double knots.
20. For the lace parts of the wig we only use single knots. The ventilating is done using all six directions of the lace to get a natural looking hair. It's important to make the root end of hair very short so the wig won't look too thick.
21. Then you finish it by making the whirl and the parting. The very last step is to turn the wig inside out and put hair on the inside of the edge ribbons so they won't show.
22. When it's all done we sew in steel springs around the temples, the neck and forehead so it will fit nicely.
23. The hairstyle is shaped with water and is left to dry. After this you cut it roughly.
24. Now it's time for final fitting on the customer. If everything is ok you cut the hair one more time and finish for delivery.

Notes:

- The expected life of handmade wig is long. Cleaning and care is done by the customer himself.
- When delivering a wig we give both out written instructions as

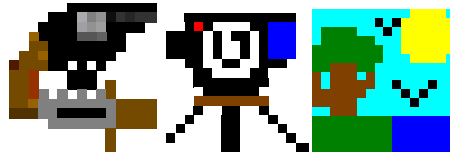
well as telling the customer how to do it. If the customer wishes we can also help to do it for him.

Witch hat

Making cylinder shape of poster board; cut slits in it & bend then put on flat top of a circle also cut from poster board.

movie-making

One of the most fascinating fields within fine arts is film-making. Film has captivated audiences for centuries past. Through films we learn to love and hate the characters, to cry, to laugh, or to even go and practice what we watched. What's most important about our favorite films is the magic put into them to make them such a success. And what a success the film industry has come over the years! What audiences thought was scary by a head chopped off in a guillotine is now comedy to today's standards! But we all forget that film is not reality, it is film, and those who we should be praising are the film-makers themselves, not just the actors. Now you too will become enriched with a wealth of knowledge to make happen any idea imaginable. The best thing about this chapter is it blends in with everything else... you can also use the Halloween stuff to make a Haunted House movie, or the martial arts chapter for a fight movie, for examples. Now, wait are you waiting for, you have a film to make!



In this chapter, you will learn:

- Basic camera tricks and techniques
- Storyboarding and getting that idea on paper
- The basics to writing a movie script
- Linear vs. Non-linear editing and basic editing techniques
- Lighting setup for any occasion
- Loads of sound effects for fight or horror films
- How to shoot a PSA, interview, or convert music videos to your computer

Reality of Hollywood

One of the reasons Los Angeles may be so closely identified with natural disaster and the apocalypse is its apparent intolerance of the fragile artistic temperament. Hollywood's creative element – the writers, directors and actors which constitute its combined assets – represent a subclass given to flights of optimism that can defy both logic and gravity, but only for a finite period of time. And the rank seduction and casual brutality to which they are routinely subjected, decade in and decade out, finds its only relief in the slashing profiles of the place they leave behind after they're gone. Whatever distinguishes F. Scott Fitzgerald, Raymond Chandler, Nathanael West, Norman Mailer, Joan Didion and Bruce Wagner as authors, the overriding quality that *The Last Tycoon*, *The Big Sleep*, *The Day of the Locust*, *Deer Park*, *Slouching Toward Bethlehem* and *Force Majeure* have in common is that all were written by frustrated, or failed, screenwriters.

Confront any prospective writer, director or actor and they'll tell you that all they need is that first big break. Kismet and momentum will carry them the rest of the way. They take it as an article of faith that at the first flowering of success, their struggle will finally be over.

The fact is that their troubles are only just beginning. Those fortunate enough to have their prayers answered in the form of a spec sale or distribution deal aren't in for a mere stroll to the bank. They are in for a tidal wave of expectation and adulation, hype and glory, the demands of business and the temptations of success. And, lest we forget, no one escapes the inevitable characterizations as just another "flavor of the month."

In the Coen Brothers' *Barton Fink*, the slaving studio head intones to the neophyte screenwriter, "We're all expecting great things." The words are pure threat, and it's understood that poor Barton is destined to wither and collapse under the weight of those words. All too often, reality doesn't set in until well after the sale, after the deal...when the party ends, the Hot Young Writer/ Director/Whatever is alone in front of the computer, and there is serious, copious work to be done.

"The first letter you get from the Writer's Guild after you join," notes screenwriter Scott Rosenberg, "the very first contact they have with you after you've been paid by a signatory company, starts out 'Dear WGA Member You are no doubt flush with the first enthusiasm of entering the writer's life. It is probably prudent, then, to take a moment to realize that one in five of you will never sell a script again. Two in five will earn less than the minimum wage,' and on and on. And this is their letter of congratulations to you! I know they want you to save your money and approach things wisely, but...man." (The Writer's Guild denies any knowledge of such a letter. Rosenberg explains thus "They're lying to you.")

Almost as a byproduct of the industrial process of making films, there is no shortage of anecdotes about those who didn't make it, who couldn't stand the pressure. Or, worse still, those whose talents were so distended by the birth process that they were ultimately midwived as something unrecognizable, grotesque even. Such stories litter the path to success, talismans of everyone's own mortality.

Donald Cammell was a talented and successful painter at the giddy heights of Carnaby Street London in the mid-sixties. At age thirty he wrote a crime comedy screenplay called *Duffy*, and sold it to Columbia Pictures. A few years later, Cammell's friendships with Brian Jones and later Mick Jagger of the Rolling Stones – combined with a romantic view of the East End criminal element then suffusing London society – led Cammell to Warner Bros. He wrote and co-directed *Performance*, a drugged-out exploration of sex, death and identity as they formed a collusive cornerstone of the sixties. Filmed in 1968 but kept from general release until 1970, the finished product became a true cult classic, one of the most elegantly surreal statements of the sixties youth culture, a movement that reinvented cinema for the next decade. British Film Institute critic Colin MacCabe proclaimed *Performance* "the best British film ever made."

Yet despite *Performance*'s unique stature and abiding influence – and the fact that it launched the career of co-director Nicolas Roeg – Cammell managed to direct only three more features over the next twenty-eight years. Relocating to Los Angeles to oversee a new cut of the film with editor Frank Mazzola (who wasn't credited, but was duly praised by Cammell in later interviews), he wound up staying in an impressive aerie at the top of Laurel Canyon. During those decades, Cammell suffered a litany of doublebacks and betrayals, owing to the moneyed caprices of studios and the crushing gravity of stars. *Demon Seed* (1977) was brutally recut by MGM. *White of the Eye* (1987) was threatened with an X rating, hobbled by bankruptcy, and at last released to critical praise and box-office death. Two projects with Marlon Brando – *Fan Tan*, a South Seas pirate adventure written by Cammell as a novel, and *Jericho*, a bloody CIA thriller – collapsed under the weight of the eccentric actor's whims.

Mitch Solomon is an executive at Film Roman who, in his youth, worked for the Weinsteins at Miramax during their pre-Disney piss-and-vinegar days. This is comparable to a merchant seaman who unknowingly set sail aboard the Pequod, or a draftee who arrived in Vietnam just in time for the Tet offensive. "I watched Harvey tell someone to call him God," Solomon recalls today.

"There are classic stories of writers, many of them in the last decade," Solomon says, "who wrote very successful spec scripts, saw the movie, and realized the movie was an utter piece of shit. At least one of them – I won't say who it is – went on to become quite the A-list rewrite guy 'Hey, man, can you help me with this assignment? I'll pay you \$300,000 for a week's worth of work.' A guy who everyone turns to. Meanwhile, his partner basically just fell into disarray – everything fell apart. Very quickly, their partnership dissolved."

It may be the ultimate Hollywood mixed blessing, the life of the professional rewriter. A big spec sale or two can present many possibilities, perhaps even that of a movie being made. Often, however, what results is a low-visibility, high-yield career in polishing the work of others. While the sums to be earned from such shadowy script doctoring are vast indeed, the anonymity can sometimes become insurmountable – a money trap of little creative satisfaction. But at least the pay is steady, and the work never dries up.

Far worse-off are those who assiduously place themselves front and center of the parade, creating their own hype.

"It's so easy to buy into the hype," Solomon continues. "There's a director now who a year ago made a short that everyone freaked out about. And he was, when I met him, just a great guy. But he recently finished a movie, and I've heard nothing but horror stories – about his behavior, the movie, studio dealings. I don't know if they're true or not, and I've had no problems with him on my own. But they're the kind of horror stories that make studios nervous about working with first-time directors."

There's also talk of the director from a recent Sundance who managed to alienate everyone he met with his arrogance. His mantra reportedly sounded something like, "I'm looking for a go project, I only want to read stuff that's been greenlit, and I only want to read stuff with a budget of \$75 million or more – because I don't want to waste my time."

One executive at a major studio offers a firsthand account of complete meltdown, involving a young screenwriter who'd hit with two huge spec sales. The executive repeatedly requested anonymity, no doubt due to the extremity of his example.

"I was involved with a writer who had two deals with the crème de la crème of producers in town. He was signed to a top agency. And, for whatever reason, he just couldn't come through. He couldn't actually do the *work*. He literally went through hundreds and hundreds of thousands of dollars in a six-month period, while doing almost no work. The slight amount of work that he *did* turn in was crap, because he was on drugs and drinking. He would miss meetings with studio heads, and his excuses were almost on the level of 'The dog ate my homework' or 'My alarm clock was broken.' For a while, they believed his bullshit. And he had all these people around him, professionally, who vouched for him. But it got so bad that the agency and the producers finally let him go. The studio had him in violation of his contract. The guy was more interested in *talking* about his deals than he was in actually realizing them."

"The point is," Solomon says, "everybody talks. And if you get a bad reputation, you'd better have the talent to back it up. Nobody's going to give you a hard time as long as you deliver. If you're Dennis Rodman, you're Dennis Rodman. But, literally a week after *he* stopped delivering, he was cut. It's no different than what happens in this town."

Jim Wedaa, who currently runs producer Tom Jacobsen's company, has sold fourteen of the eighteen projects he developed under his own Parallax banner. "Primarily, I'd find writers who were raw, or didn't have an agent, and spec them out," he says. In that capacity, he has observed that pipeline of new talent which endlessly spills out into an unsuspecting industry.

"Hollywood is the worst place to find an approving parent. That's what creative people are looking for."

"The problem with new writers or new directors, when they have had some measure of success," he says, "is one of two things. Either they buy into their own hype, or they don't take advantage of their own hype. I've seen a writing team I worked with, who sold a script for half a million dollars, go out and buy matching Porsches. And

six months later, they were selling those Porsches, because they'd spent all their money. Or writers who fire the agent who got them their deal to try to get a better agent at a better agency. That disloyalty is read quickly by everyone involved in a person's life. In Hollywood, people *assume* arrogance is rewarded."

Mike Medavoy, Chairman of Phoenix Pictures, has probably seen more hot young talent come down the pike than anyone currently working in Hollywood. His three decades of industry experience yield this advice for those whose attitudes get the best of them "If you're successful once, don't get so imperious to think that you're not going to make mistakes – and make terrible movies. Because invariably people have."

However, all the honesty, loyalty and thrift in the world are of no use if the goose can't continue to lay golden eggs.

"The other side of that coin is somebody who sells a script for half a million dollars and then doesn't have anything to follow it up with," Wedaa says, "or else doesn't follow it up well. Whenever you're going out with a spec script, if you don't have at least one pitch and three ideas you're ready to share when the studio president calls you in, you've just wasted the biggest career opportunity of your life."

Not to say that the house advantage sends everyone home without the shirt on their back or the shoes on their feet. Screenwriter and occasional director E. Max Frye was initiated into the fraternity via one of those experiences that keeps hope alive in the rest of us. While still in film school, his script for *Something Wild* found its way into the hands of Jonathan Demme. He committed within 24 hours of reading it. It was filmed more or less as written, even as Demme shielded Frye from studio politics, and was released to favorable critical response (if lukewarm box office) in 1986.

"I was lucky," Frye says today, after long enough in the business to have seen its less hospitable side. "I was thirty by the time *Something Wild* came along, so I pretty much already had my voice. I avoided the pitfalls of the rewrite business, and I moved back as soon as I could to New York and continued to write spec scripts. But I've taught film at NYU enough that I see promising screenwriters take the three-picture deal with Disney, and they just disappear after two years of intense grinding and studio manipulation, notes, and people kicking the shit out of them. Before they know what's going on, they have no voice left – if they ever had one to begin with. Or their nascent kind of voice that attracted the studios and producers in the first place gets stomped right out of them."

Donald Cammell's final film, *Wild Side* (1995), was made for the straight-to-video company Nu Image. It had the dubious distinction of featuring Joan Chen and Anne Heche in a protracted lesbian sex scene, shortly before Heche joined girlfriend Ellen DeGeneres in their public display of affection. Starring Christopher Walken, once again as an over-the-top crime czar, Cammell's version was said to have given the infamous *Bad Lieutenant* a run for its money. Instead, as Cammell must have learned to expect, the producers recut the film they consistently chose softer takes, extended the lesbian encounter to a ridiculous length, completely disemboweled an elaborate flashback structure, and sold the entire mess to Showtime as a piece of softcore titillation.

Strapped financially, his marriage collapsing, and forced to watch his work raped before his eyes for the last time, Cammell had apparently had enough of Hollywood. One night in April of 1996, at the age of sixty-two, he put a shotgun to his head and pulled the trigger. He then lived for another forty-five minutes; among his last words were "Can you see the picture of Borges now?"

Doubtless this was a reference to the climax of *Performance*, in which a bullet pierces a brain and then shatters a portrait of author Jorge Luis Borges – a prominent influence on Cammell's life and work. The director's final act was to ask his wife for a mirror, that he might observe his own last breath.

A documentary titled *Donald Cammell The Ultimate Performance*, which premiered recently on the BBC, hints that Cammell shot himself as a spiritual consummation of his lifelong fascination with suicide. Yet the fate of his final work is far less in doubt. Amazingly, Nu Image has resold *Wild Side* to private investors, and Frank Mazzola is currently restoring it to the director's original specifications. It will air on the BBC, part of a posthumous wave of interest in Cammell and his work, which also includes an upcoming biography.

Whatever ultimately becomes of such poignant figures – obscurity or perhaps rediscovery – is a mystery written and rewritten every day in Hollywood. Some may take their money and run. Some may stay and slog it out to the end. Max Frye has, rather wisely, split the difference between the two.

"I have selectively worked with directors on rewrites. That's a whole different thing from taking studio assignments and doing rewrites on these huge page-one jobs. I've done that a couple of times and, except for cashing the checks, I've always regretted it. I think that's a soulless endeavor that just leads to creative bankruptcy. I don't know whether what I've done is good or bad; I certainly haven't made as much money as some of these guys. But I live in Paris, I have a view of the Eiffel Tower out my writing room window, and I can pretty much do what I want. So it can't be all bad."

Independent Movie Tips

Before looking for a screenplay that you can produce, it is an excellent idea to explore the possibilities you have, as a producer to minimise costs on any items that effect the story. Special consideration should be given to locations, actors, animals, props, wardrobe and props. Obviously, items that you can get for free, or very cheap, must be able to add to the screen production values of your film. Once you have these items in place, then you can see what story can be built up around them.

The traditional approach is back-to-front. For example, if you have a screenplay that absolutely requires you to shoot a film on an aircraft carrier, then as a producer you must prioritise gaining free or cheap access access to a suitable ship. (The low-budget approach is to write the script if and when you have free access to the aircraft carrier.)

Aside. Screenwriter William C. Martell is an expert at gaining free access to military bases and ships for his producers. As a writer, he sources naval installations, for example, and then researches the storylines that could be set in a nuclear

submarine. He makes sure that the story meets government standards, ie no dirty dealings by US Marines, and then approaches a producer knowing that his script has a free, big budget location like an aircraft carrier or nuclear submarine. His feature film, Crash Dive with Gary Busey was created in this manner.

The first task in writing a lo-budget script is to list everything that you might have access to for nothing or next to nothing.

If you take the traditional budget one sheet, simply list all of the available items that you know you don't need to pay for

Producer

This is you. Whatever you do, make sure that your living expenses are covered for at least four months.

Script

You will be partnering with a writer, will you not? And most probably sharing the financial risk too. Perhaps you will write the script yourself.

Actors

List all of the actors you know who would work for you is there was a suitable part. Pay special attention to any child actors, and animals dogs and cats and horses, for example, that might be available for your shoot.

Common advice is to limit the actors to four or five parts, But this could limit your creativity. The more actors in a shoot, the more cost involved in transportation and catering. Try and keep it simple.

Camera

What sort of camera can you blag? What format is set ie 16mm, 35mm, or DV? Is the camera available for a stretch of several weeks, or is the great deal only available on the weekends which would affect your shooting schedule. Do you know anyone who belongs to a college film club, or film school where they might access free equipment? These limitations could affect the story that you will be able to tell.

Aside. Whatever originating format you chose, make certain that it will, deliver the images you need in order to sell your film.

Makeup

Are there any special makeup effects that you need in order to enhance the story of your film. Items like fake blood, prosthetics, wounds and wigs can add to your budget unless you are successful in convincing a talented newcomer to work for free.

Wardrobe

Are there any unique wardrobe items that you have access to that would affect the production values of your film without running up the budget. Used clothing stores can often provide useful costumes and props. After the shoot, you can return them.

Location Fees

Which properties can you shoot in for free?
List them

1
2
3
4
5
6
7
8
9

Insurance

You will need some insurance cover to guarantee to the owner of the camera that you can replace it if it is lost, damaged or stolen.

Crew

You are making a feature film that will further the careers of everyone involved, and you need to pay them? As a producer, learn how to say the word "Next".

Art department

Props, prosthetics, special effects.

Who ever the hapless art director is on your shoot will constantly be nagging you for money to buy more paint. If you can't afford to give them any, make sure the art director has lots of contacts and favours to pull in. That will help your shoot look better. Remember to search for unusual items that could add to the visual look of the film things that look expensive. I once worked on a shoot near a gravel quarry. We found out when they were blasting and used the sound, smoke and debris to add to our lo-budget war feature.

Transportation

What transport do you available. Robert Rodriguez had a school bus. Do you know someone with a prison truck, a delivery van, a second world war vehicle – anything that can either facilitate the making of your movie, or can be used as a prop in the movie. Or both?

Locations

The next thing you should consider are locations.

Locations can make or break your film. A great location can add thousands to your art department budget – literally for nothing. The trick is to find the right location for you and your story.

If you were to shoot in an area of a town or city try to choose different locations within a ten-minute walk of a central location. This location should be one where you can park a van or two, and will be the area where your catering truck will sit. A second van can double as a mobile camera and sound equipment store. From this central location you can then walk with your equipment to each location, minimising costs and maximising time on location.

During the pre-production of *Mattress Man*, writer/director David Baer found several different alley ways where a catering van could park. He then set off in ten minute walks in each direction, scouting for possible locations a park, a school yard, a strip mall, a house and some waste land beside a disused railroad siding. It took several

attempts to find the right location for the catering van. He then researched the locations, and discovered that each location has two very different and unique exteriors the front and the back. By some clever and cheap art direction, he was able to use each location as if it were two locations, thereby adding scope to the story, and production values to the film. A particular stroke of genius was discovering that one of the owners of a location (a house) had three geese for watchdogs, and was willing to allow his pet geese serve as stunt animals in the film, creating an entirely new element to the story.

David already had an idea of the story he wanted to tell, and also had some pretty good ideas of how he wanted it to look. With these elements in mind, David wrote an extremely good first draft in two weeks, and pre-production commenced while he wrote the second draft.

Beware the common cause of poor, unentertaining scripts They feature a principal character (hero) that is reactive (ie shit happens to them, but they never do anything proactive) and the hero does not have a clearly focussed objective.

Movie Tips

This section is dedicated to ingenious money saving ideas - whilst still achieving a professional looking shot.

Trying to save money and stretching your budget is not the easiest task in the world, as any professional filmmaker will tell you, especially when it looks like it's coming from your own pocket.

Blackening

It is important if you intend to shoot on video or DV that you first black your tape. This is the process of recording nothing on your shooting tape prior to shooting, just record into the camera with the lens cap on. This embeds the timecode for the tape, so it is easier to track footage by frame number i.e. 00.00.00.00, which represents hr.min.sec.ms. From this you can make an accurate edit log. If you don't do this the camera resets the tape to 00.00.00.00 every time you press record.

Built-in Camera Effects

Beware of and avoid going overboard using the camera's built in sfx like strobes and tracers, they look cool for about a week when you first get the camera, then the novelty is gone and you are left with something that resembles a dodgy 80's pop video. You are much better off shooting everything clean until post-production. You can add any effects in the editing process, using applications like Final Cut Pro or Premiere which offer a whole range of effects, and giving the editor more control.

Cast/Crew

One place you can try for semi-experienced and an enthusiastic CAST/CREW is film/drama schools. It's worth checking the Highschools and Universities in your area to discover which run practical film courses, it is almost paramount that they will have a faculty notice board. Sometimes these students will have access to college equipment and useful materials that could dramatically reduce your budget and enhance the overall aesthetic.

Catering

Remember to look after and respect your actors. Recommend bringing a packed lunch if you cannot supply refreshments. A book too, normally.

Contracts

Often wise to draw up some form of contract, giving cast and crew a share in any profit made from your movie as eventual payment, if your movie generates cash that is. If you are unable to pay your team and you want to ensure that they turn up for each shoot this may help to avoid future conflict.

Crane Shot

To achieve an effective crane shot without the crane, simply get enough helium balloons to lift your camera, make sure you remember the string. Slightly difficult if your camera weighs a ton however. You can use practically anything to weight the camera - get it insured first though.

Dream Effect

For a hazy dream effect simply smear Vaseline over the camera lens, remove with tissue until you see what you want to see through the lens and shoot.

Light Reflector

For a cheap light reflector you can use tin foil and cardboard - or better still you can use one of those car sunscreen shields.

Locations

When writing your no-budget script try to write it within the constraints of what you have available to you. Don't set it in a bank if you do not have a friend who happens to own one, or you don't have access to one already. Set it in a bar if your best mate works in one, you can film after hours, convince him. Set it in a realistic limit of your resources.

Scheduling

Make sure you can always gain access to your sets so you can reshoot. Also make sure that your actors (and crew/equipment) are available over the number of weeks you intend to shoot, be sure to record days that people are totally unavailable, annihilating all the impossible shooting days from the beginning, set these aside for trouble shooting and well-earned rest-time. You should also check that there are no public events going on near your set during the shoot.

Steady Camera

Most DV cameras these days have a steady-shot function allowing you to pull off most steady tricks, it also means you get around the need for a dolly. However - if you don't then you can try to mount the camera on a V-shape made from wood, that can sit on the cameraman's shoulders. Attach a handgrip to the V's point - far enough so that the cameraman is able to hold the grip to his stomach. He can then move about centralising the weight to his stomach allowing to follow the actor in a small area without tripod or dolly, yet getting a smoother shot.

Screenplay

In theory a film script normally follows a page per minute of screen time rule. Not in C9, the rough edit ran at 17 mins, instead of 10. This is probably due to shooting on DV, it allows you too much legroom, multiple takes, multiple angles, all at less cost. There is less worry about losing reels of film, which means less preparation before the shoot. The actors are at ease because they can take their time to get it right, same goes for the cameraman.

Storyboarding

Storyboards are an essential tool, most of the time, for shooting on no cash, because you have to consider the set up of the scene before you get there, so it kinda acts as a checklist of shots you need to get. It also gets your head on the right thinking lines of what you are actually attempting to pull off and how within your boundaries the reality of that lays. Don't be put off if you feel you can't draw, you don't have to be the world's greatest artist to make a point on paper. If you have a webcam get some lego men and make a set from cereal packets, go through your script and take snaps.

Notes:

- Watch alot of movies on the subject of a movie that you want to film. For example You want to film a comedy. Watch many comedy movies.

Get Your Movie Online

The purpose of making movies is to reach an audience; to make them laugh, make them cry or make them jump so high they throw their popcorn over the two rows behind them. However the sad truth is that many films fail to find their audience. There may only be a cast and crew screening and a couple of festival appearances before all your hard work is relegated to a single line on your CV or a short clip on a showreel. Films die without distribution.

If like many new film-makers you work on short films the chances of traditional distribution are almost non-existent. Ever lengthening features and the cinema's desire to speed up their turnaround• has squeezed short films out of the cinema. What little space there is for shorts on TV has either been swallowed up by cheap TV shows or has already been earmarked for existing commissions (apart from FilmFour who deserve a round of applause for keeping the life support switched on for shorts). So far, so depressing.

Exiled from the cinema, short films have headed off for new territories and are finding a new audience on the internet. As connection speeds increase and file compression improves, distributing and presenting films on the internet is becoming increasingly viable. Your short films can now be seen by a worldwide audience 24 hours a day. Internet film festivals and web cinemas are signing up shorts for distribution deals offering an online presence whilst actively promoting films to TV networks, airlines and on video/DVD. The arrival of broadband (bigger pipes, more information, better pictures) promises a medium that can rival, or surpass, television.

There are two methods of getting your movie online, and forward-thinking film-makers should exploit both. Online festivals and web cinemas offer you the chance of

showing your film to a wide audience (and possibly making some money), but web cinemas do not sign up every film and festivals don't last forever. Build a permanent online presence for your film and you can provide the best viewing experience, together with supplementary information and whilst allowing your audience to contact you directly.

The Basic Process

1. Digitize - If your movie has been edited on a non-linear system it already exists as a digital file so skip this step. Film prints need to be telecined to video. Videos should be digitized onto a hard disk using a computer equipped with a capture card.
2. Compress - The original movie file, probably in the order of hundreds, if not thousands of megabytes, is too large to transfer effectively over the internet. Your movie needs to be compressed to a file format that is designed for internet delivery. Popular formats include Quicktime, Realvideo and MPEG-1. Use the 'Save As...' option in a non-linear editing program such as Adobe Premiere, or invest in professional packages such as Media Cleaner Pro. Upgrading to Quicktime Pro allows movies to be saved out using different formats and Realvideo offer the authoring tool RealProducer as a free download from their site.
3. Upload - Now you have your finished file you need to upload it to a webserver so that it can be viewed across the web. Companies such Geocities offer free website hosting (with adverts) or you go the whole hog and buy a domain name with webspace. Promote your domain name heavily. Get it tattooed on your forehead and include it on all other media (articles, posters, T-shirts etc.) to entice an audience to your site

The process of getting your movie on the web is simple enough (its only a file), but its vital that its done effectively.

Top tips for presenting internet video

Evan Mather's excellent site (www.evanmather.com) features a selection of his unique web movies including The Qui-Gon Jinn Show (an action figure take on Episode I and The Truman Show) and Buena Vista Flight Club (where a trio of musicians go on a bloody rampage). Evan provides downloads in Quicktime, Realvideo and Windows Media Format and the site is illustrated with screenshots and information on the making of the movies.

The site also includes a not entirely serious manifesto for online digital shorts. The dogma demands that web shorts have...

"... no dialogue ... no narration ... length of credits may not exceed 1/20 the length of the film ... nonverbal human or animal utterances are permitted..."

Evan describes his site as the result of "Lack of oxygen to the brain".

Make your first shot interesting

Your audience might be looking at it for a long time as the movie loads. If your films starts on a fade in from black don't leave the audience sitting looking at an empty screen, they will think the plugin has broken. Add a single title frame of something interesting. Quicktime offers poster movies where single high quality JPEG frames can be added at the start of movies.

Tell your audience how big the file is

Provide an estimated download time at different connection speeds. This way they know if they have enough time to get the popcorn in before the show starts.

Provide a range of file types for different connection speeds and different players

QuickTime offers *multiple data rate movies* that play different files depending on the viewer's connection speed. If your movie is offered in each of the popular file formats viewers are more likely to have the appropriate player. Provide links through to the sites where viewers can download players if they don't have them (and cross your fingers that they will come back and watch your film).

If your movie is long provide viewers with an option to download the movie in segments. There is a wariness of downloading large files. Divide your movie up into chapters with sensible names and thumbnail screenshots of the action. Ideally make each segment less than 1.4Mb so they can be stored on a floppy disk.

Surround your movie with additional information on the page

As your movie downloads keep the audience interested by providing background details on your production. A synopsis of the film, screenshots of the action, positive reviews and info. on any awards it has won. Include thumbnail biographies and contact details for cast and crew so that viewers impressed with their work can get in touch.

Use a codec optimized for delivering good quality at a low bit rate

There are different methods of shrinking the size of video files called "compressor-decompressors", or 'codecs' each designed for different purposes eg. DVD, CD-Rom etc. Some are specifically designed for the low data rates on the internet eg. Quicktime's Sorenson codec and Realvideo.

Keep the movie's file size down

Waiting for long downloads is painful at the best of times. If your audience has to wait ten minutes and your movie sucks they will hate you. To decrease file size lower the frame rate and/or decrease the image size and number of colours displayed. The frame rate can drop to about 15 frames per second and still be acceptable. Detailed images result in a larger file size. By reducing sharpness slightly and decreasing the contrast the file will compress better. After Effects and Media Cleaner can be used to blur less vital areas of the image to decrease the file size.

Make every second of every shot count

It costs your audience (time and money). Re-edit your film if necessary - it will pay dividends in the end. With so many other movies vying for the attention of your audience you have to deliver quickly.

Choose your shots specifically for the internet

Wide shots can leave the audience guessing what is going on. Subtlety is lost. As the movie's screen is small close-ups are more effective, especially if a detail is important such as the look on an actor's face.

Choose shots that compress well

Favour images that will work well with the codec such as large blocks of colour, talking head shots and locked off tripod shots. Avoid lots of movement, complex

patterns and constant cutting. Of course this is not always possible and is limiting on the film, but it is something to keep in mind if your film is destined for the internet.

Avoid fancy transitions

Try and use straight cuts. Dissolves and fades increase the file size and as the codecs struggle to make sense of them look terrible.

Have clean clear sound

Concentrate on making sure that the audio is compressed well. Balance the payoff between file size and quality. Bad audio can ruin a good film., as some codecs tend to make audio sound like its been recorded down a toilet by a team of gargling aliens. Keep the audio simple. Quicktime has audio codecs designed to favour voices (Qualcomm PureVoice) and music (QDesign Music). Be careful at low frame rates as you can lose lip sync, turning your delicate drama into a bad kung fu flick.

Make sure you have full copyright clearance for all material in your movie

Get signed releases from actors, location releases and music releases. That way you are secure if lawyers start knocking on your door.

Don't include credits

Small scrolling credits digitized from a video copy are impossible to read and unnecessarily bulk up the movie's file size. Instead make your final frame informative. Include your name, email address and the URL of your website. Chris Carter is well known as the creator of the X-Files precisely because his name is the first thing we see after the fade to black. The viewer can choose to read the credits on your website if interested. Chris Morris' TV comedy *Jam* recently included a link to its site (www.jamcredits.com - now sadly gone) at the end of the show. Alternatively Quicktime allows users to combine codecs so that Flash (an animation package that produces very small file sizes) can be used to produce credits• (the time it takes you to get your hotdog in hand into the stalls, through the ads and trailers, watch the movie and back out onto the street).

writing horror films

what is horror

That's a difficult question. In recent years the very term has become misleading. If you tell people you write horror fiction, the image that immediately pops into their minds is one of Freddy Krueger or maybe Michael Myers, while you were hoping for Shelley's *Frankenstein* or Stevenson's *Dr. Jekyll and Mr. Hyde*. The popularity of the modern horror film, with its endless scenes of blood and gore, has eclipsed the reality of horror fiction. When you add to that a comprehension of how horror evolved as both a marketing category and a publishing niche during the late eighties -- horror's boom time -- it's easy to understand why answering the question of what today's horror fiction actually is has become so difficult.

But let's give it a try, shall we?

Webster's Collegiate Dictionary gives the primary definition of horror as "a painful and intense fear, dread, or dismay." It stands to reason then that "horror fiction" is fiction that elicits those emotions in the reader.

If we accept this definition, then horror can deal with the mundane or the supernatural, with the fantastic or the normal. It doesn't have to be full of ghosts, ghouls, and things to go bump in the night. Its only true requirement is that it elicit an emotional reaction that includes some aspect of fear or dread. Alice Sebold's *The Lovely Bones* is therefore just as much a horror novel as Stephen King's *Salem's Lot*. Tim LaHay's *Left Behind* series is just as full of horror as Dan Simmons' *A Winter Haunting*. By this definition, the best selling book of all time, the Bible, could easily be labeled horror, for where else can you find fallen angels, demonic possessions, and an apocalypse absolutely terrifying in its majesty all in one volume?

In his 1982 anthology *Prime Evil*, author Douglas Winter stated, "Horror is not a genre, like the mystery or science fiction or the western. It is not a kind of fiction, meant to be confined to the ghetto of a special shelf in libraries or bookstores. Horror is an emotion." He was correct and his words have become a rallying cry for the modern horror writer.

What makes horror literature so pervasive is that its need to evoke the necessary atmosphere and sense of emotional dread is utterly dependent on who we are as readers -- as people. As children, we might be afraid of the shadows looming from a half-closed closet door or of the monster we believe lies under the bed. Terrors of the imagination run wild at that age. As adults, our fears become more sophisticated, more grounded in worldly events. They become the death of a loved one, the terminal illness of a small child, the fear of our lives running out of our control. Horror, by nature, is a personal touch -- an intrusion into our comfort levels. It speaks of the human condition and forcibly reminds us of how little we actually know and understand.

Robert McCammon, one of the founders of HWA, said, "Horror fiction upsets apple carts, burns old buildings, and stampedes the horses; it questions and yearns for answers, and it takes nothing for granted. It's not safe, and it probably rots your teeth, too. Horror fiction can be a guide through a nightmare world, entered freely and by the reader's own will. And since horror can be many, many things and go in many, many directions, that guided nightmare ride can shock, educate, illuminate, threaten, shriek, and whisper before it lets the readers loose." (*Twilight Zone Magazine*, Oct 1986)

Years later, Winter would echo these statements in the afterword to his award-winning anthology *Revelations*. "Horror is that which cannot be made safe -- evolving, ever-changing -- because it is about our relentless need to confront the unknown, the unknowable, and the emotion we experience when in its thrall."

Walk into any high school in the country and you will discover that horror fiction has a rightful place in our educational system. Whether it is the short stories of Edgar Allan Poe or the classics like *Dracula* or *The Picture of Dorian Gray*, many of the defining works of literature can be labeled as horror. So why, you might ask, is horror so generally frowned upon by the literary establishment?

The answer to that question lies in the nature of the publishing industry. Back in the seventies, an unknown writer burst onto the scene with a novel called *Carrie*. The work went on to be made into a wildly successful film, and a new genre was born. The author I'm referring to is, of course, Stephen King. King set the stage for what horror was to become in the eighties and early nineties.

Almost overnight, King's brand of fiction became a multi-million dollar industry. Publishers saw the dollar signs looming before them and charged full speed ahead, making horror into a product. They gave it a specific identity, a specific formula. Writers then popped out of the woodwork, eager to embrace and attempt to duplicate the stunning success of Mr. King.

It was at this point that horror literature lost its identity.

Instead of "evolving, ever-changing," horror became defined -- typecast if you will -- forced to conform to a certain method and a certain manner. Publishers flooded the market with books that matched this formula, giving readers more and more of what they demanded. Hollywood got into the act, making movie after movie with the same basic themes, the same old scares, so much so that today we have horror films that parody these very elements. Before we knew it, horror novels and horror movies had become synonymous. Even worse, it was difficult to tell one horror novel from another, so important had the formula become. A market glut swiftly followed.

Horror's originality, its vital essence, had been stolen right before our eyes.

As the horror boom of the eighties turned into the drought of the nineties, horror went underground. In order to save itself, it became a chameleon, masquerading as other genres, hiding itself in other styles. And therein lay its salvation.

Horror has once again become primarily about emotion. It is once again writing that delves deep inside and forces us to confront who we are, to examine what we are afraid of, and to wonder what lies ahead down the road of life.

It's a funny fact of today's market that those writers whose works define the quintessential essence of horror are not considered horror writers. Millions of people read Stephen King, but the average King reader doesn't read other horror writers. Dean Koontz's books are filled with the strange and fantastic, yet he vehemently argues against being labeled a horror writer, despite being the first president of this very organization. John Saul thinks of himself as a writer of thrillers; Clive Barker a master of the fantastic. HWA founder Robert McCammon stopped publishing altogether to avoid being trapped in a box not of his own choosing when the publishing world demanded more horror instead of the historical novel he had so desperately wanted to produce.

Chain bookstores have for the most part now done away with horror sections, allowing writers to stand on the strength of their prose instead of how their work is labeled. Major New York publishers are releasing books about witches and gargoyles and ghosts with the word horror notably absent from their spines. Recent entries onto the *New York Times* bestseller lists have included two separate novels about

nanotechnology run amuck, the story of a brutally murdered young girl watching her family's life unfold in the aftermath of her demise, the latest in a long series about the end of the world and the coming of the antichrist, and, of course, the latest paperback collection from Stephen King. Not surprisingly, none of these books bear the horror label, yet every one of them fit our definition of a horror novel.

Just as our fears and terrors change with time, so too will the definition of horror, not just from age to age but from person to person.

Precisely as it should.

Classic Horror Cliches

Well, most of you must know all about the following horror cliches. This might be either quite funny to read or a good tool for the newest horror filmmaker who thinks his script is a piece of genius, only to find stuff he/she didn't know about some of those due to a little lack of horror history. Please feel free to send me YOUR submissions, so this becomes a big database! I will credit you for it also. Of course, these are simply guidelines to avoid and if you feel you can add a new twist to those cliches, well go ahead, it's your film... And we all know that rules are meant to be broken...

The Jumping Cat

You know, the evil mewing jumping cat that pops up from out of nowhere? Avoid... Birds are more logical, but definitely not a solution.

The Slamming Door

This can be effective in some situations. But I think evil spirits have better tricks nowadays.

Avoid...

It might seem dead but it's not!

Monsters believe you're stupid enough to walk next to them when their down. Avoid...

Spirit transfer possession

Yeah, it's been know to work in various situations, but it's been overdone. "The Hidden" being probably the movie that's done it to close the deal on it. Avoid...

Bad guy explaining his evil plan

This a truly classic case of egocentric useless dialog that will let your heros win time because the screenwriter couldn't find a better way to be clever. Avoid...

Sex. Drugs & rock n' roll will lead to your death

Why don't your heroes are simply degenerates? The innocent and ignorant should be logically easier to catch, don't you think? Experience in life equals knowledge!

The forgotten one saves the day

Just when you thought there was no hope, the one who was knocked out in the end of act 2 resurfaces with adrenalin and extreme accurate timing. Avoid...

Stay here, I'll come back OR Let's divide

Don't use that dialog. Have your characters being separated by other factors than their stupidity.

Trying to grab the weapon

How many times have they fallen only to have their weapon propeled at a "suspensful" crawling reachable point?

Avoid...

The car isn't working anymore

Almost every film has its uncredited Evil Motor Stopper Spirit. Avoid... Or dedicate a whole movie to it so it finally stops popping in all horror films, trying to get noticed.

Gee, how can he/she run that fast?

If your killer or bad guy/girl isn't supernatural, it's really insulting the audience when the directing shows the good guy/girl running for 5 minutes only to be faced a second later with him/her.

Avoid...

Unlimited ammo

You're not John Woo, so start counting the bullets. Only He has this right (!).

Thunder

Effective in many situations and classic way to dramatize events. Unless your evil character is Thunder itself, try to add chills with story-related factors.

Rocks, roots & dirt are pro-evil.

When a girl or hero narrowly escapes impending doom, but trips and falls to the ground allowing the villian to walk to them. And when with a someone running along too, you'll hear a "Go on without me..." for sure.

tips

Whenever I give a talk on the craft of writing (whether the talk is on horror writing, fantasy writing, short story writing, or just plain creative writing) I always begin with a question. And even though this is a *book* on the subject of writing, it has the feel -- to me anyway -- of a *long talk*. So, I don't see any reason why I shouldn't begin the book any differently than I would a talk, although I will make one concession and modify the question slightly to better suit the subject matter.

Who wants to be a horror writer?

Put up your hand.

Great.

Who wants to write horror fiction?

Go on, if that's you, then put up your hand.

"What?" you say, as you put up your hand again. "Isn't it the same thing?"

No, it is not.

It's one thing to *want* to be a writer. It looks like a great life... you work when you want, take it easy when you feel like it, you don't have to answer to anybody but yourself, and people will sometimes tell you how brilliant you are, and how they loved your stories. And, if you're lucky, sometimes they might even ask you for your autograph.

Yeah, being a writer's a real plum of a job, let me tell you.

Except that's the only part that appeals to most people -- seeing your name in print, seeing a book with your name on it on the shelf, winning an award, being featured in the newspaper.

It's all great stuff. Who wouldn't want it?

Trouble is, none of that stuff comes until you've *done the work*.

For example, when my first short story collection ***Death Drives a Semi*** was published in October of 1998, it was a milestone in my writing career. Because I was inspired to try and write stories after reading (and loving) Ray Bradbury's collection ***The October Country***, having my own collection published (20 stories, just like Bradbury) was the point where I figured I had reached some level of success. I had already published two novels, a book of non-fiction and some 100 short stories, but a collection was what I had always hoped for, and now here it was. So, I wanted to throw a big party to celebrate, and with the help of my wonderfully supportive wife (something a writer desperately needs) I launched the book in the theater of a local library branch in the city where I live. We invited hundreds of people (about 100 showed up), gave them wine and finger food, I gave a reading of three stories from the book, and then we sold copies in the lobby and I signed them all. It was a wonderful night. A special night. Seeing me operate on that night, signing autographs, getting applause for my work, who wouldn't want to be a writer too?

Well, that night was the culmination of some eight years of hard work, rejection, emotional and financial struggle, and a lot of sweat and tears.

One night after eight years of work.

Not much of a pay-off when you think of it.

So why do it? Why be a writer when you could do almost anything else and make A) more money and B) suffer far less aggravation?

The answer is simple.

Because I have no choice in the matter.

I am driven to write. I *must* write.

Which brings me to my first point, which I will allow someone else to make for me.

Gary Brandner said it best in his obscure novel about a dead Rock and Roller called, ***Billy Lives!*** In it a character says, "Aspiring my ass. You write or you don't. The curse of this profession is that it's so much more fun being a writer than it is writing."

I've never found another quote on the subject that was more true. Being a writer is fun. Writing is hard work.

It also doesn't help that anybody with some level of notoriety or fame can put their name on a novel written by some well-paid (and sometimes not even well-paid) and talented ghost writer. The public perception thus becomes, "Hey, if that guy can write a book, then just about anybody can do it."

I'm often contacted by people who see an article about me in the newspaper and call me up to say, "I'm almost finished writing a book and I want to know where to get it published?"

I answer them by saying, "Finish writing it first."

They usually never do finish the book. After all, starting a book is easy, finishing it is hard.

And getting it published is damn near impossible.

When I first began writing short stories, I was still working as a daily newspaper reporter. I figured I'd try writing fiction for 10 or 20 years and if nothing happened in that time, then I'd spend my spare hours happily doing something, anything, else. It took about four years to sell my first story (which was reprinted in ***Year's Best Horror Stories XX***, edited by Karl Edward Wagner) and a few more years of rejection to start selling on a somewhat regular basis. And now, even though people contact me for things (short stories and articles, mostly) I still get rejected far more often than I like.

If it sounds as if I'm trying to discourage you, perhaps I am. Whenever Harlan Ellison (a master of the science fiction, fantasy and horror genres) teaches a class he tells his students flat out that if he can convince you that you're never going to make it as a writer, then you were never meant to be one in the first place.

In short, you've got to want it.

And want it bad.

Why? Because all along the way, editors and publishers are going to tell you "No," and they won't even tell you why. Taking rejection is a big part of becoming a writer and if you can't handle it, you'll never make it through the gauntlet that leads toward publication.

I often give a talk called "Thriving on Rejection" and in it I explain that in my early years I would sell one story in a year while getting rejected 54 times -- more than once a week. That sort of thing is pretty tough to take for anyone. I was also a member of a writers group that met weekly to critique each other's manuscripts. That was tough too, because as much as you wanted to hear how wonderful your story was, nobody was going to give you the satisfaction, mainly because your story wasn't wonderful, it needed work, or it was just plain dumb. Those two years toughened my skin (another handy thing for a writer to develop) and gave me a great analogy of writers group's critique sessions. I like to think of workshop groups as vampires, and having your manuscript workshopped like, *opening up a vein, and handing out straws*.

But what if you don't have aspirations of becoming a professional writer? What if you just want to write stories for your own pleasure? If they get published great, if not, oh well.

I say, that's terrific. Having a full-time job and writing horror fiction on the side is probably the best way to go. That way, you'll be able to experience the ups and downs of the writing life without taking the quality of your life and that of your family along for the ride. That's because horror is a tough market to crack these days. There are few high-paying markets for short fiction, and the novel market has dissolved into the mainstream. Horror novels still get published regularly, but the boom of the 1980s in which every publisher had to find three horror novels a month to publish, or else, are over.

So, if you want to write horror, here are a few bits of advice.

- ☐ Read. Read a lot. Read inside the genre and out. Read fiction and non-fiction. Read the paper. Read anything and everything you can.
- ☐ Write. Write stories. Try writing a novel. Write poems. Write articles. Write some more stories. Write and Write and Write.
- ☐ Don't get discouraged. Remember that although John Saul's first novel, ***Suffer the Children*** was a bestseller, he wrote ten full novels before a publisher said, "Yes" to one of them.
- ☐ Read and Write some more.
- ☐ Research the horror market and then send your stories and novels out to the editors and publishers you think might like what you're writing. You'll never know if you're any good, or if you have any talent, if you don't test your work in the marketplace. And, you'll never sell anything that's sitting at the bottom of your desk drawer.
- ☐ Keep reading. Keep Writing and don't get discouraged.

If I've repeated myself here a few times, it's intentional. And, as you read through this book you'll find that I've repeated the point again basically because it can't be stressed enough.

Writing is hard work.

And perseverance is rewarded.

Now, if I haven't totally discouraged you, or scared you away, and you're still determined to come along for the ride, then let's take a tour through the horror genre, find out how it works, find out what's worked for me (and others), and hopefully at some point you might learn what works for you.

And remember, if I scare you any more along the way... Great!

Want to write horror? A lot of folks do. The mainstream publishing industry may have momentarily turned its collective back on the genre, but the small press scene is thriving, not to mention the burgeoning number of horror 'zines on the Net. Unfortunately, a great many stories published in these markets are uninspired (to put it kindly) and just plain bad (to put it honestly). Want your work to stand out from the rest of the lycanthropic pack? Want to start selling to larger and more prestigious markets? Want your horror stories to be so good that people breathlessly race through your prose, barely able to whisper an exhausted, "Goddamn, that was something," when they've finished reading?

It ain't easy. But I've got three tips to offer that will increase your chances of joining the dark pantheon of horror writers who kick major ass.

1. Beware of clichés.

Read widely, both inside and outside of the horror genre, so you can recognize plots that have been done to (living) death. Then you'll know better than to write a story which ends, "And it was all a dream" or "And then he realized as his lover sank her fangs into his neck that she... was... a... VAMPIRE!"

When I was in my teens, I wrote a horror story with the embarrassing title of "Scary Christmas." In it, a young punk torments and kills an elderly man whose ghost comes seeking Yuletide revenge. At least I had the good sense never to send this piece of crap out. Revenge stories are one of the biggest clichés in horror fiction, and beside that, there's no tension in them. Readers know exactly how they're going to turn out every time.

Still, you can make clichés work for you. In my story, "Blackwater Dreams," published in Bruce Coville's *Book of Nightmares 2*, I tried my hand at another ghostly revenge story. Only this time I took the cliché and gave it a twist. The main character, a young boy who blames himself for the drowning death of a friend, is visited in his dreams by his friend's ghost. He fears the spirit has come seeking revenge, but the friend isn't angry -- he's lonely. At the end of the story, my protagonist has to make a terrible choice: leave his friend to his loneliness, or join him in his watery afterlife.

In my story "Alacrity's Spectatorium," I twisted another cliché around. I took the notion that vampires don't cast reflections and created a dark mirror which displays

only the reflections of vampires. What price would vampires pay for a glimpse of themselves in such a unique mirror? More, what would such a glimpse mean to them?

Instead of ending with a cliché, why not begin with one? Start with "It was all a dream" and build your story from there. Why not begin with a man discovering his lover's a vampire and see what happens after that? Or flip the cliché around. What if a vampire discovered his lover wasn't another nosferatu but was instead (shudder) a human?

And try to avoid the most overworked plot in horror fiction, which author Gary A. Braunbeck (*Time Was, Things Left Behind*) describes as a story in which the main character exists only to get "slurped by the glop." Stories in which characters are merely props to be eaten, drained, eviscerated, sliced, diced and turned into julienne fries by your monstrous "glop," whether it's a vampire, werewolf or the ubiquitous serial killer. These stories aren't just boring; they're insulting to readers who deserve better.

Probably the best way to avoid clichés is to adhere to one of the hoariest: write what you know. Draw on your own experience for your story ideas, write about the things that excite and disturb you, the people, places and events that form the unique fabric of your existence, which make your life different than any other that's ever been lived before. If you do this, you can't help but be original.

2. There's a difference between disturbing readers and simply grossing them out.

Too many beginners think that writing horror is all about detailed descriptions of disembowelments and gushing bodily fluids. They mistake the use of such elements for artistic audacity and cutting-edge (pun intended) writing. The truth is, though, that such writers are the literary equivalent of the kid who jams his finger up his nose and pulls forth a big old nasty booger so he can wave it in his friends' faces.

Good horror -- like all fiction that truly matters -- is about affecting readers emotionally. True, revulsion is an emotional reaction, but it's a simplistic one with a limited effect on readers. They finish your story about a penis-munching condom, think, Man, that's sick, and immediately forget all about it. You've failed to touch them save on the most shallow of levels.

I'm not saying you should avoid writing about the dark and disturbing. That's what horror's all about, from the quiet subtlety of a half-glimpsed shadow on an otherwise sunny day to the in-your-face nastiness of blood dripping from the glinting metal of a straight razor. But if you are, as Stephen King puts it, going to go for the gross-out, it has to arise naturally from the story itself, to be so integral to the tale you're telling that it can't be removed without making the story suffer.

In Gary A. Braunbeck's novella, "Some Touch of Pity" (also an excellent example of a writer taking a cliché -- the werewolf story -- and putting an original spin on it), there's a flashback detailing a character's rape. Not just the physical aspect of it, but what the character experiences emotionally as the rape occurs. The scene is

absolutely brutal, but it's also completely necessary to the story. If the scene were toned down, or worse, removed, the story would be far less emotionally wrenching.

In my story, "Keeping It Together," forthcoming in the SFF-Net anthology *Between the Darkness and the Fire*, I write about a gay man living a heterosexual lifestyle in a home and with a family that he has created from his own desperate desire to be what he perceives as "normal." But it's an illusion which can't be sustained, and as the story progresses, the house, his wife and young daughter all begin to decay around him. In one scene he has sex with his wife out of a sense of husbandly duty, and since she is well along in her dissolution by this point, their lovemaking . . . damages her. I created this scene not merely to make readers go "Ooooh, yuck!" but to further dramatize the impact of such deep-seated denial on both my main character and those around him.

Remember that extreme elements, like anything else in fiction, are only tools to help you tell your stories in the best way you can. But like any powerful tool, they should be used sparingly, cautiously and always with good reason.

3. Give us characters we care about.

Let me say right up front that this bit of advice doesn't mean that we have to like your characters. It means your characters should be so well developed and interesting that we want to read your story to find out what happens to them. There are characters -- Ahab, Sherlock Holmes, Hannibal Lector -- who aren't always likable (and are sometimes downright despicable) but who are so unique, so fully realized, that they can't fail to fascinate. Compelling characters is what memorable fiction is all about, whether you're writing for the *New Yorker* or *Cemetery Dance*.

In my story, "Seeker," which appeared in the *White Wolf* anthology, *Dark Tyrants*, I write about a disillusioned crusader who has lost his faith in God and has gone searching for a nest of vampires in order to prove to himself that there is some sort of spiritual aspect to existence, even if that aspect is evil. The plot runs on two tracks. First is a narrative of the crusader penetrating the forest where the vampires live, being attacked by them, and finally dealing with their leader (who I made not merely a vampire but one who has merged with the Wood itself). The second track details, through various flashbacks, the events that caused the crusader to lose his faith and make him so desperate to find a sign -- any sign -- that there's Something More to life.

If I did my job right, readers will be interested not only in the action in the story, but also in the crusader himself, so that when the story reaches its climax and the character's quest is fulfilled in a way he -- and hopefully readers -- never imagined (no, he doesn't become a vampire himself; remember what I said earlier about avoiding clichés? I try to practice what I preach), there's not only an emotional pay-off, but hopefully readers will leave the story thinking a little bit about their own spirituality.

There's a lot more to writing good horror, but if you take the three morsels of advice I've given you to heart, you'll create stories which will not only rise above the

generic tales of flesh-munching zombies and blood-lusting serial killers that are out there, you'll create fiction worth reading -- and worth remembering.

storyboarding and scripting

Ideas for Movies

Stuck for an idea for your next film??

Yeah? Well this really is a bad situation. Don't worry, read to the bottom of the page and your synapses will be buzzing furiously - ideas for films are easy to come by (unfortunately 'great film ideas' aren't). Sharpen your pencil and by the end of the page we'll have the next Citizen Kane (well, maybe not, but I'm sure we can manage a 'Chain Reaction').

The Idea is Everything

Get the idea, the one spark that gets your script going, and you've got your film. Most films that really grab you can be summed up in one line - this is usually called 'the pitch'. Don't believe me?

Try these:

Jaws - 'Man afraid of water pursues killer shark'

Reservoir Dogs - 'Diamond heist goes wrong.'

Independence Day - 'Aliens invade Earth'

Try to create a couple of these by asking yourself 'What if...'

For example 'What if...an alien visitor gets left behind on Earth' (ET), 'What if...toys came to life' (Toy Story), 'What if...a lodger dies leaving behind a suitcase with a million pounds in it' (Shallow Grave).

Write down as many as you can as fast as you can. One might take your fancy. Scribble a couple of notes down around it. At this point don't self-censor - write everything down however dumb it seems. You're mining pure inspiration!

Tell your stories

The great thing about chucking around concepts for films is that you can talk through your ideas with others. Reading scripts takes a lot of effort. Chuck an idea in someone's face and they can immediately get involved. And every time you tell the story to someone it gets refined, you learn to tell the story better, people throw things back at you - 'why doesn't this happen?', 'couldn't she be a suspect', 'I'm not sure about the ending, but if they did escape...' The film starts to evolve. You find yourself thinking out aloud, adding new parts, cutting back on stuff if it gets a bad reception. It's a tradition of oral storytelling. Keep someone's attention in a busy pub for five minutes and you could probably entertain them on film. And the great thing there's no budget to worry about.

Occasionally you meet people who can spot an idea a mile off - 'No, it's been done - have you ever seen 'Assault on Precinct 13'. Don't let them worry you. Remember, your idea is your idea. Make the film and it will be different, because it's your film.

Although I would recommend that you avoid watching the other movie until you've finished it.

Time to create some more ideas.

Have a film pile-up. List a couple of movies, pretend each is a car and start ramming them into each other. Take a look at the wreckage and see if you can make a new movie. So totally randomly here's my attempt.

'The Omen' (horror, the devil etc.) Vs. 'The Money Pit' (Tom Hanks tries to renovate a house with hilarious consequences).

Hmm...OK how about a film about a yuppie couple who move to a house in the country. After a housewarming party a neighbour (well, neighbour in the country means 15 miles away) suggests a local builder that could help them out. The yuppies don't seem to notice that his mobile number has 666 in it, nor do they seem that that worried when the builder starts suggesting a deep red colour scheme throughout the house. It is only when they discover that their bedroom ceiling's plastering resembles a pentangle and the builder's renovations include digging down through the cellar into an ancient burial ground that they start to worry - but by then it is too late.

OK, so maybe Hollywood won't be knocking at my door just yet, but you get the idea. There's a school of thought that says you shouldn't look for ideas for movies in other movies and that you should do something original. These are the people that hate Tarantino. They've got a point - but its still helpful to start smashing other movies up to kickstart your inspiration. Besides, I've a horrible feeling that this is how some films get made. Imagine, there's this producer chewing on a cigar shouting 'I got it!! 'Die Hard...on a boat!' - before setting cameras to roll on 'Under Siege'.

Ideas come from everywhere

Sitting in an empty room isn't going to inspire you - read a daily newspaper, get out to the theatre or nip down the pub. Don't push trying to get ideas, they'll come. Just get ready for when they do. Scribble as much down as fast and as soon as possible. Consider having some sort of film-makers journal so you can keep everything from getting lost. I've got a book now that's stuffed full of ideas - sometimes I'll come back to it and add things, sometimes ideas mature and start flowing into each other. Keep doing this and you'll start to have a number of projects, ideas that you can work on from time to time. This is exactly what real film-makers do (whoever they are). An idea can lounge around for years before finding that the situation is right to make it. French Director Luc Besson waited years to make 'The Fifth Element' after having the idea as a teenager.

Just because your film has a simple concept it doesn't mean your film has to be one dimensional. Don't think for a minute that simple concepts mean simple movies. All it means is that you know what your movie is really about. Get stuck developing it and you can always get back to its core. Everything in the movie stays relevant to the central story.

What makes a good idea?

What makes a good film? Same thing. If you can imagine your idea on the big screen then its probably going to make a good film. It needs to be visual (so no introspective characters) and like any good story has to have a beginning, middle and an end. You have to fully exploit your idea, so if you've got a great beginning, make something else happen in the middle, then give it a good resolution. The story and the characters have to go somewhere. The audience has to care what happens to the characters. We have to empathize with them.

Boil a film down to its basics and what usually happens is this: A character gets involved in some sort of situation, which gives them an aim. They spend most of the movie struggling to achieve this aim, just before the end it becomes 'make-or-break' time and either they work out how to achieve the aim, or the aim gets more complicated, usually both. Then the story wraps itself up as the character sorts the problem out. Roll credits.

And Finally...

In the end it all comes down to two things. 1) Do you love the idea? You better do because when you are making the film and things go wrong (and they will) being in love with the idea is the only thing that will bring you through. And 2) Will your audience love the idea? Does everyone else you know think its great. Make a movie people want to watch. If you can get them to watch your film without them wanting to walk out, eject the tape or flip channels the idea is worth it.

THE SCREENWRITER AND CREATIVITY

Have you ever been walking down the street and had a great idea for a movie? Have you noticed how these great ideas seem to pop into your head as you are doing something mundane? As a writer you need to understand the greatest tool that you have your mind. Knowing how your mind operates will give you the knowledge to utilize your mind even further. Our minds are divided into two parts. The left side and the right side. The left side controls rational thought and the motor control of our muscles. It is this side that keeps our hearts beating, allows us to do repetitious work, like walking, without having to dwell on it, and is the side that calculates our bank balance. The right side of the brain controls emotion. The panic if the bank balance is too low, the bursts of sadness or happiness when you see the news, and the subconscious. When you are doing something boring, like walking or vacuuming, the left side of the brain is occupied, freeing the right side of the brain. That's why all those wonderful ideas for a movie come bubbling up. But notice how quickly they vanish? If the telephone rings, and you walk over to answer it, within seconds that wonderful idea has vanished. When you finish the telephone call, you then remember you had a great idea, and now spend the next hour or two in agony trying to pull it back. Much has been made of the great artists of the last century. Picasso and John Lennon, to name but two. I do not believe that any artist was more talented than any other mortals on this planet were. What I do believe is that these great artists were in touch with their alpha state. The great artists of all time are not more talented. They are simply better at accessing the ideas that come to them in alpha state. But how do you capture those great ideas?

Alpha State

Capturing ideas in alpha state is easy and fun. But like a muscle, it improves with practice.

Identifying alpha state The moment you do any physical movement you will be in alpha state. You may not realize it. Tasks like walking, driving, cycling, ironing and cleaning send me into alpha state in seconds. Here is a simple exercise that you can perform to put yourself into alpha state. Close your eyes and roll your eyes upwards until you feel your eyelids flutter. The effort of keeping your eyelids fluttering will put you in alpha state. If you want to take this exercise a step further, close your eyes, roll your eyes upwards for exactly a minute. Can you see the first minute of your movie? Are you aware of a color? An image? An emotion? If yes, perhaps these ideas can give you an idea for your movie. If not perhaps this is just too crazy for you, or you were distracted by a noise.

Capturing the moment

The only way to capturing those wonderful alpha state ideas is to jot them down as they happen. How you jot them down is important. You should carry a small pad and pencil with you all the time. If you are a frequent driver, perhaps a Dictaphone is a safer idea. When you have an idea, whip out your pad and jot down a couple of words that will jog you back to the moment when you are next at your computer. I never write down more than eight words. The words you write should just be enough to jog your memory, and allow you to return to the moment that you had the idea. You will then be able to finish off your alpha state daydream and experiment with different possibilities. I discovered alpha state by accident. I live with a dog, and walking the dog every morning is my responsibility. It is a task that takes twenty minutes, rain or shine. I used to hate taking the dog out, until I discovered alpha state. Now I look forward to those precious twenty minutes at the start of each day where I can see what the solutions are to the problems at hand. I can't assign tasks to alpha state, tasks like 'I'm two hundred short for the rent today what am I going to do?' But solutions to the problems and opportunities in my life get answered every single morning. I just don't know which ones which is why I always carry a notbook.

Hint: If you utilize alpha state while writing your movie make sure you really get to know your characters inside out. If you do they will actually talk to you during your alpha state moments.

Storyboarding your Movie

Sample storyboards from 'Troops' - an excellent short film set in the Star Wars universe by Kevin Rubio & Co.

Art Director - Eric Hilleary.

Stormtroopers and speeder bikes (full size) (62K gif)

Jawas and droid (68K gif)

Jawas at gunpoint with overhead plan (83K gif)

Storyboards & Movies at www.theforce.net/troops

Storyboarding?

Storyboarding is the process of producing sketches of the shots of your script. The end result looks like comic book of your film (without the speech bubbles).

Why do it?

It helps you think about how your film is going to look. You can work faster on set and as pictures communicate better than words it will allow your camera crew to move their camera and lights, for producers to foresee problems, for the art department to know which parts of the location are going to be in shot and so on. Even the actors will get a feel of what they are going to be shooting!

So I need to be an artist?

Well you can be, but looking at storyboards by Hitchcock or Spielberg you have to admit that they can't draw. There are professional storyboard artists that can give you results that look better than the final film. However it's a good idea to bash them out yourself, it allows you to experiment quickly and cheaply, testing out different versions of how a scene may look and play on camera.

Storyboarding is especially useful for complex visual sequences e.g. elaborate shots or special effects sequences. Sometimes a film only uses storyboards for difficult sequences other times the entire film is storyboarded. The Coen Brothers (Fargo, The Big Lebowski) storyboard extensively, allowing them to shoot just the sequences they require for editing, saving both time and money.

Hang on though, pictures are still, movies move.

Ah! You got me there. There are a few tricks storyboard artists have up their sleeves to illustrate movement - whether it's movement within the frame (actors walking) or the frame moving itself (camera panning etc.).

Arrows

Suppose the camera is tracking in, following a bad guy's footsteps. Draw in an arrow pointing into shot to show the camera's movement. Now the hero's head is pulled back by one of the bad guy's goons. Use an arrow to show the movement of the head being turned. What about a zoom in? From each corner draw in arrows pointing to the centre, draw in a new smaller frame to show the end of the zoom. Generally I try and use thick white arrows to show camera moves and thin black arrows to show objects moving.

The floating frame

What if you want to show the camera panning to show a cityscape, or following a character as they walk through an airport? There's two options here 1) Illustrate one shot using more than one storyboard frame showing the key stages of the shot's movement across a number of frames or 2) Draw out the entire scene (e.g.. the horizon of a city) and place a frame on it with an arrow indicating the direction of movement.

Transitions

The storyboard can also include transitions in your film. Write these in the gaps between the frames e.g.. DISSOLVE TO:

Screen time is filled with people, and figures are painful to draw, getting the correct perspective of arms and legs is problematic. The people in my drawings tend to look like car crash victims with limbs all over the place.

I managed to pick up some really cheap wooden mannequins (they're 12 inch high artists models with joints so you can bend them into shape) that I use for more professional looking storyboards (oh! and did I mention they're fast too?). Over a

couple of nights I rattled through the script, breaking the scenes down into shots, arranging the mannequins and shooting stills of them. I used a video camera and grabbed the shots, then arranged them as a storyboard. You could just as equally use a stills camera or draw from the figures (which is a much easier than trying to imagine where hands and legs go in your head).

Storyboard Shot Final filmed shot

Further storyboards and the finished shots from 'RENT'

If you can't get hold of any mannequins try using an Action Man and Barbie and start playing (I'm sure this is how director Todd Haynes got the idea for 'Superstar: The Karen Carpenter Story' - a shot entirely with toy dolls). If your film stars a baldie like Yul Brynner you can always try Lego men.

Now you can add to the images if you want, scribbling on rough faces and expressions or drawing in props and buildings. I left most blank, figuring that this was the actors' job.

You can quickly build up a store of images, and because many shots in films are similar (over-the-shoulder shots, wide shots etc.) you can use pictures again and again for different scenes and different movies.

Here's a few quick methods for producing fast and dirty storyboards.

1. Keep the area you have to draw small. It allows you to draw much faster. The pictures become more like doodles than works of art. Remember the point is to get an idea of how things will look on screen. Ridley Scott (Blade Runner, Thelma and Louise) is famous for his Ridleygrams - rough, almost indecipherable sketches that outline what he has in mind.
2. Copy up a set of storyboard sheets so you don't have to spend all night drawing screen boxes.
3. Sketch in pencil so you can make changes easily, then ink in for photocopying. Feel free to use any medium you are happy with - professional storyboard artists use everything from magic markers to charcoal.
4. Scribble down short notes about what's happening in shot (e.g.. BOB enters) what characters are saying ("Is this it? Is this how...") or sound effects (Roll of THUNDER).
5. An overhead plan view of the location of the camera, actors and light can be helpful if you know the location you are going to be working on.
6. Number your shots so that they can be quickly referred to on the shot list and during editing.

Drawing storyboards is an excellent way to keep motivated, to show you're organised and to let everyone else know what's going on in your head.

Storyboards aren't there to constrain you. Just like the script they are there to back you up during shooting. If everything starts flowing on set let it happen. In the real situation you may see a new angle - go ahead, shoot it. Get the shots you need by checking your storyboard and give yourself the time and freedom to experiment.

lighting

Types

Lighting, or lack of it is often an essential requirement in the creation of atmosphere. There are many different types of lighting effects that may be used and the following are some examples that have been used in previous events

Basic Lighting: Push lights can be placed almost anywhere as long as you have something to stick them on with (blue tack is useful). We have stuck them to walls and they offer an easily controlled source of light, which can be activated by pushing them on or off.

Coloured Lighting: Experimenting with different coloured lighting can achieve some nice effects. Red, green, blue and yellow light bulbs are all fairly easily available. Blue bulbs can be especially good for creating an eerie atmosphere whereas red and green are more dramatic (and are especially useful in a sci-fi game).

UV/Black Lighting: Ultraviolet lighting can be extremely useful in conjunction with special fluorescent paint. The paint can be used to outline symbols or highlight features on a monster and when the UV light is switched on the paint becomes clearly visible. Black lights are similar in that they tend to highlight glow in the dark paint quite nicely.

Strobe Lighting: Always make sure that people do not suffer from any form of epilepsy before using strobe lighting. The rapid flickering heightens the atmosphere and presents a sense of unreality (very effective in dim lighting and through smoke). It can be especially effective in creating a dramatic murder.

OK so after making sure that your actor is saying the right lines, that the picture is in focus and the camera is recording probably the last thing on your mind is the way the picture is lit. But wait, the difference between something that is well lit and something that isn't can be the difference between a film that's great and one that's totally pants.

Generally you want to keep your light level up. Video cameras work best in a certain range - too bright and whites get blasted out (use a Neutral Density Filter to combat this effect) too dark and you get a grainy image without much colour. Well lit footage makes your film look like it was shot with a really good camera.

But you also want to create a play of light and shade on the objects before you, revealing depth, form and mood.

So how do we do light a scene?

I was working with a group making a film (I was making the tea this time around) who were shooting on film. They had some proper lights, so I had the opportunity to observe how these semi-pro's went around their work. After sitting around for 40 minutes waiting them to set up I figured out their technique. They blasted a light at the actors which gave hideous shadows so they blasted another light to get rid of the shadows, which created another shadow etc. etc. etc.

All this only served to slow everything down to a painfully slow pace and tire everyone out.

My advice, keep it simple and fast. Work with the light that is already there.

Notes:

- Put as many existing lights and lamps on in the room to increase the room's overall light level.
- Lights that are in the scene anyway are called 'practicals')
- Replace existing lightbulbs with more powerful lightbulbs.
- Use a reflector to bounce an existing light source onto your subject.

Reflectors

A reflector is a piece of silvery, gold or white fabric stretched over a frame. Lastolite make some really cool ones that explode open into massive circles. They come in two main varieties: silver/white and gold/white (the gold is good for warming up flesh tones). They are always a good investment, but if you can't afford them there's a cheaper solution around the corner.

Reflectors for now

Nip down to the supermarket and get hold of some really big cardboard boxes and some aluminium foil. Cut the boxes into massive sheets taking advantage of its folds, and stick the foil to the boards to create folding reflectors. Use the shiny side of the foil for a hard reflector or the dull side for a more diffuse reflector. You could also try looking for reflecting sun shades (y'know the ones people put in their car windows on hot sunny days).

Getting more complicated now...

On board camera lights

Waste of time. They sit on your camera, zapping power, and have all the strength of a decrepid glowworm. They also blast straight ahead, which flattens rather than flatters your subject and create bloody big shadows over the rest of your picture. Forget them.

Now for the big boys (and girls). Proper big lights like the pros use. Remember our budget (or lack of budget) here so don't buy them, rent them.

Big Lights

To get more bang for your buck, or strictly more wattage from your wallet get a bigger light. There are a few lights that can be carried by a separate person (such as the Reportalight) but to seriously light a scene you need lights over 100 watts. These lights come with stands which you can adjust to the appropriate height, they also have filters and barn doors so you can adjust the quality and quantity of light they put out. The most standard pro light is a Redhead. Now I thought they were called Redheads cos the back of them are red (well, a deep orange really), but apparently its because the more powerful ones are called Brunettes and the most powerful are called Blondes (well, they do say that blondes have all the fun).

There's a couple of things to watch out for when you are using these. Be very careful when adjusting the barn doors as they tend to get quite hot (here speaks a man who saw the skin off his fingertips vaporize before his eyes). Oh, and make sure that the stands are secure and that nobody can accidentally knock them over, as a hot moving object crashing down on cast and crew is a bad idea.

If you're shooting in a small room keep the lights switched off when you're not using them as the room can get very hot very quickly. (We were making a documentary and had lit a wall with a blonde cos that was all they had left at the renting place. That room go soo hot, it was freezing outside and we were all in this room sweating buckets).

Very Big Lights

During December I came home from shopping one night, turned the corner and there was this massive blinding white light right outside my house. It was shining through the trees and kinda looked like something out of the X-Files, what with it being up in the trees. Turns out that they were shooting an advert there, dunno what for, but when I got home my shoes were covered in false snow (which according to the news is the same snow they used in GoldenEye). Wow! I trod in James Bond snow!

Three light setups

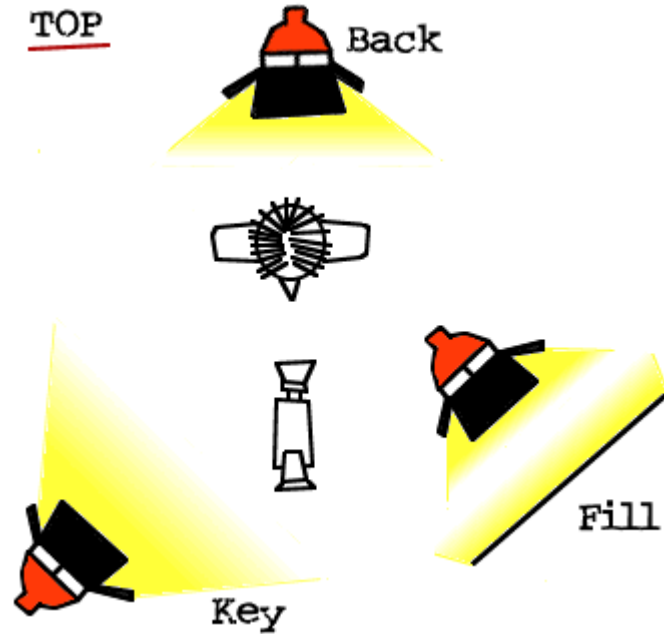
So let's assume you have blagged a set of three redheads from a local hire place. What next?

Set something up you want to light. The example that is always used is a person. Set up your first redhead (they come with little tripods which they attach to) and put it in front of the subject at a 45° angle looking down on them a little. This is the key light. Our subject is now lit. Hurrah!

But the subject does seem to have heavy shadows on the opposite side of their face. Erect another redhead making this one more diffuse by reflecting it off a wall, a reflector or by putting a scrim (basically a grille) in front of it. This is the fill light and helps soften the shadows.

You can also add a light above and behind the subject to add a slight corona (ie. white line) around them that helps to separate them from the background. This is called the back light.

Remember that the further you move a light away from the object you are lighting the less light falls on it - not exactly rocket science eh? Well think back to your Physics lessons and you might also be able to remember the inverse square law. This states that 'the intensity of light observed from a source of constant intrinsic luminosity falls off as the square of the distance from the object'.



Wow! But what does that mean? Well if I am lighting Cameron Diaz if I double the distance she is from the light (by moving the light to the other side of the room) I would decrease the brightness of the light so it was only a quarter of what it was, resulting in a very dark Miss Diaz so that nobody good see her. Not good.

Avoid Backlighting - This is where your subject is standing with the sky or a window or white wall behind them. The camera goes 'Hey, loads of white I better set my exposure to that', so when you come to look at your

footage all you can see it a silhouette of your subject and you can hardly see their face. Solution - turn around, and use the light from the wall/window to light your subject (Some cameras might have a BLC - Backlight Compensation button, but these tend to on the whole suck).

Light Temperatures

Light not only differs in intensity, but also in its colour. Lights have different colour temperatures. Sunlight is kind of bluey, artificial light (like lightbulbs and stuff) is orangey and fluorescent strip lights are greeny.

Sunlight → Bluey

Artificial Light → Orangey

Fluorescents → Greeny

Your eyes can sort this information out, but the camera tends to make everything look all one colour if its on the wrong setting. So remember to check the white balance on your camcorder.

White balance is essentially what colour your camera thinks is white. Some cameras have buttons for this i.e. indoors, outdoors etc. Other cameras sort this out automatically (although they can make a botch job of it) and some allow you to set it manually (by sticking a piece of white card in front of it and saying 'Hey, this is white you dumb camera').

If at all possible use a colour monitor (ie. play around when your camera is plugged into the telly) to see what colour different lights look on through your camera and how effective your camera's auto white balance settings are.

Try changing your camera's white balance for effect. Try using your indoor setting when filming sunsets etc. to make it even redder, and try using your outdoor setting indoors to create a blue clinical feel.

Gels

When you add light to a scene you usually end up mixing light of different colour temperatures. To make light all of the same colour you have to fit gels over the lights. Gels are plastic strips that attach via bulldog style clips to the light's barn doors. Most of the time you will simply add a blue gel to a Redhead to give it daylight balanced light.

You can double up gels or use theatrical gels to create really strong lighting schemes (see Dick Tracy). We tried this out on one film, starting off with the Redhead bare, and increasing the number of orange gels, so that by the end of the film the light is almost red, turning a normal bedroom into a vision of hell.

Light at Night

Lighting at night is no fun at all. However much light you seem to pour onto a subject it still looks dark and grainy, either that or your subject looks blasted out - white and washed out, like a rabbit caught in a car's headlights.

The best bet is to shoot all your night stuff just before light is about to go, when it looks like night but there is still some light on the horizon (you better be quick), or shoot it day for night.

Day for night is a cheapo 60's style technique. Check out ITV series from that period and Connery Bond films. You fit a blue filter to the front of the camera and decrease the exposure. Remember to make sure that what is in front of the camera looks right, so lights in houses need to be on and remember, no birds flying through shot!

Lighting inside cars

Have you ever really paid attention to scenes where there are two characters driving along at night talking to each other. The car's interior is lit so that both actors look like they are sitting there with 1000W lights sitting on their laps (which they probably are). Compare this to real life - light in car?

We shot a scene like this using a portable light aimed downwards bounced off a reflector that was sitting in the back seat. Unfortunately this car was a mini so there wasn't much room and we had rented the world's largest reflector which proceeded to unfold itself halfway through the shot appearing in the back seat like a surprised passenger! Take two.

Burn Baby Burn - creating fire light.

Need to create a decent fire effect on the faces of two characters as they watch a building burn? Aim a redhead with an orange gel away from the actors towards a massive reflector. Shake the reflector, aiming the light onto the actors. Add burning sound effects and voila 'instant fire'.

TVee nights - creating TV and monitor light.

A similar method can be employed to light a room of people watching television at night. Blast a blue light over at your actors and wave a piece of paper in front of it very fast to create a flickering effect.

Visible Light Beams

If you want to be a real show off and start painting with light you might want to consider using a smoke machine. By diffusing the smoke so that a thin haze fills the room you can shine light through it so that the beam reflects off the smoke particles and can be seen. Watch any episode of *My So Called Life* or *Party of Five* for a brief example. Smoke machines use a liquid which it heats up producing clouds on non-toxic smoke - you can usually rent one for ten or twenty quid a day.

'Turn off the light on your way out'

Good lighting adds so much to your film. It's like having another actor. Use light to create a mood, to tell us more about the characters and the world they live in. The greatest thing about making movies is that it is pure madness. All you are doing is trying to capture rays of light onto a thin piece of celluloid or videotape. Moviemaking is simply painting with light.

Lighting In The Dark

Ok, so you know all about lights, and where to put them, but you need to film, in the dark! How do you do it?..

When It comes to making your film, you may have a few scenes that need to give the effect of night. We can do this by two ways, cheating (by filming in day and tricking the camera to think it's night), and filming at night (where you'll need some big and powerful lights)

For all of the following, your camera must have manual overrides, or the cameras automatic system will compensate, and spoil the shot.

Shooting In Daylight

For this, we can film in the daytime, and trick the camera with some clever filters, to make it look like night. To do this, you need to purchase a "blue filter" (x2 or maybe x4) which is then screwed onto the front of your lens.

Make sure you know the size of your lens before buying, as there are many shapes and sizes. Be sure to manually set the exposure before putting the filter on. This is called "Day for Night" and will give the effect of moonlight, if done correctly.

If you are lucky enough to own a computer package, or editing equipment, this is easy for you! All you need to do, is shoot in daylight, then with the editor, fade the colour slightly. depending on how good the software is, this will give the illusion of

night. For fill cards, cover a piece of cardboard with aluminum foil. Put it to the side of the actor where shadows form. Additionally, you can film in a shaded spot.

Filming In The Dark

If you are determined to really film in the dark, and don't want to fake it, then you can do it. The first way, is to buy a few big and very powerful lights, try security lights. This may be costly, but is necessary. Unfortunately, this limits where you film, as you will need mains power.

You could also use an old car headlamp, driven by a 12 volt battery, which can be used complete darkness. (apparently, this technique was used in The Blair Witch Project).

camera techniques

Important to Know

Remember to take the lens cap off. (Eh?)

No, really, I'm being serious. In the rush of setting everything up for a shot you would be surprised at the number of people who set the camera recording with the lens cap still on. Even the pros can do it - a friend of mine had some footage that a Channel 4 documentary crew had shot the other day, there was a five minute segment with just sound, until the producer starts cursing when he discovers the lens cap is still on.

Always record 5 seconds before and after the shot you want.

Editing decks need a bit of space to get the signal properly (called pre-roll) and they can muck their edits up if you don't have enough pre-roll. Your editor will hate you if you don't have enough, and if you don't have an editor you will hate yourself even more.

Use manual focus if at all possible.

Autofocus hunts for stuff to focus on, so if someone walks through the shot it will try and focus on them, getting your subject out of focus. Autofocus also uses up a lot of battery power, so using manual focus and push focus (a button you can press for autofocusing) makes your batteries last longer. Whatever, make sure your subject is in focus. To be absolutely sure, zoom in on the subject, focus, and zoom out.

Leave that zoom rocker switch alone!

See that button that rests just underneath your fingers when you hold the camera? That's your ticket to bad film-making. Its sitting there, nuzzling you saying 'Hey press me! Zoom in, go on. Now zoom out! Smart'. Unfortunately when you come to watch your film most of your audience will be sick because the zoom is constantly tromboning in and out. There are only two occasions when it is OK to use the zoom during a shot.

1) You are interviewing a man who has just seen his daughter run down by a steamroller. Understandably its a heartwrenching moment. So Mr. NewsCameraman

zooms in really slow (you barely notice it) so we capture that first tear perfectly (how they can do this I do not know).

2) Cheesy 70's cop movie. We have just ended the last car chase scene and we want to establish that they are now back in the cop shop.

EXT. POLICE HQ - DAY FAST ZOOM IN on window of building.

CUT TO:

INT. POLICE HQ OFFICE - DAY

SUPERINTENDENT ROBERTS is chewing the asses off the two rookie cops have just flunked the car chase. He's angry, he's mean and he's got huge sweat rings under his armpits.

OK, so you get the picture. Zoom for effect - not because the button is forcing you to. By all means use it to set up a shot when the camera's not rolling, but leave it at that.

Use a tripod If you want a steady shot then stick your camera on a stand (or a wall or something). Don't use a tripod (umm..bit of a contradiction here - oops!) - If you want to give your film some energy dump the tripod, setting your camera up on sticks takes too long anyway. To keep it steadyish get as close to your subject as possible and shoot as wideangle as possible to minimize shake. If you can, keep both eyes open (instead of just squinting down the viewfinder) so you can adjust the camera to follow your subject.

Check your white balance, especially if you are in mixed lighted rooms.

(White Balance? Mixed lighting? Eh?) White balance is essentially what colour your camera thinks is white. Some cameras have buttons for this i.e. indoors, outdoors etc. Other cameras sort this out automatically (although they can make a botch job of it) and some allow you to set it manually (by sticking a piece of white card in front of it and saying 'Hey, this is white you dumb camera').

This all matters because not all light is the same colour. Lights have different colour temperatures. Sunlight is kindof bluey, artificial light (like lightbulbs and stuff) is orangey and fluorescent strip lights are greeny. Your eyes can sort this information out, but the camera tends to make everything look all one colour if its on the wrong setting.

Checking your white balance is okay if you've got a colour viewfinder but you'll need to wire the camera into a TV if you haven't. Failing that sure the preset is right and hope its OK.

Try not to appear in your own film.

Unless of course you are Hitchcock or your actor has called in sick and you're having to play the role yourself you want to try and avoid appearing in your film as...the camera operator! Avoid fingers near the lens or long hair draping into shot. Equally be careful when shooting through glass, mirrors or shiny objects not to catch a view of yourself. Use a polarizing filter to cut down on any reflection.

Switch the camera on before you take the lens cap off.

I don't know where I heard this, but apparently you can damage the camera's CCD chip if you take the cap off then switch it on - y'know, cap off, light streams in, chip

gets frazzled. Equally don't point your camera at really bright lights i.e. the sun, nuclear explosions etc

Check your sound.

Most cameras have headphone sockets so you can monitor what the camera is picking up. Recording without checking your sound is like shooting and not looking down your viewfinder. Remember: your ears are great (they can filter out all that extra noise and focus in on just one voice) - your camera isn't, it'll pick up on every squeak and rumble.

Use an external mike if possible.

To get better sound get your hands on an good external microphone that plugs into your camera. This should cut down on operating noise from the camera (gubbins inside whirring etc.) and you can pick a mike for the job at hand. Doing street interviews? Get an unidirectional mike (y'know, the ones that look like ice creams) to cut down on all that traffic noise (if your camera has any kind of handle tie your flex around this, so if your interviewer yanks on the cord the mike isn't pulled out). Drama? Try a supercardoid mike and mount it on a old broom and get a mate to stand there and dangle it in front of your actors.

Gag your microphone If you know you're going to be shooting in a windy place get a wind gag for your mike. Wind gags are basically furry things that fit over your mike (in the wild they can live up to 70 years), that cut down on the roar you will hear if filming in wind. The other day I stuck my camera out of a car window and the sound I got was like ground zero at a nuclear blast!

Protect your equipment.

You've got to keep it safe from two things - the environment and from it getting nicked. Keep your gear clear from dust and dirt (use a cover to protect it from the rain) and screw on a skylight filter to protect the lens. Clean the lens/filter and viewfinder using blowerbrushes, airjets etc. Security! Keep your camera close to you, make sure its insured and know its serial number if it does get pinched.

Tape Care.

Always use the best quality tape you can afford (usually metal evaporated). You can only capture an event on tape once. The great thing about tape is that you can record over stuff but be careful you may need footage again in the future.

Remember, keep all your rushes!

Batteries: Always carry fully-charged extra batteries, otherwise you can bet that you will lose power halfway through the most important shot of your film. Bear in mind that batteries have a shorter lifespan in the cold. Hug them to keep them warm (and show them that you love them).

Shoot loads! Tape is cheap. Use it. When you get around to editing you might just need a certain shot, so shoot everything. Shoot plenty of cutaways (shots to cut in at any point - closeups, buildings, reactions of other people). Don't tell your actors, but shoot practice takes (you might need to put a bit of gaffer tape over the recording light) sometimes they are the best, most natural take.

Shoot with both eyes open like the news cameramen do.

It takes some practice but it allows you to see what's going on in the viewfinder as well as around you. (*Jonathan Lewis*)

Avoid the horns of satan!

Try to keep an eye on what is in the background of your shot. You want to try and avoid pot plants sprouting from peoples heads etc. Especially steer clear of backdrops where there's visually exciting stuff going on - a videogame running in the background as you can guarantee that your audience will end of paying more attention to this than what the person is saying or doing. There's a classic clip I've seen where two policemen are talking about what a quiet night it had been with no arrests. Outside the chippy in the background are two lads beating each other to a pulp.

Crossing The Line

Although this will probably sound incredibly complicated, it is actually quite simple. Most people when shooting a subject talking, like to position their faces so that they are facing to one side of the screen...

"Crossing the line" occurs when you get two or more subjects that are usually talking, and seem to be not looking at each other. What you end up filming is someone saying something , then the shot would cut to another person, who would reply, but looking the wrong way.

How To Avoid Crossing The Line

The trick is to draw an imaginary circle round the subjects, designate one half of the imaginary circle to film in, and do not cross over into the other half.

The blue area shows where you can film. If however you cut to a place where you are filming in the white area, then you will cross the line. (unless the camera is moving around them for effect)

Disappearing and Turning into Objects

A very old and common camera trick, simply show the person or object one minute, cut to an object or nothing dependent upon desired effect.

Fades

- Press the fade button. Hold down until very dark. Pause the camera. Unpause, and hold it down Release it for a undarken scene. Filters
- Smear a little petroleum jelly around the edge of a removable lense, and screw it to the camera lens.
- Use a window screen for star-sparkling effects wherever light is reflected brightly.

Focus

Need I say that making sure your film is always in focus, is essential. Not doing this, will result in your film looking like a tacky holiday video...

What you are doing when you focus the picture, is you are moving the lens backwards and forwards until the the rays of light going into the camera "converge" (or focus, as we call it). It is fairly easy to tell when a picture is not in focus, by just using your eyes, as the picture will be blurred.

To focus a shot, move the focusing ring (or whatever your camera uses) back and forth until you can see it has focused. Most cameras now have some sort of "auto focusing system" which on the whole, I suggest you don't use unless necessary.

Focusing for a Zoom Shot

If you want to zoom into a subject, then you may find that whilst zooming, the picture goes out of focus. Here are three steps to stop that happening.

Step 1, Zoom In

Look at your shot, and decide what area of the picture you want to be in focus. Then zoom into that object, no doubt it will go out of focus.

Step 2, Focus

Focus the picture using the focus ring (or whatever your camera uses to focus). Look for vertical lines, as they will make it easier to see if it's focused or not.

Step 3, Zoom Out and Frame Shot

Zoom out again until you are happy with the shot. Your object should now be in focus. This is known as "back focus".

Framing

Framing your picture well is a very important part of filming, if you manage to do it well, then your film will look that much better...

The Rule of Thirds

This is a rule, which reminds you where to position your subject in the screen. You divide up the screen horizontally into thirds (roughly). Then you frame your subject (usually a person), so that their eyes sit on the line two thirds up the screen. This make the viewer find the picture a lot more comfortable to watch, which makes for a better film.

When someone is talking in a close up, usually you position them to the left or right (depending on which way they are talking) otherwise it's uncomfortable to watch.

Frozen Shot

This shot seems to be used quite a lot in adverts and films recently, and if you can do it, it's a good effect...

Basically, what I mean by frozen shot, is when the subject is frozen solid, as if it was a still picture, but the camera is moving around him. This is not really a cheap effect, but if you are lucky to have the right equipment it is. This effect was well used the the film The Matrix

The Expensive Way

Ok, this will only work if you have 30 odd camera to use. Not likely, but at least you will know how it's done, who knows maybe one day you'll use it! You place about 30 camera in an arch around the subject, and each one takes a shot. In post production, you cut all these shots together, frame by frame, and it gives the effect that you are panning around the subject, whilst they are frozen. Unfortunately this will not last very long, when all put together, but is still good for effect.

Non-Linear Way

You obviously need a PC for this and a capture card, and also some suitable software. If you do, then you can do this effect as above, but with as little as two cameras. You can take two shots with the cameras, and the computer (provided with the right software) can create the rest for you, making the shot longer, and easier to do. This equipment will probably be expensive, so unless you already have it, don't go out and buy the latest packages just for that!

Pan

- Point your feet in the direction of the spot at which you will end the move. Without moving your feet, untwist your body where you will begin the move. Do it slow.

editing

The Setup

There's a revolution taking place in film-making. Chances are that the last film you watched down at your local multiplex wasn't edited on film. Hollywood is saying goodbye to edit suites cluttered with strips of film and ageing Steenbecks and hello to digital technology. Yes, the movie was still shot on film (for the time being!) but it is was probably digitized to a non-linear computer suite and edited on computer. And this revolution isn't just affecting those people with the biggest budgets - its going to have its biggest effect on low-budget/no-budget film-makers who can now edit films on their humble home computer to a standard that a few years ago would have required a roomful of techie black boxes.

Every day the technology gets better and more affordable, putting powerful and professional editing within your grasp. You can now have frame accurate editing, powerful visual effects, sound mixing, titling, blue-screening and CGI modelling all on your desktop.

The key to all of this is non-linear computer editing. In traditional video editing you copy segments of your rushes tape to your master tape - laying shots in order linearly onto your tape. Get to the end of a sequence and decide that you want to change the 3rd shot and you have to edit the entire sequence all over again. Grrr!

Film editing is non-linear. Because the picture and sound exist as pieces of celluloid and magnetic tape that you physically cut and splice together if you decide you don't like the 3rd shot in a sequence it is simple enough to cut it out and replace it.

Computer editing combines the best of both worlds - no need hunt through rooms of film to find your shot and its equally able to edit sequences together in any order.

Non-linear computer editing allows you manipulate movie clips like you would add and change words in a word-processor - simply CUT, COPY and PASTE your movie together!

What You Need:

- Firewire editing setup
- Computer - Any machine produced in the last couple of years should be pretty capable. Obviously the faster the processor the better (to allow transitions such as dissolves to be built quickly).
- Lots of RAM is nice - video applications tend to gobble it up. Having spare expansion slots such as a PCI slot is vital allowing you to add a video capture card.
- Video Capture Card - This allows you to plug your camcorder or VCR into your computer and sample and store (digitize) clips of video to your hard disk. Capture cards compress video converting it to a digital file format such as M-JPEG (Motion JPEG) or DV (Digital Video). There's a variety of video capture cards - prices range from £150 - £5000+ depending on the quality of video and whether you want transitions and effects processed in realtime (rather than having to wait for the computer to build dissolves etc). If you are using Hi8 or S-VHS use a card with S-video input for the best quality. Likewise use a Firewire card for DV camcorders.
- Big Hard Drive - Once your video is digitized it starts taking up a lot of disk space - typically between 1.5Mb - 4Mb per second!! You can expect to see disk space disappearing rapidly as video clips start to colonise your hard disk. Its important to have a fast hard drive too - the drive needs to be able to record 3 to 4 megabytes worth of information every second. If it isn't up to the job it will start to drop frames ie. it will skip frames resulting in glitches and occasionally jerky video. The solution is to buy a dedicated AV hard drive - the bigger and faster the better.
- More storage! - As you work on projects you may want to store and archive clips to work on in the future. Pound per megabyte the cheapest method currently is Recordable CD. For a quid you can store 650Mb (Jaz Drives can store a Gigabyte of data but Jaz cartridges are £40 whilst DVD-Ram drives can store 5.2Gb for £30) CD recorders also allow you to produce soundtrack CDs, enhanced CDs and send video clips to people around the world for negligible cost.
- Non-linear editing software - Software usually comes bundled with the card. Get a powerful, flexible package that is easy to work with. Names to look out for include Adobe Premiere, Ulead MediaStudio, Judgement, EditDV and Avid. I prefer Premiere as its pretty powerful stuff and there's a lot you can do with it.

The Setup

If you start wiring your computer equipment up to your video equipment its not long before everything disappears under a mountain of leads and power cables.

Digital (Red Lines)

Using my setup as an example I have my camera (a Sony VX700) connected to my computer with a Firewire cable. MiniDV cameras compress the picture before recording the signal to tape producing broadcast quality pictures and CD-quality sound. The picture information is stored on the tape in a series of 1's and 0's (ie. its digital). To get the most out of DV, clips are transferred to the computer's hard disk using Firewire (also called IEEE 1394 and iLink). Firewire consists of a cable and an interface card (Radius's MotoDV in this case). You can control the camcorder from the computer and capture clips to the hard disk to edit.

After editing the final movie can be sent back over the firewire cable to the camcorder. The movie file is of the same high quality as the original captured file. Digital In. Digital Out. Sounds great...in theory.

Unfortunately there's an extra hurdle to cross if you're in the UK. The big selling point of DV was that there was no need to buy a DV VCR to record your final movie on - the camera could do the job through firewire. First the bad news - UK Firewire camcorders had DV IN deactivated due to EU import taxes. The only solution at the time was to buy a £3000 DV VCR (ouch!). Now the good news! DV IN can be reactivated on some camcorders by reprogramming the camera's memory. Thankfully we can skip the science bit as companies like Datavision produce a widget that connects to your camcorder and allows you to switch codes to enable DV IN. And the even better bit of good news is that in recent months camcorder manufacturers have seen sense and released UK DV camcorders with DV IN as standard. Remember to check before you buy. The final step is to transfer from the MiniDV master tape to VHS using the camcorder's phono outputs. Tadaaa!! One edited VHS copy of your movie.

Analog Video Non-Linear Edit Suite (the BLUE lines)

What if you have a analog camcorder?...a Hi8, 8mm or S-VHS. You can still edit digitally but first you have to capture from your camcorder. If you are using a hi-band camcorder (Hi8, S-VHS, S-VHS-C) and your camcorder has an S-video output use a capture card with an S-video input for the best quality. Low-band camcorder users (8mm, VHS, VHS-C) might as well save themselves the expense and use the phono outputs.

The quality you capture at depends on the quality you want your final movie. There's a couple of settings you can vary including the screen size (smaller if your final movie is for CD-Rom or the internet), frame rate (again fewer for CD-Rom or internet movies), audio sample rates and image compression. The capture card samples the picture and sound data and compresses it to store on your hard disk. The files produced are called M-JPEG files (Motion-JPEG).

Again you edit non-linearly using software such as Premiere and produce a final movie file. The final movie file is transferred to directly to VHS (or if you have access a high band tape format such as Betacam or S-VHS). Here there is generation loss. The original image and the final image suffer slight degradation as the image has had to be sampled and copied. However this effect is minimal.

Now we know what kit we are using we will look at non-linear editing in practice. Next time we'll get our hands dirty; capturing and editing some footage in Premiere, going from our rushes to a final edited movie, all within the digital realm.

How compression works

Suppose you had a shot of your main character finding a dead body in the snow (hey! this sounds like a good movie - let's call it Fargo). The camera is on a tripod and pretty steady so the only thing moving in shot is Frances McDormand. Compression works by mathematically describing redundant areas so instead of the computer's file saying 'snowy white pixel...snowy white pixel...snowy white pixel...snowy white pixel...snowy white pixel...' it says 'bunch of snowy white pixels

this big' and the file takes up less space on your hard disk. The only real work it has to do in a scene like that is say 'Frances McDormand moves up a bit'. Unfortunately the more the compression ratio is increased the greater the chance of artefacts appearing. Artefacts may include blockiness, especially around the edges of objects.

Audio capture works by taking slices out of your sound files. The greater the audio setting the more slices it takes. For example 44KHz is CD-quality sound whilst 22KHz Nicam stereo sound takes up half as much disk space. Done sensibly sound settings can be lowered considerably before you can hear the drop in quality. Again compression can be applied to decrease file sizes.

Bluescreening

Bluescreening, or chroma key, is used in most films with special effects, and now that Computer Editing has become so cheap and popular, us amateurs can do it too! What basically happens, is you swap the colour blue, for another picture, or video. This can be very useful, as you can make objects and people, seem like they are somewhere where they aren't. This makes set-building so much cheaper, because you can film a person standing in your bedroom, and make it look like he is in a big studio.

Step 1 - Film the Two Scenes

Once you know what you want two pictures you want to superimpose, you get the subject to stand in front of a blue screen. Lighting is extremely important at this stage, and if you don't get it right, you will end up with bits of blue floating in the air of your final picture. You must ensure that the blue background is evenly lit. There should be no shady patches or lighter areas, the whole thing must be even. You should use at least two strong lamps, which are kept far enough away from the blue screen that they don't show any bright spots. A backlight is also a good idea, to separate the subject from the screen/cloth. Also, although this may seem obvious, make sure the subject doesn't have any blue in it (a blue shirt etc) as that will disappear along with the background. Film the scene with the person/object in front of the screen.

Step 2 - Film the Background Picture

The second step is to film what you want your person/object to be superimposed onto. In the example I have chosen a scene with a pyramid, but it can be literally anything. You don't need a blue screen on this bit, because the other picture will just go straight over the top. Film this for however long you want the scene.

Step 3 - Mix the Two Together

This is where you need to put the two separate clips onto a PC. To do this you need a "capture card" which puts the images onto your computer. Then you need some software for the PC, which lets you "chroma key" or "bluescreen". You simply tell the PC to replace the colour blue, with your second background image, and it does it for you! The cheapest package that does this that I have seen, is the Miro DC10, made by Pinnacle Systems. It costs about £170, and also features outputs (so you can record it back onto VHS etc) You can go to the pinnacle web site for more information on capture cards, <http://www.pinnaclesys.com/>

Fitting Music to Films

"Adobe Premier" is fairly expensive to buy on its own, but a very professional package if you can afford it.

Non-Linear Editing - The Expensive Way

For anyone with access to Non - Linear Editing on a PC using say "Media Studio" or "Adobe Premier" software, or with Casablanca, it is quite easy to produce a music video. Straight cuts to the rhythm of the music, or to the change in a bar of music, simply means making cue marks on the music track then, quite simply, dropping in, (insert editing), the various scenes at these cue points. It is surprising how short a shot can be and still be effective. Actually even better. The real "big construction secret" to any musically based video is pace.

Each scene should not exceed 1 to 4 seconds maximum depending upon the beat of the music be it HMR or Beethoven. Although with the latter, some of the construction may flow better with dissolves . If your shot must stay on a particular aspect longer – then change the camera angle. Not just left and right, but high and low and the Dutch Tilt too – and don't forget that revolving shot, either your actors or the camera or both!

Linear Editing - The Cheaper Way

For those who use Linear Editing on a VCR it can still be done very accurately although it's more time consuming. Simply record a black tape to get the frame time signal recorded. i.e. (hours) minutes & seconds. This can be done on the one VCR and then after rewinding the tape, audio dub the music onto the Mono – edge track.

It can also be done by connecting a camera without a tape in it and the lens cap on to the VCR and recording this black picture signal, this is useful if your camera has time code which can be read and then audio dubbing the music as before. Having produced the black tape now with the music, rewind it to the start and proceed by Insert editing the first shot on the first note of the music. At your chosen change of the beat Insert the next shot and so on right through the tape until finished. You will have to stop the VCR after every shot and rewind and play the tape so that you can listen to the music and pick up the next spot for the next shot correctly. It takes a while to do and it is for this reason that this exercise using a Linear system takes a lot more time.

What I'm saying is that you really don't need a pile of expensive equipment. Just a Camera, a VCR and something to play and copy music from – and – a video lead and a sound lead ! Oh and don't forget the appropriate mains leads and a video tape!

You will enjoy the effect and the result if you use patience, do it correctly and edit tightly.

I have a tape called "Symphony of Steam" by Andy Trevett of Wyke Regis, Weymouth. Andy is in his twenties. His video is about one of the simplest things to record, a steam fair with traction engines, steam rollers, farm machinery and the like. This video is not only an object lesson in how to film and edit the subject but it is also tightly cut to music. The result is an excellent video which is enjoyable to watch – over and over! In other words, it never gets boring.

documents

Deal Memo Example

Name _____ Phone _____

Address _____ SS # _____

_____ Production _____

Position _____ Starting Date _____

Rate _____

Payment Invoice _____ or Payroll _____ (check one)

If Invoice Company

Name _____

Address _____

Fed ID # _____

Copyright provisions. Work performed under this agreement shall be considered a work made-for-hire under the provisions of the Copyright Act of 1976.

If invoicing as an independent contractor, I understand that I am responsible for my own worker's compensation, disability, social security, federal and state unemployment insurance, and all withholding taxes.

 _____ (contractor/employee) On behalf of _____
 Date _____ Date _____

Location Release - Example

I, _____, as owner/agent, hereby grant to
 _____, as lessee, the use of the premises
 described as follows

_____ for the
 purpose of photographing said premises and/or recording sound for such motion
 picture scenes as lessee may desire, or for other purposes directly related to said
 motion picture production.

The undersigned warrants that he/she is the owner/agent of said premises, and
 he/she is fully authorized to enter into this agreement and has the right to grant
 lessee the use of said premises and other rights granted herein.

Lessee may have possession of said premises from _____ at _____ to
 _____ at _____.

Lessee shall leave said premises in substantially as good condition as when received, reasonable wear and tear and use of said premises for the purpose permitted herein excepted.

Lessee shall own all rights to every kind and to all photographs and recordings made by it on or about said premises and shall have the right to use such photographs or recording in any manner he/she may desire.

Owner/Agent _____ Date _____

Address _____

Phone _____

Contact person on premises _____ Phone _____

In consideration of the above lessor shall receive payment of \$ _____

By _____

On behalf of _____,
 Lessee

Voice Over/Narration Release Example

Dear _____,

When signed, this will constitute and agreement between us in which we engage you, as an independent contractor, to act as an off-camera narrator on the film designated below, upon the following terms and conditions.

Film Title _____

Date of Services _____ Time _____

Location of Services _____

Nature of Engagement _____

We will pay you as full consideration for your engagement hereunder, and for all rights granted by you to us herein, the sum of _____ Dollars (\$ _____) payable on or before _____. Payment of said sum shall fully discharge our obligations to you hereunder.

Any payment to you in excess of union scale, if any is applicable, may be credited to the greatest extent possible against sums due for work and rights under any collective bargaining agreement.

You hereby grant us in perpetuity any rights of every nature in and to your performance as a narrator and all material furnished by you in connection therewith, except for material which is public domain.

We, any underwriter of the film, and such underwriter's advertising agency, any station scheduled to broadcast the film, and any licensee of ours each shall have the right and may grant the right to others the right to reproduce, print, publish, or

disseminate in any medium, your name, portrait, picture, likeness, and voice and biographical material concerning you as news or information but not for the purpose of selling any specific product or service. The rights granted in this paragraph shall continue for so long as we shall have the right to use or exploit the film in any manner.

You warrant that you have the right and power to enter into and fully perform this Agreement and to grant us the rights herein granted.

This Agreement contains the entire understanding of the parties hereto relating to the subject matter hereof and cannot be changed or terminated orally.

Very truly yours,

Company _____

By _____

Date _____

Accepted and Agreed

By _____ Date _____

Address _____

Phone _____

Sources

Personal Release

I, _____, have agreed to be photographed and/or recorded by _____ and that they and their successors shall own all rights of every kind in said photography and/or recording.

Signature _____ Date _____

Print Name _____

Parent's Signature (if minor) _____

Address _____

Phone _____

(Production Staff only below this line)

.....

- . . . -

By _____

Production _____

Scene _____

Date _____

Fee _____

other mediums

AV Script

Video	Audio
FADE IN Panning of Y, L-R	START Music Soft
	Narrator's Dialogue:
	The YMCA has been operating for over
	100 years and provides fun and games
	the entire family can enjoy!
CUT TO Wide-angle shot of gym and	Boys can participate in sports or
members playing any sport	games
CUT TO Medium shot of a swimmer	while the mothers swim in the
swimming laps in pool	pool.
CUT TO Close up shot of a weight lifter	There's a weight-lifting room for
	fathers

<p>CUT TO Diagonal Angle view, along</p> <p>The Z-axis, of people in Fitness Center</p> <p>CUT TO The Y/sign in view</p> <p>FADE OUT THE END</p>	<p>And a place where the entire family can</p> <p>keep fit.</p> <p>No matter your interests, the Y has</p> <p>programs the entire family will enjoy!</p> <p>END Music Soft; THE END</p>
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Notes:

A Personal Service Announcement (PSA) is basically a commercial for non-profit use, and generally are used for non-profit organizations, charities, anti-drug policies, etc. The above PSA was made for my local YMCA. Below are important rules and explanation of the format to design a proper PSA script.

Each column should have around 60-70 words for a 30 second PSA with dialogue, as is this case.

Special effects are capitalized and precede a colon.

After every column, input THE END.

All the video portions are written on the left, while the audio on the right. The audio should match the video it will coincide with by being placed horizontally aligned to the video as shown above.

Another editing direction not listed is the DISSOLVE TO technique, which creates a dissolved transition effect.

All text is centered within the columns, and all music are underlined. Dialogue is written as is normal English sentences, but double-spaced. Font size can be 10 or 12 point, and the font can be Courier or whatever the agency wants.

The Z-axis, as it is also known in geometry, is the diagonal axis found on the line plot, where the X-axis runs horizontal and the Y runs vertical.

psychological closure cut off points, disturbs viewers. watch background - no pole behind them, plants = bad composition. no dark vs dark composition

AV Script Language:

ECU Extreme close-up (just face) never shoot way up head and bottom of chin
 CU - close-up (head)
 MS - medium shot little above or below waist
 LS - long shot entire person
 ELS - extreme long shot - see an entire town
 KNEE - above or below knee
 2-SHOT 2 subjects at once
 O/S - over shoulder 2 people, camera behind 1s shoulder and faces other interview
 3-SHOT 3 people at once
 X/S - cross shot similar to O/S but can not see person close to cam; interviewer's perception

Editing Techniques:

FADE IN/OUT from black to black or image to image
 DISSOLVE - 1 picture dissolves into another
 CUTS are assumed (even transition slide from 1 pic to another)
 Boom - mic to get sound from distance
 PAN you w/cam move left/right (l/r)
 tilt - you up/down
 dolly - device l/r
 truck - dolly forward/back (f/b)
 arc -dolly in arch shape direction
 crane - device that lifts up/down, left/r, f/b
 pedestal - cam's head up and down
 crab - crane/arc

Notes:

- Use clear and concise dialogue. Read aloud and make sure its your character. Pick someone to be your test audience. Just write down your thoughts as they come along - even if it is garbage.
- Watch a program with no sounds and take notes. Listen to flows of conversation and use speech.
- Time the script and dialogue reaction. Credit this costly enough to determine screen order.

Editing Music Videos

Movie Maker is a product belonging to Microsoft® Corporation. All rights reserved.

Well every now and then I will be writing some tutorials on editing videos and video clips on your computer...there are so many feds making music videos right now...but in my opinion there is only one fed doing that right! GEW defines greatness... in all that it does, sure its one if not the greatest federation in the BYW world...but their music videos (thanks to Matt Schalk) are second to none. So how do they do it? Well I'm going to explain...what does make a perfect music video!

There are numerous editing packages available today, most commonly used for music videos is movie maker (which is only available on windows me+) I will be concentrating my first tutorial on movie maker...

Movie Maker is extremely basic! There are no "special effects" yet so many people ask questions on how to use it? This tutorial may seem quite stupid to the more intelligent of us, but hell I don't want to see anymore below par videos!

The key ingredients...

Pick a appropriate song, not a song just because you like it! The music should represent the video playing...you cant have "Slipknot" with wrestling, its just too fast paced, not enough vocal and basically just doesn't go well! "GEW's - Perfect day" is a prime example...the songs lyrics (whether you like the song or not) went well with the video. When choosing a song think about the lyrics...another example was my "Fight Song" video...the whole song represented backyard wrestling. A video without music is boring, a video with the wrong music sucks! Prime examples of wrong music...every Dave Maynard video...sorry Dave rap and shit don't go with wrestling!!! Sometimes you get the idiots that choose an appropriate song...but use it in the wrong way! Overdoce is my example here...he made a MAWA video to "my sacrifice" by Creed...but he didn't put the clips in time with the music! We had lyrics like "fly" and there was a powerbomb? It would be much more effective...if he had swapped the powerbomb with a frogsplash. Another major error when making videos is...timing....there's a chorus in every song...save all the best clips for the chorus! Don't play long draw out chains...or boring moves. The chorus has to be fast, furious and upbeat! If you manage to pick the write music...get the clips in the appropriate order and in time with the particular lyrics...then your onto a winner...unless of course your fed sucks.

Editing in Movie Maker...

This isn't rocket science, a simple interface, there's not a lot you can do! A lot of feds just "cut" their clips into the next. Now this is a good editing technique if you want to cram a lot of clips together, giving a fast and furious feel to the video! But its not good for slow songs or for slow parts in a song. To fade two clips together in movie maker, simply drag one clip over the other in the storyboard. Its that simple, the further you drag the more fade time. Onto the music! To add music to your video in movie maker simply drag and drop the file into the storyboard..it will appear beneath the clips on its own timeline. You can make the length of your piece of music shorter but dragging one end of it (make sure you play the music to make sure it doesn't cut off in the middle of a word at the end) A lot of people make this mistake. People also start the music halfway through, Hell Travis alleys entire WOBW series used both the sound and the music track! That my friend is a major NO NO! What? NO! To alter this click on the "set audio levels" button to the left of the storyboard, you can then

slide the bar either to "video track" or "audio track" Obviously if its all the way to "audio track" you wont be able to hear the clips sound, If its all the way to "video track" You wont be able to hear the music! If its in the middle then you will hear both, you can adjust it to whatever levels you want, I suggest "audio track". A nice touch to music videos is adding a small intro or ending...you can make graphics using PSP/Adobe Photoshop and import them to movie maker as well! Animations are also easy with movie maker, there's no need for gif animators! Simply make a logo and import it to movie maker...then using that same logo add on some text or whatever you would like it to fade to then import that to movie maker, put both the images into the storyboard and overlap them...movie maker will fade from your first image to the second, just like a Gif animator but easier!

Saving your video...

Once your video is finished, watch it through first. Make sure there are no glitches etc. Something Travis and Overhaul didn't do! Correct these and once your happy save it, there are a few options to save, the best one is "high quality" a 3min video should come out at around 4mbs. The default file type is WMV, I don't recommend this, for some reason the quality sucks and not all webspace providers full support this file. To save as a .mpg or .avi, simply select "all files" as the "save as type" and then type in the name of your video with the appropriate extension. Once its saved watch it again in your media player and check for any errors, once your happy with it upload it and let the backyard fans tell you what its really like!

Word from the wise...

Some feds capture cards like to have a 3 seconds black screen after each video captured...I don't know why, but GEW and LWF are victims of this crime! LOL, Travis obviously didn't follow the above step and correct it! Well if this happens to you, just find the clip and make it a little shorter (by dragging the file) Play it back just to make sure! Classic example of this is in WOBW5 - just before some dude gets thrown of a roof there's like a 3 second pause...why? because the previous video was from GEW! On a different note...anything can be added to movie maker...gif, animations even flash! Just experiment with your ideas and you can create professional videos in no time.

Interviews

Badly filming an interview can make your whole film boring. Believe it or not, just by using interesting shots you can even make a talk on paint drying sound interesting!..

Whatever level of video you shoot, from weddings through to broadcast documentary, an interview can be used to enhance your production. It might be the bride describing how her dress was made or it could be a cabinet minister explaining his party's latest policy decision, the basic principles are the same. The usual purpose of an interview is to find out an someone's opinion or knowledge of something. Alternatively the individual may themselves be the subject of the video. When organising and filming an interview it is very important that the point of it is kept in mind. It is all too easy to wander off the subject concerned and end up with something that that may be excellent video in itself but which has very little to do with your intended film. Any but the shortest and simplest of interviews should be shot with the intention of subsequent editing.

Location

Choosing the location for an interview is important. If possible pick somewhere that complements the topic of the video, for instance if the interview is to be with a leading light in the local horticultural society it could be done in his garden, or perhaps during the annual show with some of his prize blooms in the background. Weather permitting it is usually easier to film outdoors. A bright but not too sunny day is ideal giving even light with no hard shadows. On very sunny days the light can be diffused by filming in shade such as under trees or near buildings.

Do Your Research

The interviewer needs to have confidence and enough knowledge of the topic to be covered in the interview to respond intelligently to any replies. It is often a good idea briefly to go over the questions with the person to be interviewed. This gives him a chance to think about his answers but don't be tempted to get into a discussion that will then render the actual interview "stale" and rehearsed. Although questions should have been planned in advance there needs to be enough flexibility to react to the way they are answered with further discussion. This keeps the interview lively and interesting. However the interviewer should maintain enough control over the situation to keep the interview from wandering off the intended topic. Both interviewer and subject should be primed not to interrupt each other, this will make the editing much easier.

Good Sound

Good sound, obviously, is vital in filming an interview. The main principle is that the microphone should be as close to the speaker as possible. Simply using the on-camera microphone is seldom successful. The type of external microphone used depends on personal choice and availability. A lapel (or lavalier) mic which is small, unobtrusive and can be clipped to the subject's clothes is ideal but will really only pick up good sound from the person to whom it is attached. A cardioid or even short shotgun microphone held by the interviewer and directed at whoever is speaking is one option but, of course, the interviewer will have to be very close to the person being interviewed. Beware also of rustles if the interviewer is handling papers containing his notes.

Shot Composition

A tripod is essential for all but the briefest interview. The subject usually faces the interviewer with the camera positioned further back and to one side. If the camera is very close the subject may feel uncomfortable, however if it is too far away there may be a problem with narrow depth of field due to having to use the telephoto end of the lens most of the time. This can result in only part of the subject's face being in focus on close-up shots. Ensure that both the subject's eyes are visible in the picture, failure to do this tends make the camera seem just an "eavesdropper" on what is going on in the interview.

Frequent camera movement and zooming in and out is very distracting to watch but shooting the whole interview on one static shot can make it boring. Listen to what is being said and frame to suit the conversation. A slow zoom in to a close-up of the subject's face is appropriate if he is talking at length and in detail about something. Avoid prolonged very big close-up shots however. A fairly wide shot, perhaps even including the interviewer, works well when short questions and answers are being

exchanged. When changing shot either use a slow, smooth zoom or change quickly and decisively while the interviewer is asking a question and plan to cover the camera movement with a cutaway when editing. Make a mental note if the subject refers to anything which could be suitable as a cutaway (a vicar talking about particular features of his parish church for example). At the end of the interview the interviewer should thank the subject and make any other comments relevant to the close of the interview.

Film Enough Cutaways When Finished

Once the interview is over cutaways can be shot. These will be used during editing to cover up camera movements and jump cuts, add interest and illustrate points that are raised during the interview. The first thing to shoot are the "noddies". These are shots of the interviewer "listening" to the subject and nodding his head in response to what is being said. It's also a good idea to shoot the interviewer asking the questions. These must be done in the location where the interview was filmed. Trying to do it elsewhere at a later date never gives the same sound characteristics even if you get away with it visually. Other cutaways could include the subject himself doing something relevant to the interview. An author leafing through a book he has written, an artist adding the finishing touches to a painting, a student studying at her desk; the possibilities are endless.

sound fx

Rain

Roll handful of peas or beans on cookie sheet. Or spray water from sink hose or watering can into bucket.

Railroad

Fill metal bandage box with paperclips or tacks and shake in rythm of train.

Running water

Pour water from pitcher into container, dripping water, making a steady stream, or a big splash, on effect you require.

Fire

Use cellophane or plastic and crinkle in hand.

Gun

Slap yardstick or flat wood on tabletop or floor.

Banging shutters

Open and close a wooden folding chair.

Crash, bang, boom

Fill a cardboard box with lots of noisy junk cans, old dishes, silverware, stones, glass jars, etc. Close, flip around and around.

Jet

Whistle gently, going gradually from high note to low note.

Phone conversation

Talk into a hat or box.

Wind

Blow air gently from distance into mic for breeze, close and move force for blizzard.

Motor and engines

Turn bike upside down, put piece of cardboard or blown up balloon against spokes of turning wheel. You can also use a blender.

Hissing steam

Spray empty aerosol can.

Slap

Slap hand or leg.

Ringling phone

Ring bike bell.

Galloping horse

Slap palms against chest in a galloping rhythm.

Crickets

In high pitch, soft voice, say kneedeep, kneedeep, kneedeep, riuit, riuit, kneedeep.

Pouy bell

Tap glass bowl with spoon.

Cork popping

Put index finger way inside mouth against cheek, build up air pressure, and quickly curl your finger forward making a mouth pop.

Punch

Punch fist in palm of other hand.

Falling thud

Pound fist into pillow.

Crunching bones

Grind hard candy in plastic bag with hammer.

Blood and guts fight/weapons into skin

Squash a bowl of spaghetti with bathroom plunger.

Nuts-smashing

Break walnuts or other nuts.

Bone-crunching/breaking

Snap a piece of celery.

Bones crunching or anything else crunching

Walk on dry leaves.

Breaking glass, etc

Drop money or pogs onto a hard smooth surface after they have been stacked. Any plastic should do, and the Jenga game pieces should work fine even being wood.

Flesh-ripping

Rip paper.

Ribs bruising/other snapping

With a metal baseball bat, hit twigs that will break that leaned up against a tree.

Whistling, like taking a soul

Someone blows out of mouth so only air releases, sounding like the wind. No whistle noise.

Eating an organ

Bite and/or eat on an apple at the speed as the actor eating the organ.

Loud body collisions

Clap your hands together.

Kick

Stomp onto the ground. The surface determines the loudness of the sound, and the louder the sound the more force assumed with the kick.

Gunshot

Fire off a cap gun. Very realistic.

Steady Shooting

How to keep your shots smooth

IF you wanna tell the difference between amateur and pro films its easy, just look for the one that's wobbling and making the audience seasick (that's us, the amateurs). OK, so how do we get out of this without losing the energy of handheld camera shots?

Umm..Tripods?

If you do get a tripod make sure its a good one, you want a fluid (or Teflon bearing) head so your pans and tilts are smooth. [I was playing with this awful tripod the other day, every time you tried to pan it jerked violently and squeaked. The effect was kind of like NYPD Blue meets Kingdom of the Mice.] You also wanna get make sure its got a quick release head so you can get your camera on and off it quick and ideally get a lightweight one so its easy to carry around.

So that's our solution then?

Yeah right, like sticking your camera on a stand is gonna make it smooth. It'll make it look professional, but it will also look rigid. Rodriguez says dump the stand - I agree. Whenever the going gets tough and you need to shoot a bunch of stuff real fast the first thing I do is dump the tripod as it vastly slows you down.

Handheld right?

Urr, kindof. The trouble is that you get jitter from your arms etc. so you really need to isolate the camera from your body.

Failing that you will find that a lot of modern camcorders have image stabilizers. These come in two fruit flavours: electronic and optical. I say ignore electronic like the plague. With electronic the picture 'floats' within the CCD chip (CCD chip? - umm..the bit that changes the picture into an electronic signal) thereby decreasing the actual amount of chip able to take a picture, so your picture quality isn't quite as good. Optical image stabilisers like Sony's Steadyshot use a bunch of moving lenses (or something) meaning your picture quality isn't affected - hurrah!

(Tip for the Top - Get close to your subject and go wideangle as much as possible to decrease camera shake.)

Trouble is though even with a stabilizer the problem hasn't completely gone away and your camera movement can feel 'sluggish' as at first the camera may try and compensate for any movement you do thinking that its shake. So let's see what the big boys (and girls) use.

Steadicam®

Strap yourself into a metal body vest and look like you are going to war. For smart use of a Steadicam check out Stanley Kubrick's 'The Shining' (all those shots following the kid around on his trike - that's Steadicam) and pretty much every major movie since.

Basically its a series of counterbalanced weights which moves the camera's centre of gravity away from the operator whilst still allowing them to perform camera moves. You need to keep fit if you wanna use a full size one as it can get pretty tiring supporting a full camera's weight. But thankfully Steadicam (the company) have made Steadicam Jr. which is designed to carry lighter cameras like camcorders. Its the same type of thing but without the body vest and with a LCD monitor so you can watch what you are filming without having to look down the viewfinder - neat! Only problem is that it will hit you for £499 - ouch! (Still, that's a fraction of what a full-size Steadicam will cost you).

There are also some pretenders to the Steadicam crown. Glidecam is another counter-balanced system and they have just started importing them into the UK and HandyMan looks to be a Steadicam variant built of metal (although its more expensive).

Dale's Tale of Woe

I'm after some smooth shots for my next film, so after some umming and arring (and a cash windfall) I decided to get a Steadicam JR for my camcorder (a Sony VX700). It comes with this really cool intro tape showing you sample Steadicam shots and its inventor Garret Brown explaining how to set it up - nice touch. Now setting up takes a while, as you have to be really delicate with the thing and you have to counterbalance your camera just right. I almost got it perfect (after about 3 hours fiddling) and got some nice shots BUT.....then it snapped. Holding it like I was supposed to, one of the arms gave way and a screw flew out. Personally I reckon it was because my camera was too heavy (although the camera's weight was well

under the limit its effective weight was greater cos its back heavy). Then the platform jammed up and it took my 3 hours with an engineer to remove my camera from this piece of plastic. Grrr.

Anyway, its gone back now and I replaced it with a Glidecam. Good thing is Glidecam is cheaper and built better (metal) although it doesn't have a monitor and low down shots are more difficult (although not impossible).

Then there's the option of a dolly and jib. A dolly is basically a set of wheels that go on the bottom of your tripod and allow you to wheel it around whilst a jib arm is an arm that fits over the top of your tripod that allows you to do crane shots (y'know, those bits where the camera moves up and out allowing you to look down on the whole scene). Hague do a smart Semi-Pro Jib and Dolly for £499. Again, its a question of cash (oh and lugging it around, you'll need a car).

So what's the low-budget/no-budget alternative? Well, Peter Jackson (director of Braindead, Heavenly Creatures etc.) built his own Steadicam for \$15 for his first film, Bad Taste, but the consensus is that it ain't worth the effort of trying to build your own (and Peter Jackson is pretty good at turning his hand to mechanical type stuff) as for the money for parts you might as well buy one. So here's a few cheats.

They're obviously not going to work as well as professional stuff but they're a damn site cheaper.

BagCam®

Get a plastic bag, ideally a good strong big one. Put your camera inside and cut a hole near the bottom on one of the sides, large enough for your lens to poke through but not large enough for your camera to fall out. Now hold the back at the top and try walking around with it. This should isolate the camera from your movement (a bit) and make shots smoother (a bit). Try getting hold of one of those bags made out of string as this should work even better.

MyArmHurtsCam®

Get a monopod (like a tripod, but with only one leg), add weights to the bottom of it (adjust weight to taste). Now screw your camera into position on the top and hold the monopod underneath the camera. Now try moving about. The centre of gravity is lower so it should move smoother. However this could hurt the old arm a bit if you do this all day.

BalloonCam®

OK, now something really stupid. Seeing as camcorders are getting lighter, why not buy a bunch of helium balloons (and I'm talking about quite a few of them) and attach them to your camera. Instant crane shots!

Now a couple of major things can go wrong here. 1) You may not get enough lift so your camera could never get up - try adding some more balloons. 2) You could get too much lift so you might never see your camera again - add some guy ropes so that you can control the camera. 3) Your camera might not point at the right stuff - err, counterbalance the whole rig so that it points groundwards.

Unwanted Sound

- If all possible, remove the mic from the camera so no sound will be recorded to allow easier editing, and not have the fear that you could hear unwanted sounds that you originally recorded with the scenes you recorded.

Looking and Walking Room (Head and Body Room)

If a face is not looking straight ahead, it should be placed to one side of the screen... If your subject isn't looking straight ahead, then you have to allow, looking room. This basically means, that the subject should be looking into the "empty" side of the screen, and not placed at the very edge of the screen. As you can see the man to the left is looking to the left so he is framed to the right.

Similarly, if you are going to shoot someone walking to the right, then keep them over to one side of the screen. For example, if someone (as in the picture), is running to the left then frame him in the right side of the picture. This gives them what's called walking room.

We do this, because for some reason, it seems uncomfortable to see someone crammed up against the edge of the screen, probably because you can't see what's in the other side of the picture.

White Balancing

This is a function is very useful, as it will improve all the colours in your picture...

Basically, white balancing is telling your camera what white is. Some camcorders claim to automatically do this, but usually make a bodge job of it, so manual white balance is a good thing to look out for when buying a camera.

All this confusion is all because of the fact that not all lights are the same colour. Light colour is measured by its colour "temperature". Sunlight is blue, artificial lights are orange, and Fluorescent lights are green. Our eyes can tell the difference between all these, but the camera can't, so instead, it makes everything look one colour.

How do I Manually White Balance my Camcorder?

First of all, your camera has to have the manual white balance feature, otherwise you can't do it. Find out how to set the white balance on your camera (which button), then point your camera at a white sheet of paper. Make sure that it's covering the whole screen. Then press your white balance button.

Zooming

This technique is also known as "blowing out the background". It happens to be one of my favourite tricks, as it's cheap, yet effective...

You may be wondering what this trick is, quite rightly too! Have you ever seen a shot where the where the background seems to either be sucked towards the camera or pushed away? well that's the zooming trick! It's done by keeping the subject still in the screen, and making the background "blow out". It's an extremely good shot for

adding suspense, and is quite subtle too. It is used in many feature films, like Godzilla, and many Hitchcock films too.

How To Do It

Mount your camera on some sort of dolly that will allow you to smoothly push the whole camera forwards and backwards across the floor. It doesn't have to be an expensive dolly, a swivel chair will do (but obviously not as good).

Set up the subject that you want to be in the shot. Start recording, and move the camera physically towards the subject (on the dolly) whilst zooming out. Make sure that you balance it all out, so that the subject stays still in the shot.

This can be done the other way round (moving the camera backwards physically, whilst zooming out)

The end result, if done correctly, is very impressive. This happened to be my favourite shot, mainly because I can't do it yet! It takes a lot of skill to time the zooming and the moving the camera, so that the subject stays still. It helps a lot if you have a manual focus ring, instead of a power zoom level (because you can control the zoom more). It's a very tricky shot, but done right, will give you a brilliant effect.

martial arts

Martial arts has fascinated our culture for many years. With the help of popular culture, it has grown into a world-wide phenomenon that still continues to this very day. But with the fame and fortune also came distorted facts about martial arts. In addition to presenting martial arts, boxing, and related sports on the entertainment end, you will also learn some facts about martial arts, including its history and how to perform some moves.



In this chapter, you will learn:

- The history behind Muay Thai kickboxing
- How to make a fighting movie
- Several ideas to assist you with making a fighting movie

Fight Movie Formula

Use some or all of these elements in your fighting story/script to add some spice and excitement to your projects. Based on private studies of several fight films.

Tips for Creating a Story:

- Must have a purpose
- A story, why who where when how what
- Mix characters stories together (main character and another fighter fight before they have hate for one another, etc) (Feuds)

Plots:

- Revenge - parents killed or other family member/friend killed
- Title
- Prove a point

Characters:

- Rich bosses with bodyguards who govern events
- Tournament Master/boss
- Crowd - circling fighters by standing or sitting
- Girls to intro (event girls who hold signs Round #, etc)
- Fighters sit aside and wait for fights. Can be seated cross-legged.

Elements:

- Global (fighters from around the world)
- Tournament
- Romance (a fighter meets a girl and they have a romance)
- Fights to the death
- Gambling/Underground (hidden in a cave, temple, under a bridge, vacant lot, woods, etc)
- Shootfighting
- weapons
- Tons of blood
- Prize to winner (money, championship, belt, sword, statue, other valuable item)
- Attacks outside of ring at homes, etc (the boss sends out men to weaken main character, steal his girl, etc. Usually used to spark feuds)
- Have police/officials break up fight and/or follow a fighter around for a reason
- Fighters paid per bout/match
- Show people working out/training

Ways to get to tournament:

- Boat
- Knock main character out and/or drug them and they appear in fight arena
- Invitation
- Secret doors
- Woods/in alleys

Notes:

- Hold events prior to fight to "stir" the crowd - dinner, clowns, dancers, games where the loser is killed (a sport)

- Put fighters in a cage to contain them and threaten with weapons if they refuse to fight, try to escape, etc.
- There's some scheme that if main charcetr does not side with the "bad", they are beat up or someone dear to them is hurt/killed.
- Intwining drugs into the plot (drug smugglers, etc) is a good idea.
- Mix/match fight/wrestling and even martial arts disciplines pitted against each other.

Scenario:

The idea for your project is to portray as an "underground" environment. Act out stunts which may be illegal, and have an audience gamble over the fighters (they get their money back after the show – this is for dramatic effect). Have shootfights (stunted) and faked death fights, and even battle to an alleged knockout. It should be in the layout of a tournament with a tournament master and bodyguards.

Muy Thai Kickboxing History

Muay Thai started way back in the medieval ages when wars were fought with bow and arrows, swords and pikes. And in hand-to-hand combat arms, legs, knees, and elbows were also used as weapons. This sport which was included in military training was made famous by King Naresuan 1560 A.D. During one of the many battles between Burma and Siam, he was captured. The Burmese knew of his prowess as the best unarmed fighter in the realm and gave him a chance to fight with their best for his freedom. Upon his return to Siam he was hailed as a hero and Siamese-style boxing, as it was called then, was soon recognized as a national sport. Boxing in this style reached its zenith of popularity about two hundred years ago, i.e., in the reign of Prachao Sua (King Tiger), when it was indulged in by all classes of the population.

From those days up until the early part of this country, the fighters, particularly those in provinces, used horsehide strip and later hemp in lieu of gloves. It was also a practice at one time to grind pieces of glass into the hemp if both contestants agreed. Since these practices were obviously dangerous to the fighters' health, regular boxing gloves were introduced about 50 years ago and have been used ever since.

To the Thais, Muay Thai is regarded as a prestigious national sport. Thai boys will in one or another way, intentionally or unintentionally, learn how to box Thai style. Even Thai girls will know enough of the basic principles and to be able to use it for self-defense when necessary.

Muay Thai, called Thai Boxing by foreigners, is our national sport and is now getting more popular in many countries, especially in Japan where a large number of young Japanese are now being trained to fight professionally. But in Japan this fight is called "Kick Boxing." At present "Kick Boxing" is internationally known as a Japanese martial art. Surely the true name, "photos/muayhis Thai" should be retained internationally as the Japanese terms Kendo, Judo, or Karate have been.

There is no real evidence to show the time of origin of Thai-Style boxing. It can only be assumed that Thai boxing existed since the Thai emigrated from the South of China.

They had to hide from attackers and meet with resistance from local people. In short, they had to fight endlessly for their survival. By the time they managed to settle in the "Gold Promontory", the Thais had gone through enough countless battles and many lives had been lost.

The ancient weapons consisted only of spears, swords, pikes or bows and arrows. But in hand-to-hand combat weapons became clumsy, and elbows, knees, feet and fists became more practical. This must have been extremely successful, as it was then developed into a form of martial arts used in battle, and this was the origin of Muay Thai, superior to any other form of martial arts.

When the Thais finally settled down and built a city, and extended their territory to become a large country, there was a need for an army to defend the country. Soldiers in those days had to learn Muay Thai along with the use of traditional weapons.

Thus there was also the need for Kru Muay, or teacher of Thai boxing. Various tactics for attack and defense were developed, called "boxing tactics". Later, laymen began to take up this form of fighting, as a form of self-defense, and as a handy qualification to become a soldier, which would also lead to further advancement depending on their ability and talent.

During Ayutthaya, which was a period of consecutive fighting against the neighboring countries of Burma, Cambodia and Vietnam, history records state that King Sri San Petch or Khun Luang Sorasak known as Phra Chao Sua (The Tiger King) often boxed incognito in various up-country temple fairs. He is said to have been a skilled boxer, and enjoyed the sport so much that he often disguised himself thus in order to test his skill against villagers and thus became quite a legend in his own time.

When Ayutthaya fell in 1767 A.D. many Thais became prisoners of war. In 1774 the King of Burma held a festival to celebrate the Chedi containing the Buddha's relics in Rangoon, with various forms of entertainment and festivities. This included a boxing display for the King by a boxer named "Nai Khanom Tom" a prisoner of war from Ayutthaya. Pit against Burmese boxers, Nai Khanom Tom defeated 10 Burmese opponents in a row, and also became quite a legend.

During the reign of King Tak Sin the Great, the King had a close aide-de-camp named "Phraya Pichai Dab Hak" who studied the art of Muay Thai with many famous teachers and displayed his talent for the King. As a result, he was chosen to become a soldier, and was later promoted to the position of Chao Muang (governor) with his name recorded in history.

In the Ratanakosin Period, Muay Thai was still a national art form, with competitions in annual national festivities. Time-keeping was done by floating a pierced coconut shell. When the coconut sank, a drum would be beaten to signal the end of a round.

In 1788, during the reign of King Rama I, two French brothers arrived in Thailand by boat, having defeated many boxers across the Indo-China Peninsula. King Rama I consulted the Crown Prince, his brother, who offered to find boxers to fight against

the Frenchmen. Phraya Phra Klang would accept the challenge, settling the bet at 50 chang (4,000 baht).

The Crown Prince chose a boxer named Muen Plan of the Royal Guards. The match was held in the grounds of the Grand Palace. Muen Plan wore full battle regalia - bare-chested, seeped in magic charm, cabalistic writing and oils to ensure invulnerability.

When the fight began, the large French fighter tried to attack, aiming for the neck and collar bone. Muen Plan defended himself with Muay Thai.

The other Frenchman, seeing his brother making no progress became frustrated, and pushed Muen Plan's back to stop him from backing away. Members of the Royal Guards saw this break of boxing etiquette and proceeded to help Muen Plan tackle the two Frenchmen until they had to be carried back to the boat. They set sail the next day, with no thought of ever challenging a Thai Boxer again.

During the reign of King Rama V, Thai boxing matches were widely popular, boxing matches were held for the King's pleasure, and skilled boxers received titles from the King, for example Muen Muay Mee Chue from Chaiya, Muen Muay Man Mudh from Lopburi, Muen Cha-ngad Cherng Chok from Korat. Also in this period boxing camps were established. Members of the royal family sent out talent scouts to recruit potential boxers from up-country and arranged matches between camps. Winners would receive money and valuable prizes. This period could be called the Golden Age of Muay Thai.

During the reign of King Rama VI, Thai boxing matches became more widespread. Matches that used to be held in make-shift rings in any available courtyard, became a standard raised ring surrounded by ropes. The first ring was built in 1921 at Suan Kularp field.

Although standard rings were available, boxers still bound their hands with rope. Foreign boxers came to take on Thai boxers. An important free-style match took place between Young Harntalay and Chin Chang from China which attracted a huge crowd of spectators. The result was that Young Harntalay floored Chin Chang with a beautiful kick. In this period, they also had referees in the ring, and kept time by the clock. These innovations were probably adopted from abroad.

Rope binding was used until 1929 when boxing gloves took its place. Earlier at the Lumpini Park Ring, a Filipino boxer gave an international style boxing exhibition with boxing gloves. Later, gloves were also used in student boxing matches called "photos/muayhis Farang", and in professional international boxing between Thai and foreign boxers. This led the organizers of Thai-Style boxing to see that gloves are less dangerous than rope-binding, and decided that gloves should be adopted in Muay Thai, but fighting with elbows, knees, feet and fists would still be allowed.

Although many improvements or changes were applied, from the type of ring, breaking each bout into rounds, using the minute-system of time-keeping, and using gloves, one aspect of Thai-style boxing remained the same - the jock - strap.

Originally, the jock-strap consisted of a triangular-shaped pillow tied to the waist, with a strap tied behind from between the legs.

The pillows were red or blue colour according to the boxer's corner. These pillows were used until one boxer went to Malaysia and saw foreign boxers use jock-strap. He brought the idea back to Thailand, and since then, jock-strap have been replaced the triangular pillows.

During the reign of King Rama VII, in the revolutionary period, permanent boxing stadiums were established both in Bangkok and the provinces. They gradually disappeared in 1942 during World War II. After the war, boxing stadiums sprang up like mushrooms overnight. Skilled boxers from up-country flocked to Bangkok to take part in tournaments. Finally the first standard boxing stadium was established - The Rajdamnern Stadium, in 1945.

Rules were set, and later on regular bouts were set at 5 rounds of 3 minutes each, with two-minutes interval between rounds. The weight was taken down in stone like race-horse, and later converted into kilograms. In the early days, the match-maker system was used; the stadium officials would organize matches providing cup or talent jackets as prizes. Matches were not classified into weight groups until many years later when the pound system replaced stones and kilograms.

International names were given for each weight group, such as flyweight, and bantamweight. Matches were arranged to select a champion for each class, following the international style.

Muay Thai is still developing, but what remains unchanged is the use of the pipe and the drums as musical accompaniments for the matches, and is considered a unique characteristic of Muay Thai. Muay Thai has been initiated under many names, which have not received prolonged interest because the original has already become known world-wide.

Many additions have been made to the regulations of Muay Thai. It is forbidden now to hit the private parts since this technique has become quite infamous as a form of attack and is considered debasing for the fine art of Thai boxing.

Muay Thai remains a national art form. If all parties concerned help to uplift and conserve this form of martial arts, and pass it onto following generations, it will remain a valuable possession of the Thai nation.

Fighting Words

Use this list as merely a basis for your research and to become knowledgable with everything involving hand-to-hand combat and the like. No definitions provided.

fight	bloodsport
fighter	one man stands
tile	one must fall
sumo	fall

champion	bout
boxer	match
kickboxer	fist
martial arts	there are no rules
no holds barred	barbarian
tournament	battle
tournament master	fatal
circuit	hardcore
underground	style
cockfight	cage
grappler	battleground
grappling	pit
brawl/er/ing	ring
street fight/ing/er	break
roster	snap
lineup	chop
card	spectator
wrestler/ing/e	audience
combat	warrior
hand-to-hand	sacred
submission	let the games begin
illegal	thumbs up, thumbs down
shootfighter/ing	only one rule there are no rules
ring	victor
arena	victory
gladiator	fatality
knight	Promoter
fight to death	Showdown
bone-crunching	ultimate
gut-wrenching	adrenaline
spine-tingling	full contact
blood-thirsty	shootout
gorehounds	

My Favorite Fighting Movies

Use these movies as a guide to perfecting your acting talents, moves, selling, etc.

Arena
 Bloodsports 1 and 4
 Bloodfist Series
 Fatal Combat
 Virtual Combat
 Shootfighter
 Kickboxer(s)
 Best of Best 2
 American Kickboxer (all)
 Cage
 The Circuit
 King of Kickboxers

Double Impact
The Quest
Lionhart

Martial Arts Movie Rules

1. Watch some good Kung Fu flicks from Hong Kong. This includes many movies starring Jet Li, such as *Fist of Legend* (very little wirework), *Fong Sai Yuk* (partial comedy), *Last Hero In China* (comedy with lots of wirework), and *Tai Chi Master* (best plot I have seen in a Kung Fu flick; one of my favorites). Take notes. Watch the camera angles and speed.

2. Learn martial arts. The worst thing you can see is someone who doesn't know a roundhouse kick from a side thrust trying to look stylish and professional. And I don't mean just enroll in your local "Karate Shack's One Free Month of Lessons With Uniform" deal. Find a good school and stick with it for several months. It will help make you look good both in form and physically, which brings me to point #3...

3. Few people have the "Kung Fu" look. This is quite simple. There are few people in life who look like models. There are also few people in life who look like badass martial artists. Chances are if you are a 6'2" white guy with a gut, even if you can kick over your head and do backflips, it won't look good. You need people in your movie who can intimidate, have a defined musculature, and can do all of the moves.

Costumes and makeup can also help. But, don't get me wrong, there are roles for people who might not be in the best of shape. For instance, a "round" fellow can look like a good Tai Chi master and play the part convincingly.

4. Choreography. The trick here is to go in between looking totally scripted and not scripted enough. You want all of your characters to have power in their moves, finesse, and skill that is exhibited. But you also don't want it to look like a scripted, "I punch here, you block there," type of thing. The moves need to be fluid and slightly eccentric, and continually shifting camera angles make all of the difference.

5. Plot. Research the history and period of what kind of a flick that you want to make. You don't want to see a Kung Fu flick where the main guy has a samurai sword. By the same token, a karate fighter should not try Capeoria moves. Make everything authentic. And there are certain plots that you must avoid, namely anything that has "ninjas" or "street fighting" in it. These are way overdone.

6. Kitsch. To finish up your movie, find some trait that stands out. Maybe you have a "one-armed swordsman," maybe you have an erratic weapon like in the movie *Master of the Flying Guillotine*, maybe you have someone who can summon inner power and shoot concussive force out of their hands. Find something that sets apart your movie from the rest.

The parts of the actors that hit each other, for instance, a foot and a shoulder, have some flour or otherwise fire dust put on them (Depending on the color of the clothes; White clothesFire dust--Black clothesDlour) and when they hit each other, the dust flies into the air.

Also when an actor does a roundhouse kick, they show the impact of the foot which is really an arm with trousers and a shoe on, so that the kick can be aimed much better which is much safer when the roundhouse kick is aimed towards the face.

How to Fight

This section explains how to REALLY fight using kickboxing. To do it for film, you need to be safe. For punches, kicks, etc that come in contact, miss your opponent and they must sell the move by turning their head, falling to ground, bend over, depending on what move it is. Things like takedowns you perform lightly and they fall to ground by themselves - flat on back. These are just the basics to kickboxing.

See also How to Wrestle in the Wrestling chapter for additional moves.

We do not specifically endorse nor recommend any of the schools listed here.

Film or TV Schools

Film & TV Connection

An established entertainment industry school where students train for careers in the film, TV and video fields.

<http://www.film-connection.com>

Film-Making Glossary

ADR / Automated Dialogue Replacement / Looping ie. "The sound sucks in the scene with the taxi so we will have to get the actors in and use ADR" - When dialogue recorded on location is really bad (muffled, background noises, camera noises etc.) the soundtrack has to be built up again from scratch. The dialogue is re-recorded in a studio with the actor matching their voice to their lip movements on screen (unless you're Glenn Close recording over Andie MacDowell's southern twang for 'Greystoke'). This process was originally done by taking segments of the film and forming 30 second loops through the projector (hence the phrase looping). Actor Peter O'Toole once described his vision of hell as having his entire life broken down into 30 second sections and being forced to loop himself for eternity. In the 1970s Reeves Sound Studios, New York installed the first computerised looping system known as ADR. The computer rocks digitised footage backwards and forwards, providing instant previews of the new dialogue.

Animatic ie. "We did a storyboard which helped loads but an animatic showed that the sequence didn't really work" - Animatics are sophisticated storyboards used to get an idea of how a film will look. Usually the storyboards are shot on video, edited, and a tentative soundtrack is added. They are used to preview complex sequences (especially those involving CGI) as moving pictures are easier to understand than still pictures (especially important if you are an advertising executive and are trying to communicate your ideas effectively to your client).

Animatics can also be made using computer graphics (director Brian de Palma used CG to storyboard 'Carlito's Way') or claymation. There's a short section in the 'Making of Jurassic Park' featurette which shows a claymation animatic of the T-Rex being distracted by a tiny clay bloke waving a flare which was used as a test before the computer animation was produced.

Buzz track / Presence / Atmos. ie. "Quiet Please!! We're recording the Buzz track" - Watch the last 10 minutes of 'Living in Oblivion' to see the painful process of a buzz track being recorded. The sound recordist asks for quiet on the set, everyone has to stand stock still and stop fidgeting for 30 seconds to a minute of atmospheric sound to be recorded. If anyone squeaks their shoe, coughs or makes any other sound it has to be re-recorded.

Buzz tracks are vital in editing. Rarely is sound recorded on location clean and most motion pictures get their actors into a recording studio to replace dialogue. This dialogue sounds too 'clean' without the natural noise of the location; the hum of a refrigerator, the background sounds of the city or the sounds of nature, so the buzz track is added to the rerecorded dialogue to create more realistic acoustics.

You may hear a buzz track being called a wild track - which it is...and it isn't. Wild tracks are sound tracks without any accompanying picture, which includes buzz tracks but also includes sound effect recordings and replacement dialogue.

CGI ie. "Lost in Space sucked but the CGI was great!" - Stands for Computer Generated Imagery. Can vary from painting out boom microphones from the tops of shots to a full-on Spawn-a-thon where pretty much everything on screen is out of a silicon box.

Cutaway ie. "Shoot a cutaway of the TV" - A shot, of something other than the main action, usually from the point of view of a character. For example a character is tracking the inward flight of an asteroid on a radar screen, we cut to a shot of the radar screen - a cutaway.

Cutaways are useful to shoot when on location as they can be used as handy band-aids in editing. If you have two takes of a scene, one with a good beginning, the other with a good end you can use the two takes together. Cutting the takes together directly results in a jump cut, but using a motivated cutaway, a close-up relevant to the scene, as a buffer between the two shots, hides the jump cut.

Day for night ie. "We can either shoot it tommorow night or fit it in this afternoon as a day for night" - Popular in the 60's for TV series, 'day-for-night' allows you to shoot night scenes during the day. If you're using a camcorder lock off the white balance, add a blue filter and underexpose the shot. Remember to switch on lights that are normally on at night. If you are using a lighting kit (redheads etc.) add a bit of extra backlight for that moonlight effect.

An even better method for night shooting is to use the end of the magic. Shoot on a clear night when the sun has only just gone down and the sky is a dark blue (rather than black).

Streetlights are on and there's still enough light to shoot without your image becoming too grainy.

DBTA - 'Dead by Third Act' ie. "Enter the token ethnic friend, he's gonna be DBTA" - If a lead character has a pal hanging around with them with puppy dog-like devotion and not much else to do you can bet he's isn't going to survive to the final reel. Need to give your lead character a stronger motivation to achieve their goal? Have their nemesis shoot their girlfriend or their partner who has only one week to go before retirement. Remember Morgan Freeman in 'Unforgiven'? DBTA.

Diagetic sound ie. "Let's use the diagetic sound to design the sound for this sequence" - Sound that belongs naturally with what can be seen in the picture. Eg. there is a dog in shot and there's the sound of a dog barking. Also includes the actors speaking and music that is naturally within a scene eg. a band playing. See non-diagetic sound

Establishing shot ie. "Go outside and shoot the establishing shot first while we get the lights set up" - Usually the first shot of a scene showing a wide shot of the location the action takes place in e.g.

EXT. THE WHITE HOUSE - DAY

Storm clouds are gathering in the distance.

INT. OVAL OFFICE - DAY

NATIONAL SECURITY ADVISOR

We are ready to move to Defcon One Mr. President.

Establishing shots orientate the viewer to the setting and surroundings but also gives the audience a chance to catch their breath after the dramatic ending of the last scene before they plunge into the action of the next scene.

Fishpole aka 'Fishing rod' or 'Fishpole boom' - ie. "We don't need to use the radio mics, there's space to get the fishpole in" - A fishpole is a long light-weight telescoping rod which a microphone is attached to for recording dialogue. Worn scarecrow style by sound recordists and best demonstrated by Philip Seymour Hoffman's character in Boogie Nights. Ideally it should remain out of shot but the boom makes an occasional appearance in movies bouncing around at the top of the frame - my favourite example is the James Spader flick 'The Music of Chance' where it happily distracts the viewer from what is going on (what was going on?). No-budget trick - Broom handles make cheap (but heavy) fishpoles.

FPS 'frames per second' ie. "I shot my film at 24 frames per second" - Moving images are made up of still images shown one after the other in quick succession. On film 24 still frames (each a still image of the action) pass through the camera and eventually through the projector each second to make up the moving image. It is possible to change the frame rate, for example shooting at 48 or 96 frames per second (overcranking). When the action is viewed on a projector playing at 24 fps. (the playback rate remains constant) the action is in slow-motion. This is frequently used (some would say overused) in action films with high speed cameras used to capture explosions that usually only take place in the blink of an eye.

Differences in frame rates are responsible for old films looking jerky with everyone walking around faster. The frame rate for filming was 18fps and when played back at

24fps the action appears to speed up. This technique, called undercranking, can be used for effect but usually looks pretty funny and reminds me of Benny Hill comedies far too much.

Gaffer Tape i.e. "Has anyone seen the gaffer tape? I need to gag the lead actor." - Used for a variety of purposes this usually black cloth tape is used for pretty much everything on a film set from marking out studio floors to holding equipment together. Its damn sticky, super wide and you can rip it rather than having to cut it.

HMI lights - Hydrargyrum Medium arc-length Iodide - i.e. "We shot using HMI lights for a more natural look." - HMI lights are daylight-balanced so they emit light at a colour temperature of 5600⁰K meaning that they emit 'bluer' more natural looking light. They also have the advantage that they are more efficient so they don't get as hot as conventional tungsten lights.

In-camera editing i.e. "We wanted it quick so we edited it all in-camera." - Shooting your video as if it was your final film by only recording the shots you need in the order that they will be shown. Removes the need for any editing later and is a fast way to produce films. The end results usually don't look as professional as edited films though.

Jump cut i.e. "You can't cut those two shots together otherwise you'll get a jump cut." -A cut from one shot to another that results in an abrupt change. For example cutting from a long shot of a woman swimming at the beach to a close-up of her swimming would result in a visual jump (that would alarm the audience and draw attention to the editing). Adding a shot of the shore as seen by the woman swimming would allow the sequence to flow naturally e.g.

1. LS of woman swimming at the beach. There is something moving in the water behind her. She waves to the shoreline.
2. Swimmer POV - LS of friends on shoreline waving back at her. We can't hear them.
3. CU of woman before she is pulled down into the water.

Alternatively you can use jump cuts to shock the audience. For example Janet Leigh's scream in Psycho's shower scene where the camera gets closer and closer on her open mouth.

Key light i.e. "Move the key light in closer." - Usually the primary light in the scene, angled off centre and above so as to produce shadows on subjects giving them depth and form. The biggest key light is the sun!

Laveliers i.e. "Pin the lavelier mike on the actor/donkey." - Lavelier mics are small microphones usually no bigger than the tip of your little finger. They record sound from all around (ie. are omnidirectional) and are usually attached with a clip or taped to the actor's chest with a wire running to the camera or sound recorder. It is usually best to tape them facing downwards (sounds better) and to avoid wearing them with non-natural fabrics ('static burst!'). Radio lavelier mics are popular as you don't end up with actors trailing wires around but instead of your brilliantly written dialogue you can end up with interference, including local taxi cabs.

Magic Hour / Golden Hour i.e. "Its still not dark enough, give it 5 minutes and we'll be in the magic hour." - More like 30 minutes than an hour this is around sunset and sunrise where the lighting conditions change dramatically in a short space of time. The colour temperature of the light falls from 5100K to 3100K producing a golden-orange colour - great for those romantic scenes on verandas. At the latter part of the hour the sky gets bluer, allowing you to shoot night scenes when there is still light around. Magic hour shoots require careful planning as the light falls quickly and there's not a lot of time. For some stunning magic hour cinematography take a look at Terence Malick's 'Days of Heaven'.

Martini i.e. "The actors are tired so let's go for the martini" - The last shot of the day.

Mise-en-scene i.e. "For this dialogue, instead of showing close-ups of each of the actors, I decided to show the mise-en-scene." • French for "everything in front of a camera / everything in the shot." This includes settings, props, lighting, and character positioning. A close up of an actor shows the actor's face, whereas a long shot of the scene shows the mise-en-scene. Sergei Eisenstein preferred to show many cuts of a dramatic scene rather than showing the mise-en-scene. A French director is a "metteur en scene".

Non-Diagetic sound ie. "Let's use non-diagetic sound to punch up the action for this scene" - Sound that does not come from anything that can be seen in the picture - the musical score for the film or a voiceover. See diagetic sound.

NTSC i.e. "Convert it to NTSC for American audiences" - abbreviation for the catchy National Television Standards Committee. Refers to video systems using 525 horizontal scan lines and 30 frames per second. Used in the USA and Japan. Also referred to as Never The Same Colour Twice by geeky electrical engineers.

Optical i.e. "Instead of a straight cut why don't we use an optical." - A visual device such as a fade, dissolve or wipe, also includes superimposing and other special effects. Optical can be achieved in-camera such as fades (with some video cameras there's a host of video trickery built-in), in post-production (vision-mixers and non-linear editing software such as Premiere offer a variety of effects from the tacky to the extremely tacky) and at specialist optical houses.

Opticals can be used for style (as in Star Wars to mimic the 50's matinee episode nature of the narrative) or for effect - using dissolves to show the passage of time.

Premiere i.e. "We edited on a Mac using Premiere." - Non-linear editing software for the Mac and PC. Using a capture card you can digitize your footage to your hard disk and use Premiere to lay the shots that form your film onto a timeline. As the process is non-linear you can add them in any order you like, separate picture and sound, add transitions such as dissolves and process your video using filters to apply a variety of optical and audio effects. The finished film can be output back onto video or produced as Quicktime movies for CD-Rom or the internet. Premiere is a powerhouse of tools for editing your video giving you the equivalent of a studio full of traditional equipment only a few years ago.

Premiere also means i) US movie magazine and ii) event where you show your film for the first time and discover that you're the next big thing or are about to be lynched by an angry mob from the audience.

Quicktime i.e. "I think she's got a Quicktime movie of it on her website." - Quicktime is a file format for movie clips, although don't let the developers at Apple hear you call it this (they probably call it a 'media content layer' or something) because Quicktime is capable of much more including showing images, movies, sound, music, 3D and virtual reality on both Macintosh and Windows. Because Quicktime is so versatile with a variety of codecs it has established itself as the standard for movie files. There are pretenders to the crown including AVIs, RealVideo etc.

Redhead i.e. "Plug the Redhead in and stand well back." - Redheads are pretty standard lights that you can hire from most production workshops. Called Redheads because the back of them are red (well, a deep orange really), but apparently its because the more powerful ones are called Brunettes and the most powerful are called Blondes (well, they do say that blondes have all the fun).

There's a couple of things to watch out for when you are using these. Be very careful when adjusting the barn doors as they tend to get quite hot (here speaks a man who saw the skin of his fingertips vaporize before his eyes). Oh, and make sure that the stands are secure and that nobody can accidentally knock them over, as a hot moving object crashing down on cast and crew is a bad idea.

SCART i.e. "Is there a SCART plug on the back of the telly?" - SCART is a 21-pin plug to connect audio and video between VCRs, camcorders and televisions. The ends look like long rectangles with tiny pins inside - not all of which will be used. It can also connect to phono plugs (like the red and white ones on the back of CD players). Most modern TV's have at least one SCART socket. Also known as Euroconnector.

Script Doctor i.e. "We've got Will, but the screenplay sucks...Send in the script doctors!" - When a screenplay is rolling into production and still needs changes, producers may call in script doctors to perform anything from light dialogue rewrites (only local anaesthetic required) to full-on open-heart surgery (make the plot make sense). Script doctors, like all doctors, make a mint, with top flight talent like Carrie Fisher (yeah! Princess Leia) and Steve Zaillian tucking away six-figure weekly salaries. As far as the studio see it, its worth it, to cancel a film so late in production costs them a lot more than whatever it costs to fix the script.

Storyboard i.e. "We storyboarded extensively so we knew exactly what we wanted when it came to the shoot" - Storyboards are drawn during pre-production. They look like cartoon strips (without the speech bubbles) but with arrows to indicate movement. It allows the director to communicate their vision to the crew more effectively. Storyboarding is especially useful for complex visual sequences e.g. elaborate shots or special effects sequences. Sometimes a film only uses storyboards for difficult sequences other times the entire film is storyboarded. Sometime animated storyboards called animatics are produced.

Tracking Shot / Truck Shot i.e. "We could have panned with them but we decided to do a tracking shot." - Shot where the camera moves with the subject. The camera is placed on a dolly (usually a small truck on tracks) that is pushed along by the dolly grip. Equally impressive results can be achieved by using a wheelchair, shopping trolley or swivel chair. For a prime example of tracking shot tension check out Orson Welles' 'Touch of Evil' with its 5 minute intro.

U-matic / three-quarter-inch i.e. "I had a three-quarter inch master that looked beautiful because the negative was transferred right to tape." - A good video editing format that uses 3/4 inch magnetic tape (instead of the 1/2 inch tape that VHS uses). Originally a professional format but is being sidelined in favour of Digital Betacam and the other new digital formats, so getting to edit your film on old Umatic equipment is becoming easier. Extra punk points as Robert Rodriguez originally edited 'El Mariachi' on 3/4 inch.

VHS i.e. "The film was shot on Hi8, edited on computer before we transferred down to VHS" - Good old VHS (Video Home System). At some point your movie ends up on VHS. Not the best format in the world as it only has a measly 260 lines horizontal resolution but it is pretty universal and allows all your friends and family to see what a great film-maker you are.

Video assist i.e. "The Steadicam's video assist went down so he flew blind" - Video assist (or video tap) takes some of the image and sends it to a video monitor that allows the crew to check footage immediately. Directors can see the action as it happens on a monitor and get instant playback should they need to check anything. Apparently it was first developed by Gerry Anderson of Thunderbirds fame.

Video village i.e. "If you want to find the director she's in the video village" - Slang term for the crowd that develops around video assist monitors on film sets. It's as if seeing the action for real is no longer acceptable and crew can only believe what they shot when it's on a tiny black and white monitor.

White Balance i.e. "Set the white balance to outdoors so the whole scene looks colder." - A camera's white balance setting tells the camera what colour is white. Uh?! A white card won't appear white under all lighting conditions. It will appear bluer under daylight and more orange under artificial light. Thankfully our eyes balance out the differences but you have to tell the camera just to make sure. Most camcorders have AUTO, DAYLIGHT and INDOOR light settings to allow you to set the white balance for the most natural colours.

Changing the white balance opens up a bunch of creative possibilities. Using an outdoors setting indoors makes everything bluer, making scenes look colder, whilst using an indoors setting outdoors makes objects look more orangey and therefore warmer.

Wrecking crew i.e. "The wrecking crew are fitting his wig." - Slang term for make up and hair. Quite a bit of make up is used on the actors to blend their facial colour and to keep their faces from shining. Wrecking crews are called such because of the amount of crap they have to put on an actor to look good on film.

XLR i.e. "Are there any XLR inputs on the camera?" - A 3-pin plug that connects

balanced cables to cameras and sound recorders. Used for professional microphones. Gives no background hum that can be picked up by cheaper cable types (Long runs of minijack cables can, as I discovered to my cost, pick up radio signals so instead of your witty dialogue you end up with Radio France DJs and Europop on your soundtrack - Grrr.). Unfortunately XLR inputs (due to their size) aren't available on home camcorders, although you can buy XLR to minijack converters.

Zoom lens i.e. "Did you use prime lenses or a zoom lens?" -Zoom lenses come as standard on most camcorders and allow you to have a variety of lens lengths in one lens - pretty handy when framing up shots. Their design complexity means that many directors of photography prefer to use prime lenses (lenses of a set focal length) as they put less glass between the film and the image resulting in sharper, cleaner pictures. Zooming during a shot is a popular feature of home movies (the camcorder designers handily put the zoom rocker directly under your fingers) but tends to make the audience sick. Do everyone a favour and just use it when framing up or when you want to recreate 70's detective movies or Spaghetti Westerns.

Wrestling/Martial Arts/Boxing

RingSide.com

BlackBelt.com

HighSpots.com - Gear, masks, belts, boots, and so much more

T-Shirts.com

WrestlersExpress.com

WrestlingGear.com

Weapon Suppliers

These are a few companies which sell replica weapons, among other things. It is up to you to contact them and find out more, for example; can their replica firearms fire blanks? if so, do they sell them? Do you need any special permits to buy? Are their swords metal or have a sharp edges?, etc. Do your research so that you aren't surprised by what you get!

Clown

Notes: A theatrical supply company with good prices on their theatrical weapons. Make sure to call and ask about anything you're interested in because the web site doesn't provide much.

The Sportsman's Guide

411 Farwell Ave.

So. St.Paul, MN 55075-0239

Phone 1 - 800 - 888 - 5222

Notes: Planning a war scene? This company has all kinds of surplus from all over the world. They sell blank firing berettas & blanks. Also of interest are their real, but inert (non-working), grenades. Ask for a catalog.

Brubakers Swords, Armory & Artifacts

3030 North Josey Lane, Suite #101

Carrollton, TX. 75007

(972)395-1371

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Swords 'n Stuff

123 Wolf Neck Road

Freeport, Me. 04032

Collector's Armory

Screenwriting

Introduction

Screenplays have become, for the last half of this century, what the Great American Novel was for the first half. Closet writers who used to dream of the glory of getting into print now dream of the glory of seeing their story on the big or small screen. After teaching about 7000 writers in more than forty-five cities in the United States, Canada, and England, I have found that the dream is by no means confined to Hollywood. People everywhere watch TV and think to themselves, "I could write better than that." Or they go to the movies and lose themselves in the magic of the dark, and they want to be a part of that magic or that glamour or that wealth that they see and read about. Or they just want to touch the pain and the wonder that comes from facing that blank page and turning it into something totally one's own.

So they decide to give it a shot. And then they meet The Great Destroyers: Everybody's writing a screenplay. You can't learn creativity. It's impossible to get an agent. You've got to live in southern California. It's who you know, not what you know. They'll rip you off. They'll ruin your script. Nobody knows what sells. All they want is teenage sex comedies. All they want is macho violence. All they want are established writers.

And you don't have any talent anyway.

So the dream gets changed or diminished or vanishes altogether. Or you forge ahead in blind, confused ignorance, assuming that there are no standards in Hollywood, that it's just a crap shoot. Or you refuse to consider commerciality at all, because that's a sellout. Or you decide just to go after the bucks because you can't hope to say anything meaningful anyway. And so on.

I don't buy it. After twelve years of working in Hollywood developing screenplays as a reader, a story editor, staff producer, and screenplay consultant for various production companies (including my own), and after having worked with probably a hundred or more screenwriters in acquiring and developing projects, and after listening to, talking with, working with, and interviewing another hundred or so writers, agents, producers, executives, and stars, I think all those notions listed above are myths. At the very least,

they have grown way out of proportion to reality and need to be put in proper perspective.

I have now been teaching screen writing for about eleven years, first at Sherwood Oaks Experimental College and then through UCLA Extension. And for more than eight years I have been conducting an intensive, two-day seminar on the complete screenwriting process. This book sets forth the principles that have evolved out of those classes and my own professional experience. The goal of this book is to destroy those common myths of failure and to replace them with the following ideas:

1. If screen writing is a goal you wish to pursue, then you should go for it. And as long as you find the process of writing screenplays personally fulfilling, then you should keep at it, because anyone with talent who sticks around long enough will succeed.

2. Lots of us would like to have written a screenplay; what's important is whether you want to write a screenplay. If you get fulfillment out of the day-to-day work of putting a story to paper, then the additional rewards of money and success and fame can follow. But if it's those secondary rewards you're focused on, it probably won't happen, and success certainly won't be as golden as you think it will be if it does arrive.

3. Creativity is something we all possess. Your objective should be not to learn creativity but to stimulate it. This book is filled with methods of nudging, nurturing, and recognizing your own creativity, and funneling it into your screenplay.

4. No matter how much new technology can be thrown into a movie, no matter what new stars or concepts or directors are hot, and no matter how much Sylvester Stallone gets paid, the foundation of any successful film will always be a good, well-written story. A bad movie can be made out of a good script but never the reverse. Hollywood will always need the screenwriter.

5. Hollywood does have standards, and it is possible to know what those are and write screenplays that meet them. The most straightforward way is to look at successful movies and see what they have in common. And beyond that, to listen to the stated desires and needs of the people who are in the position of buying screenplays and making movies and TV shows. This book contains numerous checklists and outlines of those requirements and the methods for achieving them with your writing.

6. Commerciality and artistry are not mutually exclusive.

7. The screenwriting process can be broken down into a proven series of steps and stages which will enable you to achieve a salable, emotionally involving screenplay.

8. You can be a working screenwriter and live anywhere in the world.

9. You can launch a career as a screenwriter even if you don't know anyone within a thousand miles of southern California.

And finally:

10. You can make a bundle of money doing all of this.

Now before this list starts to sound like those no-money-down seminars, or those secret-way-to-riches ads at the back of *Writer's Digest* and *Family Weekly*, I'd better summarize:

If you want to decide whether screenwriting is a career for you, then do it on the basis of the reality of the work involved and the fulfillment you will achieve with your writing, not just on whatever delayed rewards may await you somewhere down the road. If you choose to pursue screenwriting on that basis, because it is your goal and your dream, you can empower yourself to do so by developing your own creativity, knowing what is required and helpful at each stage of the writing and selling process, and intelligently focusing on methods that have proved successful.

That is what this book will teach you.

Qualifications, Disclaimers, and Excuses

Finally, before launching into the meat of the book, a few words about my particular point of view in approaching this subject.

Even though working, experienced, living-on-the-beach-at-Malibu screenwriters can find value in the enclosed information and principles, I'm assuming that most of you reading these pages are beginning writers attempting to launch a career in feature films and television. Therefore the book is geared toward the screenwriter in the early stages of his or her* career. Certainly the book will be helpful to anyone writing screenplays, even if you've sold a dozen.

But don't worry if you've never even read a screenplay, let alone tried to write one. By the time you finish the book you will have sufficient information to know how to complete a screenplay, starting at square 1, and how to market it when it's done.

Similarly, though the principles included (particularly the artistic ones) apply to nearly all films and screenplays, many of the commercial considerations do not apply to established filmmakers.

If you are in fact at the early stages of your screenwriting career, you must understand that principles which apply to Woody Allen, William Goldman, and John Hughes do not necessarily apply to you. Particularly in the arena of commerciality, there are certain criteria, standards, and restrictions to which you must adhere, restrictions that those established filmmakers can ignore.

Woody Allen can write any screenplay he wishes and get it made. *Zelig* is a terrific film. But it is not a screenplay that would serve a novice screenwriter well in attempting to launch her career. Usually, those ground-breaking exceptions to the principles and standards outlined here, those films on the cutting edge of cinematic achievement, were written by established writers. Until you are in that situation, and can call your own shots, you must give much greater consideration to the tried and true rules of screenwriting.

This book also assumes that you are pursuing the American (U.S. or Canadian) film market, so the rules and standards for screenwriters working for the markets in France, Germany, Japan, or India do not necessarily apply to you. If you are a screenwriter in England or Australia, almost all of the writing principles will apply to your work, but some commercial considerations will differ, and you will need to research the current screenwriting market in your own country in choosing your story concepts and marketing methods.

To illustrate the principles I outline, I will be using American movies made within the last decade or two. Even though *Casablanca* can still turn everyone to mush, my assumption is that if you are reading this book, you are pursuing a screenwriting career today, and principles and commercial considerations apply to you that might not apply to screenwriters writing in other countries or other eras.

The book outlines screenwriting for what I call "mainstream, film and television": fictional feature films that are distributed nationally, prime-time (network and cable) TV movies and episodic series, and short fictional films. We're not talking about documentaries, industrials, Saturday animation, daytime soaps, commercials, news, sports, or weather. But again, the goal of all of those forms is to create an emotional response in the audience, so many of the principles will overlap.

I will talk a lot about Hollywood in this book. By *Hollywood* I do not mean the city in southern California that could make Sodom and Gomorrah blush. Rather I mean the power structure and purse strings of the film industry. So if you're pursuing Hollywood, it could mean that you're approaching an investment group in Des Moines.

Finally, this book is filled with personal opinions. The principles which constitute good screenwriting can be verified by looking at those movies which have been commercially

and financially successful by virtue of their box office returns or Nielsen ratings, or by looking at films which have garnered awards, strong word of mouth, cult standing, etcetera. But emotional response is purely; personal, and in talking about how movies have succeeded in creating emotion, I'm obviously talking to a great extent about how they created an emotional response in me. So don't be overly concerned with your agreement or disagreement with my evaluation of a film. Focus on using the examples to increase your understanding of how the principles involved apply. And in turn, you should repeatedly verify the principles I outline by using your own favorite movies, those which created a positive emotional response in you.

Use and enjoy this book in whatever way is most helpful to you. Read it through once, then focus on the sections where you're feeling weakest. Or use the checklists after you have done one or two drafts of that facet of your own script. Or read the book just to decide if screenwriting is for you. Or lay it on your coffee table to convince the woman down the hall that you really are in show business. Or put it under the short leg of your typewriter stand to keep it from wobbling.

But at some point, put the book away. Screenwriting books, like screenwriting classes, run the risk of becoming a substitute for writing rather than a supplement to it. It's better to attempt your own screenplay, then go back to this book and its checklists after each draft. Then read other screenwriting books or take a writing class to get additional points of view prior to each screenplay you write.

In other words, somewhere along the line you've got to trust that you have enough information. Then you must call on all your courage, get out some paper, dig into your soul, and start writing.

Are You Ready?

This year (1980) more than 18,000 screenplays and teleplays will be registered at the Writer's Guild of America-West. Out of all these, less than 80 films will be made in Hollywood. Despite this, the eighties will be remembered as the decade of the screenwriter. More people are writing screenplays than ever before. And within the next few years, the number of people writing for the film medium-film, TV, cable, and disc - will double and triple in size.

We have evolved into a visual society; less than 30 years ago, we were still essentially a literary society. That changed with the growth of television, and is now changing again as we move into the age of the computer. We are in the midst of an information revolution. Children grow up playing video games, they learn how to program in grade school.

The marketplace for the screenwriter is changing; within this decade the need for film writers will explode. The vast spectrum of cable will stabilize, and companies will soon be producing specialized material. The entire motion picture and television market will be something other than what it is today. No one knows exactly what this market will be, but one thing is certain: the opportunities for the screenwriter will be enormous. If you're serious about writing a screenplay, now is the time to sharpen your skills and perfect your craft. The future is now.

It takes time, patience, effort, and commitment to write a screenplay. Are you willing to make that commitment to yourself? Are you willing to learn and make mistakes? Are you willing to do the best job you can? What's really important about writing a screenplay is doing it. You set yourself a goal, a task, and you achieve it. That's what it's all about.

The Goal of a Screenwriter

The primary goal of any filmmaker is to **elicit emotion** in the audience and reader of the screenplay [love, hate, fear, passion, excitement, humor]. In order to succeed, your screenplay needs to accomplish the following objective: enable a sympathetic character to overcome a series of increasingly difficult, seemingly insurmountable obstacles and achieve a compelling desire.

The four stages of any screenplay are: Story concept, Characters, Plot structure, Individual scenes

Avoid Writer's Block

The great pitfall of screenwriting is writer's block, which is rooted in fear of failure and desire for perfection. To prevent block, alternatively brainstorm for a quantity of ideas and edit for quality. Don't get it right, get it written. Keep an open mind to allow creativity to flow for your screenplays. Stay away from your own judgments and opinions limiting your ideas.

The Life of a Screenwriter

There are two big advantages to screenwriting:

- You get to tell stories for the movies.
- You can make a lot of money.

There are three major disadvantages to screenwriting:

- You don't get to weave magic with words.
- You have no control over what is done to your screenplay after it's sold.

- Screenwriters don't rank very high in the film industry.

If you choose to pursue screenwriting, you should:

- Establish a regimen.
- Immerse yourself in movies.
- Acquire information on the film business.
- Start making contacts.
- Join a writers' group.
- Pursue other markets for your work.
- Consider moving to Los Angeles (but not yet).
- Periodically evaluate your goals.

The Power of Screenwriting

From almost the first page of this book, I have been talking about the need to create emotion in a reader and an audience. For you as a screenwriter and for all filmmakers, that is the primary goal.

There are two direct paths to eliciting that emotional response in an audience. One is through the head. The other is through the glands.

The first path gets people thinking, gets their wheels turning.

The second path gets their blood racing, gets their juices flowing.

Both paths are fine. There is nothing inherently good or bad out either method. But each, if used exclusively, becomes esoteric. That is, each, when used alone, limits your potential audience.

If you go strictly with the glandular approach-trying just to get people frightened or turned on- you end up with splatter movies and pornography. And there is a limited audience for those.

If you attempt only to get people thinking, the result is at best a provocative intellectual exercise that is seen by six people in a college basement. Because there is a limited audience for those films as well.

The tragedy of the first situation is the abundance of films devoid of any apparent thought or any contribution to the human condition. The even greater tragedy of the second situation is that filmmakers with important ideas to offer humanity are unable to find an audience or even to get their movies made.

The solution to these situations is combining the two approaches. If you can see the effectiveness of getting people excited, frightened, laughing, and crying and then can use that ability to really get them thinking, then you have tapped into the immense power you can wield as an artist, a screenwriter, and a filmmaker.

That is what I call reaching people through the heart.

That is also what I wish for all of you reading this book.

Now be joyful, get in touch with your own power, and start writing.

STORY CONCEPT

Every story answers the question *What if such and such happened?* Ex: What if a third-rate fighter had a chance to fight the heavyweight champion of the world? (*Rocky*)

Leads to a plot structure (a town terrorized by a shark in *Jaws*, ghosts and demons plaguing New York City in *Ghostbusters*), or to a character or characters (an indestructible cyborg from the future in *The Terminator*, a group of former 60s radicals in *The Big Chill*). You will be looking for a character to best enhance your plot or the plot situation to best bring out your character.

Expressing the Story Concept

A story concept can be expressed in a single sentence: *It is a story about _ (character/subject) who wants to _ (action/predicate)* (respectively). Can also include a character who wants something visible, even within this sentence: *It is a story about a wealthy coat hanger manufacturer who wants to befriend a bum (Down and out in Beverly Hills).*

The visible motivation on the part of the main character or characters is the cornerstone of the entire screenplay. All 4 stages must contribute to the main character's motivation (a story revolves around this person).

Finding Story Ideas

To originate story concepts for screenplays, it is almost always necessary to stimulate your own thinking by observing, recording, and reacting to all of the potential material that confronts you everyday, and to use that material as a jumping-off point for your own brainstorming and creativity. Creativity comes and goes, and sometimes needs your kicking to stir it!

Go to the following sources for ideas:

Adaptations of books, plays, and short stories – already provides a plot, get rights to the works. Consider these points:

Great literature doesn't necessarily mean great cinema. Bad qualities to bring from books: rich, textured writing; lots of interior thoughts; feelings, and descriptions; an expansive, convoluted plot; and an abundance of symbol and allegory. Good: character and plot; a style, mood, texture, and structure of own. Don't assume because you like it others will to.

You must be truer to your screenplay than to your original source. If you must alter or eliminate parts of the original, do it.

Be very wary of adapting your own novels and plays.

Contemporary true stories – Consider:

A story isn't necessarily appropriate for adaptation for a docudrama just because it is true.

A true story is often more effective as a small segment for TV or the like, not for features.

Be truer to your screenplay than original source. You may have to spice up events and characters while still maintaining the accuracy and details of the true story.

Historical events

All principles for true stories also apply here.

When all principle characters in your dramatization are deceased, then there is no need to obtain rights to the story and are probably in the public domain.

The greatest added difficulty with historical adaptations is commercial. It is a big cost in production and audiences generally like to relate to contemporary characters and events.

Using a single book as a source for a historical adaptation means you still must obtain rights to do so.

The strongest and most effective historical screenplays are those which involve some contemporary issue, theme, or plot situation placed in a period context.

Often the best use of historical events is as a jumping-off point for a fictional story. Ex: *Hoosiers*

Headlines – from newspapers, magazines, TV, radio. You don't care about facts or details as you will take the matter in the direction you want it (*Mars Attacks*).

Best example: *Karate Kid*. The producer based it from a boy in the San Fernando Valley who stopped getting picked on when he learned karate. This story led to a movie which included romance, an aging Okinawan instructor, a transplanted high school student, and a climatic tournament.

Combine two unrelated story topics.

Personal experience – Most people’s experiences are not at all interesting enough for a movie or can blind you from proper format. Write about situations and emotions with which you’re familiar.

MAIN RULE: NEVER EDIT, JUDGE, OR BLOCK YOURSELF AS YOU SEARCH FOR AND RECORD IDEAS!!!

Selecting the best story concepts

Select ideas from your records with both commercial and artistic potential. Commercial potential is the ability to convince the people who make movies and TV shows that the movie of a screenplay will result in profits or high ratings; artistic potential means that a screenplay sets out to do something of value and can succeed on its own terms.

Story Concept Checklist

Must-Have:

1. **Hero** – main character (human, animal, machine, etc) on screen most of time, whose visible motivation drives the plot, and with whom the audience is deeply involved
2. **Identification** - Reader must identify with hero. Reader must put self in character’s shoes, experience emotion through character
3. **Motivation** – An objective which the hero hopes to achieve by the end of the story by *wanting something*. Drives the plot forward. Examples: finding a treasure, getting the girl, stopping the killer
4. **Obstacles** – Serious challenges, hurdles, and obstacles in pursuing motivation. Something has to stand in the way of the main character reaching their motivation, there must be conflict.
5. **Courage** – to overcome obstacles. The hero must be frightened of the obstacles or something must be on stake for the hero. The audience will stick around to find out if your hero finds what they need or it is unresolved.
6. **A high concept** – story idea and title sufficient enough to draw in audiences
7. **Originality and familiarity** – something never seen before. All successful contemporary films draw on situations that have been explored before: *disaster movies (Armageddon)*, gangster movies (*Boyz in the Hood*). Your elements must be different

enough to grab an audience. Use from a winner and be ready to defend your idea's familiarity and originality.

8. Second level of sell and subplots. Second level of sell – gives story concept added originality and depth; a second story line, of equal importance to your original story concept, which also involves your hero and a second, equally important visible motivation for your hero. Ex: *E.T.* “alien from outer space” and “boy and his dog” (second sell). Usually the second sell is love: A married woman fights to lose weight and meets another man and then loses weight as this new man gives her confidence to do so (*A New Beginning*), or better, An alcoholic actress convicted of murder and trying to prove her innocence, the second sell is her wanting a relationship with the ex-cop who helps her (*The Morning After*) .

9. Familiarity of setting – urban or suburban parts of America in the present. Audiences may fail to relate to foreign places and times in foreign countries with no American culture. Some settings may not be contemporary but familiar enough for a screenplay: old west, World War II, and outer space

10. Genres (Categories) – Write movies in selling categories. Difficult categories*:

- Musicals – all singing, all dancing (*Oklahoma*)
- Westerns
- Period pieces (Pre-1970)
- Biographies
- Science fiction – special effects requires lots of money
- Horror – Best for independents, studios rarely produce original horror films

Best Categories:

- Action-adventure
- Suspense-thriller
- Love story
- Comedy
- Drama
- Any combo of these

More on this subject later.

11. Medium – Choose: feature film, movie for television, series episode, short film

→ **Feature films vs. tv movies:** Features are more expensive, more “panoramic,” more graphic in regards to sex and violence, less formulaic, more complex: *Dick Tracy*, *Total Recall*. TV films are more narrow-focused, more topical or issue-oriented, and more standardized in length, structure, etc.

12. **Cost** – The more expensive to make the movie, the more difficult to be expected. 5 Things make screenplays more expensive to film: Big special effects, a huge cast, lots of exotic locations, a period or historical setting, inclement weather

13. **Character growth** – Occurs when a character's search for courage results in greater knowledge, maturation, or actualization. More on this subject later.

14. **Theme** – Universal statement the screenplay makes about the human condition; that which an audience member can apply to their own life. The message is a more political statement that connects directly to the plot and no application to the average person's actions. More on this subject later.

Artistry vs. Commerciality

Write movies people want to see.

Checklist to determine if story has a combo of artistry and commerciality

1. Do I want to spend at least the next six months of my life working on the story idea?
2. Does this story have commercial potential?
3. If no, do you have the passion to see to it is written? Consider:
Writing should be personal fulfilling
Most screenplays don't get sold anyway but serve as a sample of your work
If you do a good enough job from passion, eventually it'd get sold. True for *Star Wars*, *E.T.*

Modifying Story Concept

1. If the concept is not provocative enough, can you add other elements to give it more immediate interest and a higher concept?
2. Can you combine the initial concept with another idea to give it a second level of sell or additional subplots?
3. If the setting isn't particularly familiar, could it be changed to contemporary America without destroying the other aspects of the story?
4. If the story is similar to other films, can you create elements that will add originality to the familiarity of the concept?

5. If the cost of filming the story seems prohibitively high, can the cost be lowered by changing the location or the period or by reducing the number of secondary characters?

ASSIGNMENTS

Originate several ideas for possible stories. Keep a notebook and record potential plot ideas, character traits, or situations you confront in your life. Go for quantity, not quality!

Now focus on quality. To do this, match your best ideas against both checklists in chapter.

For each good idea, write: *It [the story] is a story about _ (character/subject) who wants to _ (action/predicate).*

Now fill in the Story Concept checklist for your best idea. To determine whether an idea is good, use this model:

How solid is your story idea, premise, or concept?

Will it appeal to a mass audience?

Is it fresh? original? provocative? commercial?

Does hearing it make people say, "I want to see that!"?

Is it large enough in scope to appear on the silver screen?

Does it have "legs" to stand on its own as a story without big stars?

Fill out the story development worksheet to the best of your ability. Go back to the character profile after done with character development chapter.

Imagine how your movie will be advertised. Then on a sheet of paper, sketch out the one-sheet (movie poster) for your movie.

Is there a striking visual image that will stop passersby?

Is there a headline that plays off the title or conveys a high concept?

Will people want to see this movie?

"MY MOVIE" STORY DEVELOPMENT

8 Essential Elements:

CONFLICT - The struggles and obstacles

PLOT - The events and action

SETTING - The world of the story; time/place

STRUCTURE - The combination of all the elements

THEME - The controlling idea

MOOD/ATMOSPHERE - The tone or feel

POINT OF VIEW - The character we mainly view the "movie world" from.

CHARACTERS - The inhabitants of your story

CHARACTER PROFILES:

Choose to write only what is equivalent for your script. Remember : too specific can cause casting problems!

NAME:

Character: hero, nemesis, reflect, romance, major, secondary

BIOGRAPHY: Past events

AGE:

HEIGHT:

WEIGHT:

BODY TYPE:

FACE TYPE:

COMPLEXION:

EYES:

HAIR:

RELIGION:

ORIENTATION:

RACE:

CLOTHING STYLE:

SPEAKING STYLE:

GENERAL DEMEANOR:

CAREER:

PREJUDICES:

BEST QUALITIES:

WORST QUALITIES:

WEAKNESSES:

HOBBIES:

TALENTS:

BRIEF DESCRIPTION: what goes in your script

PLOT

Begin by writing a single sentence identifying the main character and what they want or hope to accomplish.

My main character is _ and they want _.

My main character is Johnny and he wants to graduate from law school.

Now write a concept, a three sentence structure along the lines of beginning – middle – end.

Johnny, a redneck rebel, moves out of his family farm to confront college life. He finally graduates from undergraduate school and heads off to law school. He runs into problems where blossoms his first love.

Now expand each sentence into their own paragraph. You are building the structure of the movie.

Character Development

It is through the characters your reader will experience emotion.

The three facets of character

- **Physical makeup:** age, sex, appearance, disabilities
- **Personality:** intelligence, emotional makeup, etc.
- **Background:** everything that happened to the character prior to his appearance in the screenplay (exposition)

Developing Your Hero

To create the hero which best suits your story plot, determine those qualities the character should possess to suit the logic and reality of basic plot. Create the necessary identification with the hero for the reader. Must add those individual facets to the character to make him or her original and provocative.

Create a Rough Outline of Your Hero

If you have no idea about your characters, follow these steps:

What limits are placed on this character by the plot situation itself? Must the character possess a certain age, sex, background, level of intelligence, or personality?

Using the sources from chapter 2 (headlines, etc.), as a stimuli for character traits for your hero. Brainstorm rather than edit; keep an open mind before narrowing traits.

Research the area of your story concept. Observing, interviewing, and researching can help.

Establish Character Identification

The audience and reader must identify with the hero of the story. These principles must be used for main character but can be used for other ones:

Sympathy – give audience a reason to feel sorry for the character by being victim of misfortune; sooner deployed the better

Jeopardy – Get reader to worry about character by putting them in dangerous situation, examples: threat of capture, exposure, embarrassment, or defeat

Likeable – Get reader to like character: at least 1 or combo of 3 ways:

1. Make the character a good or nice person (heroes of *Gremlins*)
2. Make the character funny (*Beverly Hills Cop*)
3. Make the characters good at what they do, as the heroes in *Lethal Weapon*

Immediate introduction – First ten minutes; the audience awaits for someone to identify and root for

Possession of power – 3 forms: 1. Power over other people (Don Corleone *Godfather*) 2. Power to whatever needs to be done, without hesitation no matter what stands in their way (*Rambo*, Arnold Schwarzenegger in *Commando*) 3. Power to express one's feelings despite opinions and acceptance of others (Archie Bunker in *All in the Family*)

A familiar setting – Even if it’s something people have heard but may not themselves experience (a farmhouse in rural America).

Familiar flaws and foibles – Undeserved misfortune and a funny character, respectively

Specific only to certain kinds of films:

An archetypal superhero – such as Superman, Indiana Jones, James Bond. We present emotion through their similarity to heroes of myths, legends, and fairy tales

The eyes of the audience – The audience learns information only when the hero does (Darth Vader revealing he is Luke’s father) or from someone observing the hero, or create identification with one character and transfer to another

Make Your Characters Original

Research subject area (if about firefighters, talk to real firefighters). Go against cliché by altering the physical makeup, background, and personality – For a cop, don’t go with a white strong guy but the opposite. Change all traits given to character to their opposite (still brainstorming, so quality not quantity). Ex: *Columbo* and many characters in *Police Academy*. Pair with opposite character – Brings out more ideas, ex: Punky Brewster and James Bond. Cast the character – Imagine a certain actor playing the part and create the character around them. Use other actors as well for well-roundedness – never mention names.

Motivation

What the character hopes to achieve by end of movie; Specific way any character, mostly hero, determines plot – the one-line sentence from Story Concept. What hero desires determines what story is about: *Ghostbusters* – story about a former university teacher who wants to earn money by getting rid of ghosts.

Two levels: Outer and inner

Outer: What the character visibly hopes to accomplish by the end of the movie; drives plot of story and determines basic story concept (mandatory)

Inner: The reason (why?) for the outer motivation, which the character thinks will lead to self-worth (optional)

Comparisons:

Outer	Inner
Visible	Invisible
Desire for outward accomplishment	Desire for self worth
Revealed through action	Revealed through dialogue

Answers question: What Answers question, Why does he want to do this?

Is this movie about?

Related to plot

Related to character growth and theme

Reasons for accomplishing a task (work, school, etc) differs per person as in real life.

Paths of self-worth: revenge, greed, power

Conflict

Is whatever stands in the way from the hero achieving his goal; sum of all hurdles and obstacles to reach objective

The sources of conflict are:

Outer – Nature or other characters

Inner – Within the character

Developing the Other Characters of Your Screenplay

Primary Characters

You will be in one of these two situations:

You may already have a cast of characters in mind, you're adapting a story, the logic of the plot dictates certain character types. Characters will function effectively if you know the basic function each fills in relation to hero

May have your hero worked out but have no idea who the other characters in the story will be. Knowing the basic categories is then helpful because you know you must originate people for your story who will fulfill specific functions

(Using A Nightmare on Elm Street as example):

Four Basic Categories of Primary Characters

Hero - Main character, whose outer motivation drives plot forward, primary object and on screen most of time. Must possess some outer conflict and motivation (Nancy)

Nemesis – Character who stands in the way of the hero achieving his or her outer motivation; a villain, opponent, or good guy (Freddy Krueger)

Reflection – character who supports the hero's outer motivation (her father) or at least some basic situation at the beginning of the screenplay. Can be friend, co-worker, sidekick, spouse, mate, lover, etc. Create reflection characters because it adds credibility to your plot if your hero has help in overcoming the outer conflict, it gives the hero someone to talk to, making it easier to reveal background, inner motivation, inner conflict, and theme or to create anticipation

Romance – character who is the sexual or romantic object of at least the hero's outer motivation, and must always support such motivation (her boyfriend). Audience must fall in love or understand with character as well if hero does so.

Rules for Creating Primary Characters

Characters must be people unless human or humanoid; not an animal, situation, or force of nature

Inner motivation and conflict may or may not be explored for any of the primary characters. Usually done so for the hero, if at all

It is not necessary to have a character in each category. Hero and at least one other categories a MUST. All depends on your story.

A character cannot fall into more than one category.

A character cannot change categories. Defined by the way they function at the beginning of the film or first introduced. Audiences ask themselves:

Who am I rooting for and what do they want? (hero and motivation)

Who is she up against (nemesis)

Who is going to help her (reflection)

Who will she fall in love with (romance)

It is possible to have more than one character in any of the categories. Duel and multiple heroes occur frequently (Nancy, her father)

For new writers, stick to only single categories.

Rules When Creating Nemesis:

Good villains make good movies – the stronger and more formidable, the better the story

Must be visible and specific character, not a collective noun (“Mafia”), force of nature (“cancer”) or quality of life (“evil in the world”). If coming up against government, terrorists, etc., then use a specific character from these groups as nemesis. Does not mean audience must know nemesis identity.

Must show the final confrontation between your hero and nemesis (most of time the climax – point hero succeeds or fails to achieve outer motivation)

Secondary Characters

Are all the other people in your screenplay, the characters you create to add logic, humor, complexity, texture, depth, and reality to your screenplay after delineating your primary characters. Let these characters serves as many of the previous stated functions but employ them in terms of your hero’s outer motivations so not to confuse the plot. Create them on an as needed basis for a perfect balance of character development.

Charting Character, Motivation, and Conflict

Characters:		O. Motivation	O. Conflict	I.Motivation	I. Conflict
Hero	Nancy	To live	Fred Krueger	n/a	n/a
Nemesis	Fred Krueger	Seek revenge	Teens playing with him	He’s pissed off	n/a

Reflection	Father	To help his daughter	Society	He loves her	n/a
Romance	Boyfriend	To live	Wanted for murder he didn't commit	He loves her	Fear of being found guilty

Theme

Theme is universal; it applies to everyone about human condition. It grows out of plot ONLY. Wait until a few drafts before you define it. Themes are optional. It is a prescription to how one should live one's life in order to be more fulfilled, more evolved, or a better person (morality)

Theme emerges when the hero's similarity to the nemesis and difference from the reflection are revealed.

There is something inside motivating you to write, something you want to say. This is the movie message, called theme. Don't focus on the theme. The resolution will verify the acceptability of your message. It's something you've been wanting to say – the point of view of your story. CHINATOWN theme: You can get away with murder if you have enough money. The theme is the writer's view of how people should act in the world. Theme is what your movie is about, one thing, a theme or idea, and every scene and character is formed from the fountainhead. New stories can also deal with thematic material. In a few stories it may be possible to create a thematic or symbolic character: someone whose purpose is to carry a theme, value, or even story message, seldom the central character: mathematician in JURASSIC PARK.

Theme grows out of the writer's unconscious, is developed through the characters' unconscious, and is received by the audiences' unconscious.

Theme must grow out of the story concept; it must never be imposed on it.

Theme is not a message. A message is a political statement which applies to a specific group of people or a specific situation.

Several levels of meaning in exploring themes are possible: symbol, allegory, archetype, etc.

Character growth

Character growth occurs when the hero recognizes her own similarity to the nemesis and difference from the reflection.

Keys to creating captivating characters

A Goal and an Opposition

Your character wants a goal – dramatic is specific and measurable. Dealing with life is not a goal; seeking \$10 million worth of a historic artifact is. The nature of a goal reveals a lot about your character.

The goal should not be easy to attain. There must be opposition, which creates conflict, which then makes drama. Conflict reveals character and motivates people to learn. Ask: What does my character want and what does she fear most? Opposition will force her to face her fear.

The opposition should be an individual or an individual representing an organization. EX: GHOSTBUSTERS: The EPA is represented by a man who is after the Ghostbusters.

Where a group opposes the central character, such as a gang, focus on one person in the group who's the greatest threat to that character. Personalizing the opposition creates greater drama and will elicit the audience's sympathy for the central character. The hero is defined by their opposition. It need not be evil, just someone who has a good attempt to block your main character's goal.

When choosing a nonhuman opposition, such as nature or monsters (JAWS), consider adding a human opponent as well. A well-written story often features three opponents.

Also give your character some related inner drive or yearning that either supports the goal or is in opposition to it. This need may be inwardly blocked by some character flaw.

Motivation

Your character must be motivated. Ask: Why does my character want what he wants? Answer: motivation. The more personal, the better because the audience will sympathize and identify with more.

Ex: ROCKY

What is Rocky's Goal? Specific; wants to go the distance with the champ – 15 rounds.

Why? To prove he's not a bum.

Such motivation gives the story its power.

Back-story

Before page one, something happens to your character – a back-story, a brief history about a character. Usually, a back-story is not seen by the audience, but is there, haunting the central character and affecting his actions. Sometimes only the writer knows the back-story (AS GOOD AS IT GETS) but this allows the characters to seem fuller. It can be subtle: in STARMAN, Karen Allen's need is to learn to live again now that her husband is dead. Occasionally, the audience is known the back-story. EX: CONTACT opens with the back-story.

The Will to Act

Action reveals character, and crisis reveals his true colors because a person does what he does because of who he is. Problems and obstacles reveals what he's made of. Since actions speak louder than words, your character will generally reveal more through action than dialogue. Dialogue can be action – When Darth Vader tells Luke that he is his father and that he should join him, that's an action.

A Point of View (POV) and Attitudes

Everyone has a belief system, perception of reality influenced by past experience, a point of view developed over time. Two people may react in totally different ways to the same stimulus, dependent upon their perception. Their point of view is expressed in attitudes. Your character has a past. Ask: What is your character's point of view about life? What is your character's concept of love? How does he or she view the opposite sex? What is your character's attitude toward growing old? Sex? Falling rain? Grocery shopping? Dental hygiene and regular professional care? Is happiness a warm puppy or a warm gun? Give each character their own set of facts, different views and beliefs, regardless how that POV squares with reality. When a character's point of view changes, that's character growth.

Room to Grow

Your main character also has a point of view of self, called self-concept. I'm a winner... all of us act from this point of view and so do your characters. Realization is when the character has realized the change which has taken place.. Usually follows the Showdown (climax) but can take place during or just before Showdown.

EX: WIZARD OF OZ: Dorothy realizes there is no place like home.

Growth comes about through adversity and opposition striving for a goal. Only through conflict, making decisions, and taking actions. Ask yourself how your character learns or grows. Often they will grow from some form of slavery to some form of freedom (TITANIC), but can be from death to life (STARMAN). A character can learn to love (RAINMAN) or overcome pride (DRIVING MISS DAISY) or become more principled (AN AMERICAN PRESIDENT).

In some films, such as action/adventures, thrillers, and others, the main character may not grow. James Bond doesn't grow; he just accomplishes his mission. In most genres character growth is desirable and essential.

Believability

Dramatic characters are interesting usually because they are single-minded and focused. Humans tend to run off on tangents. Make your dramatic and comedic characters seem as human as possible – make us care about them:

Give them human emotions: Allow the audience's emotions to identify with the feelings of your characters. A character is empathized more when she fights what she feels rather than when she expresses it.

Give them human traits: Focus on the core of your character – the soul. Who is she? What is her strongest trait? Look for a flaw that might serve as contrast, to create inner conflict. You don't have to reveal character traits all at once. Each scene should reveal something new about your central character. Each contact with a new character sheds light until the central character is fully illuminated. Introduce your central character in normal circumstances before the catalyst upsets that balance so that we have a feel for whom this person is. This can be done by other characters talking about the central character. Include characteristics, problems, and imperfections that are familiar to all humans – He's a grouch. These will make your dramatic or comedic character more believable and more human. An opposition character's imperfections might be more irritating than enduring. You can also determine astrological signs, personality and psychology tests. Get books on these subjects!

Give them human values: Give your characters positive values (such as loyalty and a sense of justice in GODFATHER). Bad guy central characters should be superior morally than others in story. If he breaks the law, make him less corrupt than the law. Give your character a talent for what they do, and/or endearing personal style in how she does it. Give her a moment alone to reveal her goodness. Confront your character with an injustice, or place him in a difficult situation or in jeopardy. Be careful not to make him too much a victim.

Give them human dimension: Your characters should have dimension. Avoid cardboard characters and stereotypes – use depth. No one is completely evil or good. The most loved characters in film have depth and dimension (bloodied faces, flaws, etc.).

Heroes and villains: Depending on nature, your character lies somewhere between real life and cartoon. Some heroes are swashbucklers with a hardy flaw, others are bad all the way. Other films go deeper. The hero is often ordinary who becomes a hero on his job or on his way to something entirely different. An ordinary person becomes extraordinary person or an extraordinary person comes to realize who he really is or finally finds his way. EX: AS GOOD AS IT GETS – Who's the villain? The best villains or opposition characters believe they are doing the right thing; they wouldn't characterize

themselves as villains. The opposition character often has difficulty recognizing another person's view of reality or needs.

Details

Details are little things that mean a lot. Idiosyncrasies, habits, quirks, imperfections, and other characterizations will add a lot to a character. They make the character a distinct individual. Personal expressions make a difference. Tiny characterizations (Roger Rabbit's stutter at "Please") ass believability and definition of a character. How does your character handle the little things? If it's right for your character, give them a specialized knowledge or skill, such as computer hacking skills. Props have been used with good effect – weapons (Indy Jones whip), costumes (ball bearings in AS GOOD AS IT GETS). Coincidences should generally work against your character – make it difficult for them to achieve goal. Don't bail her out at end as she should become the most active character in the final act.

A Writer Who Cares

Your central character must have a life and voice of their own. Show you care by researching to really know your characters. Observe them then emerging on the page as real. The best thing is when the characters take over the story and tell you what they want to do. To research, observe people, noting in a small notebook. Search your mind, your own experience, people you've known who can serve as character prototypes, places you've seen, etc. Investigate, explore, and create your character's background: educational background; ethnic, cultural, and religious roots; a professional or work history; past and present social connections and a family of some kind, and a particular way of speaking. Take trips to the library for information, or to a place of business to understand your character's occupation. Interview someone of a particular ethnic group, or even visit a neighborhood. Don't assume you can get by cause you seen movies of same subject matter. Buy someone's lunch to get an interview. Write a character biography or detailed character profile to allow fully drawn characters. Your character's physical description is little importance to the script – focus on physical details essential to the story; a few lines or words that gives us essence of the story, something actors can act. Physiology: What kinds of emotions does your character portray? What is her disposition? How does he handle relationships? Identify complexes, phobias, pet peeves, fears, secrets, attitudes, beliefs, addictions, prejudices, inhibitions, frustrations, habits, superstitions, and moral stands. Is your character extroverted, introverted, aggressive or passive, intuitive or analytical? How does he solve problems? How does she deal with stress? In what way is he screwed up?

Reflect and ask questions:

What are my character's values?

What does my character do when she is all alone?

What's the most traumatic thing ever happened to my character?

What is the biggest secret?
 What is her most poignant moment?
 What are his hobbies?
 What special abilities does she have?
 What is his deepest fear?
 What kind of underwear does she wear?
 Which end of the toothpaste does he squeeze?
 What is the worst thing that could happen to my character? (crisis?)
 What is the best thing that could happen?
 What is my character doing tonight?

Create aspects to the character that makes her stand apart from all other movie characters. Give your character a contradiction or traits that exist in opposition, such as a clumsy beautiful woman. Identify one or more loveable imperfections as well. Certain things will stand out – select those that say the most about your character and relate the best to your story. Your character will be unique and multi-faced. It doesn't matter when you do the research during the writing process so long as it is done. You could wait till later to fit demands of the script.

Strong Supporting Cast

Add more characters. Emphasize relationships. Some work best because of opposite personalities, the characters are rivals, or similar interests and goals. In your cast, at least one central character, one opposition character, and a confidant (sidekick) whom your central character can talk to. The confidant sometimes performs the additional function of lending contrast to central character. In dramas, they can create necessary comic relief, though this can be done by other characters. You'll probably want a love interest who may function in another role. They may carry the theme or message of the story: ex: mathematician in JURASSIC PARK. Sometimes a shape-shifter adds a twist to the story. Have contrasts in characters and in many levels, from attitudes to methods to social status. Each character must do something to move the story forward.

Good Character

Motivation, Dialogue, Believability. Heart and soul and nervous system of screenplay. Through characters viewers experience emotions.

What is character?

Action is character – what a person does is what he is, not what he says. A good character is made up of background, personality, conflict. Especially dramatic need, point of view, change, and attitude.

Dramatic need: What your character wants to win, gain, get, or achieve during course of story. Must have conflict. Knowing this need holds the elements of character in place.

Point of View: the way the character sees the world. Needs a definite point of view to be good character. Will act, not react, from point of view.

Change: Does your character go through change, if so what is it?

Attitude: Allows you to add dimension to your characters. Positive VS negative, happy VS sad, etc.

Tools of Character

Use anything to help you make a character – 3x5 cards, outline, etc. It must work for you.

Character biography: From birth until time begins in screenplay. Helps you form a character. Name, Age, Birthplace, Relationship with family, early life, what traits are they? Educational level, life in school and threw growing up since birth. As help, write your own biography. Define personal, private, and professional aspects of life, including relationships/interactions with other people.

Research: Interview people for ideas. Interview people who match your character: if plumber, interview a plumber. Find books on subject. At least 3 books. Other kinds of resources outside of three books.

Dialogue: Write lots and rewrite it to get better. It is a function of character. Use tools to help – a tape recorder to record people. People talk in fragments, run-on sentences, incomplete thoughts, changing mood and subject with blink of an eye. Good, effective dialogue will move the story forward and keep the reader turning the pages. It needs to communicate facts and information to the reader or audience. It reveals character. Exposition will expose a character through dialogue, voice-overs on photos, etc. About one scene devoted to exposition – too much is bad. Dialogue establishes relationships between characters and comments on action, connects scenes, ties script together and makes a very effective cinematic tool. You must learn to get to know your characters.

The Visual Dynamics of Character

Film is a visual medium – you tell your story in pictures so we can see the story. Visual action reveals character.

Film must convey things about character.

Physical description: briefly describe your character. Do not take any more than 4 sentences, and be specific. Be brief, lucid, and to the point. Ex: In cars, don't specify year, make, model, or color. Setting can also reveal character. Show things about your character. Use the dynamic interaction between picture and sound. Don't say what you show, just show it. Sound track and picture tracks complements the other and broadens your story and character. Voice-over is very effective cinematic device. Still photographs, scrapbooks, photo albums, newspaper headlines, and other mementos can create this kind of visual dynamic.

If you want to write a scene or sequence showing a series of scenes or stills with dialogue voice-over, write the dialogue first without regard to the visuals. Make sure to tighten the dialogue as much as possible. On another page, indicate still pictures or scenes in the order which you want to use them. For stills, describe on a 3x5 card. Don't use more than four or five stills in the sequence. When they are written, take a third sheet and inter cut them. Polish the scene, weaving word and image together, tightly. Smooth out the transitions until the sequence flows.

The flashback inter cuts a scene in the present with a scene from the past. Fragments can fragment a scene, a whole scene, or most of the movie. Flashbacks are generally overused. They need only to expand your story if you are inventive. Film does in present time unless you need to reveal something essential; don't impede the flow of action. Structure flashbacks carefully.

Other visual dynamics: character writes in journal or diary, flash-forwards, special effects.

Let the story and characters tell you what you can and can't use.

Choosing a name

The name you give your characters is important, so choose good, strong ones: names evoke certain feelings in an audience. Think of some: Indiana Jones, Priscilla, Bruce Wayne, Forrest Gump, Malcolm X. Field Of Dreams has Ray as its main character: an ordinary, nondescript name for an ordinary, nondescript, unmotivated Iowa farmer. Thelma and Louise: an unusual name (but sounding like that of a typical Southern American housewife) and a fairly regular name -two degrees of normality for two far-from-ordinary characters. Why do you think the main character in Witness is called John Book?

Remember, some names are generation-specific: for example, Rose, May, Ethel, Blanche, George, Norman, Sharon, Tracey, Kevin, Jason, Kylie, Matt, Tiffany, Amber, Buffy, etc.

Also, consider the way names can be used to underscore an emotion: a character who has always been known by their last name might be annoyed by the pointed use of their first name, as would calling them, say, Mike, when they insist on being addressed as Michael; the same applies with nicknames. Watch *Scent Of A Woman* and note its use of Charles, Charlie and Chuckie; similarly, the use of Leonard and Lennie in *Memento*.

If you've seen the film *Insomnia* you might have noticed the ironic choice of giving the main character a name like Will Dormer; and calling one of the characters in *Minority Report* - a movie about sight and foresight - Dr. Iris (sic) Hineman was no accident. Likewise, in *The Truman Show*, you have a protagonist Truman Burbank (true-man/Burbank, as in Hollywood, California) opposed by the God-like presence of a character named Christof. And the naming of the main players in *Road To Perdition* Michael (Mike) and Michael Jr., while perhaps initially confusing, neatly reflects one of the movie's themes: the idea -the fear -that the son will follow in his father's footsteps as a gangland assassin. These are all names carefully chosen.

Tip: A good source of names is one of those books that list names for babies.

Try to give each of your characters names that do not share the same initial (unless there is a vital plot reason for it) or that sound the same. Three characters in the same story called Ray, Ricky and Reg, or Jack, Jacques and Jake would only confuse your audience (especially the Script Reader).

Popular Names:

Girls

- | | |
|--------------------|----------------------|
| 1. Madison | 26. Alexandra |
| 2. Emma | 27. Savannah |
| 3. Grace | 28. Bailey |
| 4. Isabella | 29. Ella |
| 5. Hannah | 30. Faith |

Boys

- | | |
|---------------------|---------------------|
| 1. Ethan | 26. Nathan |
| 2. Aidan | 27. Mason |
| 3. Caleb | 28. Cole |
| 4. Jacob | 29. Hunter |
| 5. Alexander | 30. Benjamin |

6. Abigail	31. Brooke
7. Olivia	32. Sophia
8. Elizabeth	33. Jordan
9. Mackenzie	34. Gabrielle
10. Alexis	35. Mia
11. Emily	36. Nicole
12. Chloe	37. Julia
13. Paige	38. Anna
14. Alyssa	39. Madeline
15. Taylor	40. Kaitlyn
16. Brianna	41. Natalie
17. Hailey	42. Kylie
18. Morgan	43. Trinity
19. Sydney	44. Kyra
20. Lauren	45. Victoria
21. Jade	46. Sarah
22. Zoe	47. Gabriella
23. Samantha	48. Marie
24. Kayla	49. Megan
25. Ava	50. Alexa

6. Tyler	31. Daniel
7. Logan	32. Gavin
8. Ryan	33. Aaron
9. Dylan	34. Jackson
10. Andrew	35. Christopher
11. Nicholas	36. William
12. Connor	37. Jack
13. Joshua	38. Brandon
14. Michael	39. Samuel
15. Zachary	40. Justin
16. Jaden	41. Chase
17. Aiden	42. Kyle
18. Noah	43. Adam
19. Matthew	44. Luke
20. Austin	45. Ian
21. James	46. Hayden
22. Gabriel	47. Xavier
23. Riley	48. Cameron
24. Elijah	49. Christian
25. Evan	50. Anthony

ASSIGNMENTS

Write full biographies of all your characters, or main ones. Outline the characters from birth until their appearance in your screenplay to help you *know* your characters and write them more effectively.

Enter the following information into this table:

Characters:		O. Motivation	O. Conflict	I. Motivation	I. Conflict
Hero					
Nemesis					
Reflection					
Romance					

In four sentences, write a physical description about each character.

Fill out the following per major character:

Your movie people have sociological, psychological, and physiological characteristics.

Use the following to provoke your creative thought.

Sociology

Occupation Education Criminal record
 Birthplace/upbringing Ethnic roots Past/present home life Political views
 Social status Hobbies
 Affiliations Private life Work history
 Work environment Personal life Religion

Physiology

Height/weight Build or figure Attractiveness
 Appearance Hair/eyes Voice quality
 Defects/scars Health/strength Complexion
 Clothing Physical skills Athletic ability

Psychology

Fears/phobias Secrets Attitudes
 Prejudices Values/beliefs Inhibitions
 Pet peeves Complexes Addictions
 Superstitions Habits Moral stands
 Ambitions Motivations Temperament
 Personal problems Imagination Likes/dislikes
 Intelligence Disposition

Make your best effort to write dialogue said by your main characters. Do not worry about formatting and rules of dialogue. This will not be used in your screenplay, only as a tool for you to get to know your characters more.

Finally, if you haven't already done so, create names for your characters.

Consider who your story revolves around. This is your main character, not necessarily a protagonist. Does your central character have the following?

An outside goal that the audience will care about?
A powerful, personal motivation for achieving the goal?
An opposition character in a position of strength, capable of doing great damage?
The will to act against opposition, and to learn and grow?
Human emotions, traits, values, and imperfections that people can identify with?
A particular point of view of life, the world, and/or self, giving rise to attitudes?
Details, extensions, idiosyncracies, and/or expressions that are uniquely his/hers?
A life and voice (dialogue) of his/her own?
A key event from the past that has given rise to a character flaw?
An inner need that he/she may be unaware of at first?
Evaluate your other main characters (and especially your opposition character) by this criteria. Each should have at least a goal or intention in the story. The more depth you can give them, the more interesting they will appear.
These are questions to ask of any of your movie people:
How do you handle stress, pressure, relationships, problems, emotion?
Are you extroverted or shy? intuitive or analytical? active or passive?
What's your most traumatic experience? most thrilling experience?
Essentially, who are you? What is at your core?
What is your dominant trait?
What do you do and think when you're alone and no one will know?
How do you feel about yourself?
How do you feel about the other people in the story?
Who are the most important people in your life?
How do you relate to each?
What's the worst (and best) thing that could happen to you?
What are you doing tonight? tomorrow?
Where do you want to be ten years from now?

Answer these questions:

How does your central character grow or change throughout the story?
How is your character different at the end of the story?
What does he/she know at the end that he/she did not know at the beginning?
What is your character's perception of reality?
Does that perception change by the end of the story?
Is your protagonist likeable?
Will the audience identify with your central character on some level?
Does your central character have depth, with both strengths and weaknesses?
Will the two key roles attract stars?
What is the theme or message of your story?
What are you trying to say?
Will the end of your story say it for you without being preachy?
(The theme may not be evident to you until later in your writing.)

Structure

Plot Structure

The plot structure involves the events of the story and the layout, which determines if structure is exciting. It consists of specific events in a movie and their position relative to one another. Good structure means the right thing is happening at the right time. If events lack interest, excitement, humor, logic, or relevance, or if they occur in an order without creating suspense, surprise, anticipation, curiosity, or a clear resolution, then structure is weak. Structuring your story involves breaking plot up into three acts and make use of specific structural devices.

The Three Acts

Act 1: To *establish* the setting, characters, situation and outer motivation for hero (exposition)

Act 2: To *Build* the hurdles, obstacles, conflicts, suspense, pace, humor, character development, and character revelations (peak)

Act 3: To *Resolve* everything, particularly the outer motivation and conflict for the hero (resolution)

The three stages to the heroes outer motivation determine the three acts of your screenplay.

The acts should conform to this formula: the $\frac{1}{4}$ - $\frac{1}{2}$ - $\frac{1}{4}$ rule, that is to say 50% of the pages in your screenplay should evenly divide between act 1 and 3, while the other 50% for act 2. In episodic and TV movies, leave the audience with a feeling of anticipation so they won't change channels during commercials rather than getting the commercial break to correspond to the three acts. These are not actually labeled in your screenplay as they serve only as theoretical brainstorming model only.

Twists and Turns

You get from the beginning to the middle and such through use of turning points, also known as transition points, action points, plot points, character crossroads. Turning points are twists and turns of story. They are important events which complicate or reverses the action: cliffhangers, elations, crises. Though there may be several, the first big turning point "Big Event" ends Act 1 (the beginning) and moves the audience to Act 2 (middle). This is the big event that dramatically affects the central character's life. The next event is moving the audience from Act 3 into the final showdown, the crisis. This is the one that forces your character to take the final action, or actions, to resolve the story.

Examples: TITANIC: Main or central character: Rose

Big Event: She attempts to jump off the ship and is

saved by Jack

Crisis: Separation of the lovers

Situation, conflict, and resolution

Make a Good First Impression

Hook the reader and set forth the rules of the story. If it captures interest, the opening scene is called the hook, else the opening scene. The first image implies something about your story – location, mood, theme.

The character of your story will include the atmosphere or mood [tone], location, emotional setting, genre.

EX: GHOSTBUSTERS: A ghost scares a librarian, a funny event. Then we see Bill Murray hitting on a coed and pretends the coed has ESP and needs him as support to understand this feature.

SCREAM: Drew Barrymore faced with answering the quiz right or wrong, and if wrong, death occurs.

Your Two Key Characters

The central (main), or pivotal, character, should be first introduced and appear often in opening scene. Also the primary opposition character must be introduced sometime early.

The protagonist is the good guy or hero, while the antagonist is the bad guy or villain. Usually the protagonist is the central character, but can go to antagonist.

To make drama, create a strong central character with a powerful goal, and then provide a strong opposition character who tries to stop the central character from achieving the goal (conflict).

The Catalyst

Readers need to know kind of story they're reading, the direction of the story, who to root for. Somewhere in first 10 or 15 pages, something should happen to give the central character a goal, desire, mission, need, or problem. Often referred to as Inciting Incident, but can be called a catalyst.

EX: INDEPENDENCE DAY:

Catalyst: The aliens arrive.

Big Event: They blow up the white house.

Catalysts can also be the Big Event.

A good catalyst, besides giving the central character a new problem or desire, will often reveal something of main conflict, story premise, or situation. Ex: Will E.T. get home? Will Roy Scheider get Jaws?

Foreshadowing

You can get away with almost anything if you foreshadow it, or set it up, early in the story. Much of screenwriting is setting things up for a later payoff.

Examples from Titanic: The sunken ship, rooms, fireplace, safe; Rose's comb; How freezing the water is; Spitting lessons then at her fiancé's face; Jack: You'll die warm in your bed.

Foreshadowing creates a sense of unity in a story and also become a tool of economy, providing more than one use for an element.

Caution: Don't provide too much information or exposition. Only give the audience what they need to understand the story without getting confused.

The Pinch and Rising Conflict

The beginning ends with the Big Event. The middle focuses primarily on the conflict and complications of the story. The central character emerges from Act 1 with a desire to do something about the difficult situation created by the Big Event. Her action will likely fail, forcing her to take new actions. There will be many setbacks in Act 2 and some breakthroughs or temporary triumphs.

Act 2 focuses on rising conflict. Do not repeat conflict. Strong subplots that crisscross with the main plot will help you avoid repetitive conflict.

At the pinch of the story, about half-way through, another major event occurs. The central character often becomes fully committed. It can also be the moment when the motivation to achieve the goal becomes fully clear, or the stakes are raised. Example: GHOST: Patrick Swayze, as a ghost, learns his best friend had him killed. TITANIC: Pinch comes when Rose decides to jilt her fiancé and go with Jack. There is no turning back, and eventually the ship strikes an iceberg.

From the pinch on, the central character takes even stronger actions, perhaps even desperate actions that threaten to compromise her values. One or more temporary triumphs arouse from the opposition., who now shows his true strength. There may be a major setback, followed often by a new revelation or inspiration.

The conflict intensifies, the pace quickens until the worst thing that could happen happens. This is the crisis, the point when all seems lost, or where the character faces a crucial decision.

The Resolution

The climax or showdown follows on the heels of the Crisis. Often, something or someone spurs the character on to the showdown. The goal – everything – is on the line, including the theme or movie message and/or some important value. It's not mandatory to have car chases and explosions in the final act.

The Showdown is bigger than the Big Event. It's the biggest event or series of events in the movie because everything, up until now, has led up to it. Some of the best movies have ended in sadness or bittersweet: *Titanic*, *Gone with the Wind*, *Sling Blade*.

Avoid the deus ex machine ending ("god from the machine"). In ancient Greece, at the end of the play or opera, the gods would enter in some sort of a contraption and solve all the mortals' problems. Easy solutions are not dramatic; let your central character solve his own solutions.

Don't end your screenplay saying It was all a dream. Bring closure to the end; don't leave the ending open or ambiguous.

During this climatic scene or sequence (or afterward), the central character realizes something new about their selves, or we see some visible or spoken evidence of her growth. The central character has been through a crucible, has shown great courage – physical, emotional, and/or moral courage – and now the final result must be revealed to the audience and understood by the central character (realization).

There's the denouement, where all those loose ends are tied together and any remaining subplots are resolved. *BACK TO THE FUTURE*: How Marty's family turn out, and the professor returns from the future with a stunning new outfit.

The low down on high concept

A Titillating Title

The title should be short enough to fit on the marquee. Ideally it conveys something about the concept or theme. Like the headline in an ad, the title must stop the reader and pull him into the story. Example: *STAR WARS*. Bad title: *RAIDERS OF THE LOST ARK*

An effective and titillating title can make an important first impression for your script, especially if it hints of a high concept.

Its Gotta Be Big

The Idea is the king. If it is a great idea, chances are it will be a success. IDEAS ARE EVERYTHING! When you hear a good concept, you should see a movie that can be sold.

Things to consider:

Easily understood by an eighth-grader

Can be encapsulated in a sentence or two

Provocative and big

Character + conflict + hook (the Big Event)

Sounds like an “event” movie with sequel potential

It has legs – it can stand on its own without stars

It will attract a big star

A fresh and highly marketable idea

Unique with familiar elements

Concept comes in many forms. It can be presented as a premise question: What if Peter Pan grew up (HOOK). The concept can be expressed as a logline. This is a single-sentence TV-Guide version of your movie: Terrorists hijack Air Force One (AIR FORCE ONE). Can also be lengthy. Must hook in the audience. The concept is always a hook, which is any brief statement, premise, or logline that hooks someone into the story. Ex: A Man dies and becomes his wife’s guardian angel (GHOST). The concept is what hooks, or fails to hook, the agent or producer. More on loglines later.

Stories are about characters with problems. Some of the best concepts present something extraordinary happening to someone who is ordinary, someone just like us. This is often the Big Event. The best stories are about a protagonist who loses control of his or her life and who must regain it; they lose control because of the Big Event. Strong or character-focused or fish-out-of the water (a character is thrown into a whole new situation or lifestyle – BEVERLY HILLS COP). Successful concepts combine something familiar with something original. You can have the black sheep out of the family (someone wants to be bad) or the white sheep (someone wants to be good).

A good concept has universal appeal. Most everyone can identify with it. Some concepts give us a peak into a special world. The higher your concept, the more forgiving agents and producers will be with your script.

Stories that are offbeat or provocative have an excellent chance of being sold if they’re easily visualized and encapsulated in a few words. Ask yourself What is the core of my story? What makes my story stand out? What is the concept that will help people understand what it’s out?

Story layering

Goals and Needs

The central character has a conscious goal – what your central character outwardly strives for. Opposition makes it difficult for the person to reach a goal, and it comes in form of a person who wants the same goal or directly opposes your central character's goal. Beneath it looms a great unconscious need. The need has to do with self-image, or finding love, or living a better life – whatever the character needs to be truly happy or fulfilled. This yearning sometimes runs counter to the goal and sometimes supports or motivates it. The Crisis often brings the need into full consciousness.

Usually the need is blocked from within by a character flaw. This flaw serves as the inner opposition to the inner need. This character flaw is obvious to the audience, because we see the character hurting people, including himself. The flaw is almost always a form of selfishness, pride or greed.

The flaw comes from the back-story. Something happened before the movie began that deeply hurt the character. Now he acts in inappropriate or hurtful ways.

Two Stories in One

Screenplays tell two main stories: outside/action story (driven by the goal – also called spine) and inside/emotional story. The inside/emotional story usually derives from a relationship and generally driven by the need – also called the heart of the story or the emotional through-line. To find the inside/emotional story, look in the direction of the key relationship in the story. Sometimes there is no inside story, no flaw, no need, as in many thrillers, action/adventures, and horror movies. Each story has its own turning points and structure. One is the main plot; the other a subplot. The two stories should be intertwined synergistically.

Many scriptwriters miss this, and it is important that you stop and examine your story – Are you missing an action track for your wonderful inside story to roll on?

Example:

JERRY MAGUIRE wants a big contract for his only client, Rod. In the process of working with Rod, he manages to accomplish his mission and even finds intimacy with his wife. Let's take a closer look at this story, since it has not one but two flaws and two growth arcs. (Naturally, the flaws are related.)

	Action Story	Emotional Story
Flaw	Self-doubt.	Can't love and be intimate.
Catalyst	Client suffers in hospital; client's son accuses Jerry of not caring.	Meets woman who believes in him.

Big Event	Fired	Goes on a date.
Pinch	Jerry accuses Rod of playing without heart; Rod accuses him of marrying without heart.	Proposes marriage.
Crisis	After refusing contract, Rod is apparently injured.	Wife separates from Jerry because he doesn't love her.
Showdown	Rod plays well, not injured, gets interviewed, and gets big contract.	Jerry returns to his wife.
Realization	At the two interviews, Rod recognizes Jerry: Jerry has fulfilled his mission, no longer doubts himself, and wants to be with his wife.	At the two interviews, Rod recognizes Jerry: Jerry has fulfilled his mission, no longer doubts himself, and wants to be with his wife.

Plot

Plot comprises the important events in a character's story. The words plot, structure, and story are often used interchangeably. Plot grows from character because everything starts with a character who has a goal. Since this goal is opposed, the character takes action. The resulting conflict culminates in a crisis. Will she win? Will he lose? Will he grow? Will she decline? The answers will determine your plot.

There are two kinds of stories: plot-driven stories and character-driven stories. In plot-driven stories, the focus is primarily on the character's goal and action – the spine of the story. In character-driven stories, the focus is primarily on character dynamics, a need, and a key relationship – the heart of the story.

Examples of Plot-Driven Stories

The character wins: The character strives for a goal and wins. Very simple and common.

EX: INDEPENDENCE DAY, ROCKY, SILENCE OF THE LAMBS

The character loses: A moral victory of some kind often results despite the failure of a very sympathetic character. In TITANIC, Rose loses Jack but her heart will go on.

[Kelcey's Addition: A NIGHTMARE ON ELM STREET]

Examples of Character-Driven Stories/Emotional story

The character grows by doing the right thing. The character is about to do the wrong thing, but transforms into someone who overcomes his or her flaw, and does the right thing. Very popular. [Kelcey's Additions: SCROOGE adaptations and AS GOOD AS IT

GETS] Love stories best for this plot because one or more lovers give up something for the other (PRETTY WOMAN).

The character grows up. That is, they come of age while striving for one or more goals that are either achieved or not achieved – doesn't matter. GOOD WILL HUNTING, HOOK, PLATOON

The character learns. The character learns what he or she needs to be happy. WIZARD OF OZ – Dorothy finds out there's no place like home.

The character fails to learn. The character fails to learn what he or she needs to be happy. WAR OF THE ROSES

The character declines. Often, by striving to achieve a worthy goal. UNFORGIVEN, CITIZEN KANE

Used for examples only. Others exist.

Subplots

There is normally one plot. Everything else happening in the character's life is a subplot. In addition to the central character's plot, all other characters have their own plot with a goal, action, crisis, and resolution: subplots. Each character's crisis may come at a different juncture in the script or converge at the same crisis moment, depending on the story. The great secret to master-plotting is to bring various subplots and main plot into conflict. Most or all of the subplots should cross the central character's main purpose. When two characters are at cross purposes, called a unity of opposites. To ensure a conflict to the end, you need unity of the central character's main plot and the opposing character's plot. The unity exists when the two plots are in direct opposition to each other, and compromise is impossible, ensuring a struggle to the end.

Genre

Genre is another characteristic of plotting, each which carries certain characteristics.

Love stories

In a romantic comedy, the lovers meet (Catalyst), are forced to be together or choose to be together (Big Event), fall in love (Pinch), are separated (Crisis), after which one or both will change in some way, reform, and return to the beloved (Showdown). Most often, this results in a Character-Grows-by-Doing-the-Right- Thing Plot. This category includes "date movies," a term popularized by Jeff Arch and Nora Ephron's SLEEPLESS IN SEATTLE. In fact, in the film itself, *guy movies* are distinguished from *chick flicks*. A date movie is a movie that appeals to both guys and chicks

Action/adventure

Make sure there is plenty of action and adventure. These stories usually open with an exciting action sequence, followed by some exposition. Although these can be suspenseful, the key to this genre is exciting action. These stories follow a Character-Wins Plot and usually end with a chase and/or plenty of violence. The key to good action scenes is reversals. ...It's like a good news! bad news joke. The bad news is you get thrown out of an airplane. The good news is you're wearing your parachute. The bad news is the rip cord breaks. The good news is you have a backup chute. The bad news is you can't reach the cord. Back and forth like that until the character reaches the ground.

Thrillers

Thrillers focus on suspense more than action. In a thriller, an ordinary man or woman gets involved in a situation that becomes life-threatening. The bad guys desperately want the MacGuffin, a name Hitchcock gave to the plot-device that often drives the thriller. In *NORTH BY NORTHWEST*, the MacGuffin is government secrets. In *CHARADE*, it's \$250,000 in stamps. Although the characters are after the MacGuffin, the audience cares more about the survival of the central character. This is because she cannot get help, has been betrayed in some way, and cannot trust anyone. The primary motivation is one of survival, so there's not much of a Character Realization in the end. Many thrillers don't have a MacGuffin, but all thrillers isolate the central character, put her life at constant risk, and get us to identify with her fears.

Horror

Scary movies differ from the thriller in that the opposition is a monster, or a monster-like human. This genre leans heavily on shock and surprise. Examples include *JAWS* and *SCREAM*. *ALIEN* also relies on surprise, but the sequel, *ALIENS*, was wisely written as an action/adventure story, not another horror movie. Instead of scaring us, James Cameron thrills us with exciting action. Naturally there are horror elements in *ALIENS*, but the focus of the movie is on action.

Science fiction

Yes, *ALIEN* and *ALIENS* were science fiction movies, but the horror and action/adventure genres dominated in each respective case. Thus, we have hybrid genres: Horror/sci-fi and action/sci-fi. *BACK TO THE FUTURE* is a fantasy family drama, or a sci-fi comedy, or a combination of all four. The point is that most science-fiction takes on the characteristics of another genre and moves it to another world or time.

Traveling angel

This is a story about a character who solves the problems of the people around him. He doesn't grow much himself because he's "perfect," but other characters do; and once they have, the angel rides off into the sunset. *MARY POPPINS*, [Kelcey's Addition: *SIXTH SENSE*], *SHANE*, and *PALE RIDER* are examples.

Detective/mystery

The murder mystery opens with a murder. Then, the police officer, private detective, or retired novelist solves the case. Since solving the case is primarily a mental exercise, there is often a voice-over narration so we can be privy to the central character's thoughts, as in *MAGNUM, P.I.* If this central character is a private detective, he will usually be portrayed as one who operates on the fringes of the law, such as Jake Gittes in *CHINATOWN*. Often, detectives uncover a small corruption that leads to a larger one. Many detective stories contain elements of "film noir."

Film noir

Film noir (literally, "night film") describes both a genre and a shooting style-shadowy, cynical, and realistic - and a storyline that features ordinary people in over their heads, no heroes and villains per se, but generally a struggle between good and evil within the central character, often ending unhappily. *DOUBLE INDEMNITY*, *THE LADY FROM SHANGHAI*, *TOUCH OF EVIL*, *THE BIG SLEEP*, *DOA*, *THE POST-MAN RINGS TWICE*, *BODY HEAT*, and *L.A. CONFIDENTIAL* are examples.

Fish-out-of-water

This is a popular genre because it creates so much potential for conflict and fun. A character is abruptly taken out of her element and forced to adjust to a new environment. Thus, Arnold Schwarzenegger, the cop, becomes a kindergarten teacher in *KINDERGARTEN COP*.

Obviously, there are many genres and combinations of genres: Revisionist Western (*DANCES WITH WOLVES*), Screwball comedy (*BRINGING UP BABY*), Historical epic (*7 YEARS IN TIBET*, *LAWRENCE OF ARABIA*), Buddy picture (*OUTRAGEOUS FORWNE*), Milieu (*ALICE IN WONDERLAND*, *MIDNIGHT IN THE GARDEN OF GOOD AND EVIL*), Action/romance (*ROMANCING THE STONE*), and on and on. Once you choose your genre, watch several representative films. You are not researching your story but understanding what makes the genre work.

Other Types of Movies: There obviously are many other groupings that might be constructed. Discussing genres of movies might just be a way of describing the history of moviemaking - a method of grouping motion pictures for whatever convenient need arises for whatever individual or group. Without trying to define them, I'm listing here a number of other possible types.

The Art Film: Not a preferred Hollywood Type. HOWEVER -- the acceleration of cheaper video-to-film technology makes this an interesting potential genre to look at for the future.

The Black Comedy: A comedy that uses death and morbid doings as the root of its humor. Surfaces regularly. Most recent incarnations, *Very Bad Things* and *Pulp Fiction*.

The Buddy Movie: Not a distinctive genre. Really describes a vehicle for two stars of relatively equal importance, although one of them is usually the main character. Redford and Newman are the most well known pairing from the recent past. When these types of films work, they can be a cash cow for the studios; for example, the "road" films of Bing Crosby and Bob Hope, the musicals of Fred Astaire and Ginger Rogers, the wacky doings of Dean Martin and Jerry Lewis, Abbot and Costello, etc. In today's market there is probably a pent-up appetite for female pairings, witness the phenomenal success of *Thelma and Louise* (despite the sour "downer" ending -- somebody took the ending of Butch Cassidy and the Sundance Kid too seriously. They should have checked out *The Sting*).

The Ghost Story: Obvious from its title, needs no definition. This type of story, popular in the past, has been somewhat supplanted by the horror genre. Interesting to us writers for its resurgence with a twist in the Demi Moore thriller *Ghost*. Testament to the writer's imagination.

The Heist (or Caper): Sort of a "cross-categorization." An intricately planned theft by a group of people. Examples: *Ocean's Eleven*, *The Thomas Crown Affair*, *The Great Train Robbery*, and more recently, one of the genres in *The Usual Suspects*.

The Picaresque: An episodic string of adventures by a hero who moves from place to place. Stellar example, *Tom Jones*, and more recently, *Forrest Gump*.

Other obvious types:

The Historical Drama

The Musical

The Western

So, enough analysis of genre.

Try to settle on a mix of two genres for your story. To start with, that is. Keep the possibility open that you might be able to spice up your story with little bits of a third genre, but -- proceed with caution. As an old Hollywood pro once growled at me, "More than two genres is a mess."

Movies that Fit the Genres/More Genres:

Action (Disaster): Stories whose central struggle plays out mainly through a clash of physical forces.

48 Hours	Return of the Jedi (<i>also Science Fiction</i>)
Face/Off	Speed (<i>also a Thriller</i>)
Die Hard	Titanic (<i>also a Love story</i>)
Air Force One	The Terminator
Jurassic Park	True Lies
Lethal Weapon	Twister

Adventure: Stories whose central struggle plays out mainly through encounters with new "worlds."

Apollo 13	Little Big Man (<i>Also Epic/Myth</i>)
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The Deep	Lawrence of Arabia
Get Shorty (<i>extraordinary blend of Gangster, Love, and Crime with a twist</i>)	Quest For Fire
Indiana Jones and the Temple of Doom (<i>also an Action picture</i>)	Rain Man
	Robinson Crusoe
	Water World

Comedy: Stories whose central struggle causes hilarious results.

Ace Ventura, Pet Detective (<i>also Adventure - the name gives it away</i>)	My Best Friend's Wedding
Analyze This	Nine to Five
Annie Hall	Shakespeare in Love
Bowfinger	The Spy Who Shagged Me
French Kiss	When Harry Met Sally
Honey, I Shrunk the Kids (<i>also Fantasy</i>)	Working Girl (<i>also Love Story</i>)

Coming-of-Age Drama: Stories whose central struggle is about the hero finding his or her place in the world.

American Beauty	Rebel Without a Cause
American Graffiti	Risky Business
The Breakfast Club	Saturday Night Fever
The Graduate	Shakespeare in Love (<i>also Romantic Comedy</i>)
The Last Picture Show	Splendor in the Grass
The Lion King	Top Gun (<i>also Action</i>)
My Brilliant Career	The Water Boy (<i>also Comedy</i>)
The Paper Chase	
Pretty In Pink	

Crime: Stories whose central struggle is about catching a criminal.

48 Hours	Patriot Games
Basic Instinct	Pulp Fiction (<i>Also Black Comedy, Bends the Genre a lot</i>)
Fargo	The Sting
French Connection	The Untouchables
Ghost (<i>also Love and Thriller</i>)	
L.A. Confidential	

Detective Story/Courtroom Drama: Stories whose central struggle is to find out what really happened and thus to expose the truth.

Caine Mutiny	The Maltese Falcon
Chinatown	Philadelphia
Death and the Maiden	Rear Window
A Few Good Men	A Time to Kill
The General's Daughter	The Verdict
Inherit the Wind	Vertigo

Epic/Myth: Stories whose central struggle plays out in the midst of a clash of great

forces or in the sweep of great historical change.

Apocalypse Now	Gone With the Wind
The Birth of a Nation	The Grapes of Wrath
Bridge on the River Kwai	Lawrence of Arabia (<i>also Adventure</i>)
Butch Cassidy and the Sundance Kid	<i>Star Wars</i>
Ghandi	<i>The Ten Commandments</i>
The Godfather	

Fantasy: Stories which are animated, or whose central struggle plays out in two worlds - the "real" world and an imaginary world.

A Connecticut Yankee in King Arthur's Court	Mary Poppins
Alice in Wonderland	The Mask
Antz	Peter Pan
Big	Snow White
Ghostbusters	Toy Story
Heaven Can Wait	The Wizard of Oz
	Who Killed Roger Rabbit?

Gangster: Stories whose central struggle is between a criminal and society. A cautionary tale, rooted in a main character who commits crimes (*This genre is often blended with Film Noir*).

Badlands	Goodfellas
Bonnie and Clyde	La Femme Nikita
Butch Cassidy and the Sundance Kid	M.
Dead End	Out of Sight (<i>also Love Story</i>)
Dead Man Walking	Sling Blade
The Godfather (<i>also Epic/Myth</i>)	The Usual Suspects

Horror: Stories whose central struggle focuses on escaping from and eventually defeating a Monster (either human or non-human).

Alien	King Kong
The Blair Witch Project	Nightmare on Elm Street
Friday the Thirteenth	Psycho
Halloween	Scream
I Know What You Did Last Summer	Tremors
It's Alive	

Love (Romance): Stories whose central struggle is between two people who each want to win or keep the love of the other.

Annie Hall	Mickey Blue Eyes
As Good As It Gets	Notting Hill
Casablanca (<i>also Epic/Myth</i>)	Pretty Woman
Ghost	Roman Holiday
The Graduate	The Way We Were

It Happened One Night

Wuthering Heights

Science Fiction: Stories whose central struggle is generated from the technology and tools of a scientifically imaginable world.

2001 A Space Odyssey

The Sixth Sense

Back to the Future

Stargate

Blade Runner (*also Crime*)

Star Wars (*and all the sequels or prequels*)

ET: The Extra Terrestrial

The Terminator

The Fifth Element

Twelve Monkeys

Gattaca

Social Drama: Stories whose central struggle is between a Champion and a problem or injustice in society. Usually the Champion has a personal stake in the outcome of the struggle.

A Civil Action

Network

Dead Man Walking

Philadelphia (*also Courtroom Drama*)

Dr Strangelove

Schindler's List

Grapes of Wrath

To Kill a Mockingbird

Kramer Vs Kramer

Thriller: Stories whose central struggle pits an innocent hero against a lethal enemy who is out to kill him or her.

The Net

Night of the Hunter

No Way Out

Three Days of the Condor

North by Northwest (*also Love Story*)

Wait Until Dark

Sleeping With the Enemy

Witness (*also Love Story*)

MYTH

Beyond genre and plot is myth. In any story you write, it may help you to understand the mythological journey. The "hero's journey," as presented by Joseph Campbell, follows a particular pattern that may be weaved into the fabric of any story, regardless of its genre. Many stories contain elements of this mythological journey, while a few, like STAR WARS and THE WIZARD OF OZ, can be called myths because the central character passes through each stage of the hero's journey. Briefly, these are the stages in the hero's journey:

The hero lives amid ordinary surroundings. The Catalyst is actually a call to adventure, but the hero is reluctant to heed the call. This could be the moment when the hero receives her mission. She is given an amulet or aid of some kind by an older person, a mentor. For example, Dorothy is given the ruby red slippers by a good witch. Luke is given the light saber by Obi-Wan. Many stories feature mentors, e.g., Robin Williams in GOOD WILL HUNTING and Tommy Lee Jones in MEN IN BLACK.

The central character travels to the extraordinary world. This is followed by a series of tests and obstacles. The hero often undergoes a death experience and enters the secret hideout, the witch's castle, the death star, the belly of the whale, or the innermost cave.

Finally, the hero seizes the treasure and is chased back to the ordinary world, where this treasure blesses the people. The grail heals the land. The hero may be resurrected in some way. Luke and Han are honored at an awards ceremony. Dorothy returns to her family. The LAST STARFIGHTER is transfigured in front of the townspeople. Oskar Schindler is resurrected in a ring ceremony.

As a writer, you may have heard a call to action, a call to write, but hesitated. You must heed the call. As you struggle, as you learn, and as you write, you may very well walk the path of the hero, overcome obstacles, gain allies, and become the next great screenwriter. The hero's journey may very well become your personal odyssey.

The Structural Checklist

Refer to this list with each successful draft.

Every scene, event, and character must contribute to the hero's outer motivation.

Early in the screenplay, show the audience where the story is going to lead them.

Build the conflict

Accelerate the pace of the story (builds from the other) exposition → rising action → peak → climax → resolution.

Create peaks and valleys to the action and humor. Whether emotion, follow high emotions with low emotions to prevent boredom.

Create anticipation in the reader.

Give the audience superior position. (give audience information that characters in film do not know)

Surprise the audience and reverse the anticipation to increase involvement; predict total predictability.

Create curiosity in the reader. Make the reader want to stick around to see how a problem is solved, etc. The longer you withhold something, the longer anticipated it is. Foreshadow the major events of a screenplay. Lay groundwork for character's actions early in film to make them more credible later. Particularly important with climax (last obstacle and the logic to overcome it is believable). Best to create important and climatic scenes first, then back to previous scenes to fill in information to foreshadow events.

Echo particular situations, objects, and lines of dialogue to illustrate character growth and change. Repeat an object or situation or line of dialogue in your screenplay at regular intervals through the course of the story, and it will illustrate changes your characters have experienced.

Pose a threat to one of the characters.

Make the story credible. Logical and believable within its own set of rules. If alter the rules of real life, they must be stated for the audience.

Teach the audience how to do something, vicariously. They learn it through the character.

Give the story both humor and seriousness.

Give the movie an effect opening. Must immediately grab audience's emotions and establish tone and mood of your screenplay and almost right away.

Give the story an effective ending. Includes two elements: climax and denouement. If your screenplay has second level of sell, must also have a second climax for this plotline. Do NOT leave issue unsolved – either character does or doesn't achieve the goal. Some issues may be left unresolved so long as they do not include the resolution of the hero's outer motivation. The denouement is the emotional tapering off period that follows the climax, a series of scenes that carries the story to fadeout. Allows the audience to absorb the impact of your ending. Can be lengthy. Ending must be one the audience accepts as the most emotionally satisfying resolution of your story. Cannot be defeated – must preserve and convey the dignity of the human spirit and a sense of hope or enlightenment about the human condition. Happy endings, while optional, do sell.

7 Types of Openings: Choose 1

The hero action introduction opens with the hero immediately involved in some action sequence (Raiders of the Lost Ark). Appropriate if only creating a superhero, a fantasy story, or if the hero will logically encounter action as a part of his everyday life.

The hero non-action introduction opens with the hero living everyday life before she is thrust into the extraordinary circumstances. Must grab the reader emotionally in some other way.

The outside action opening is used a lot in suspense thrillers and action-adventures. Opens with an action scene that does not include the hero then cuts to hero living their life before plunged into circumstances.

The new arrival opens with a character arriving for the first time into a new situation.

Prologue is a sequence which occurs significantly prior to the main story – months or years before. (Vertigo, The Exorcist). Main purpose is foreshadowing, and can also create curiosity and anticipation in the reader.

Flashbacks begins with a sequence in the middle or end of the story and then flashes back to reveal the events that led up to that opening scene. Best used in narration narrating a story that happened ago. Prevent opening with flashbacks – use prologue.

Montages are a series of events or actions, none of which by itself constitutes a scene, but which are strung together to speed up the exposition. Create an original sequence of events to introduce hero.

Can combine the above, but main objective is to pick one that will grab reader's attention and establish tone of screenplay in most effective, original way.

Structure

Strong line of dramatic action; it goes somewhere, moves forward, step by step, toward the resolution. It hold everything together.

A broad definition: The relationship or organization of the component parts of a work of art or literature (parts and whole; whole is greater than sum of its parts)

A screenplay is a story told in pictures, dialogue, and description, within the context of dramatic literature. They are visual, you show us not tell us.

Drama is conflict; without conflict, there is no screenplay.

Treatment

Must know your own story. What's it about? Can it be said in a few sentences? Write a 4-page treatment to see your story with a sense of overview and clarity that you will not have for many months.

Get an idea and research it. Books, people, until you feel comfortable with it. Do character work, and start writing.

Writing should be an adventure, shrouded in mystery and uncertainty, blessed with amazing grace.

Don't be detailed in this treatment. Save it for later. For your use and ideas only. More on writing treatments later.

Format:

½ page for opening scene or sequence

½ page for general action of Act I

½ page for plot point at end of Act I

½ page for action of Act II

½ page for plot point at end of Act II

¾ to 1 page for Act III, resolution

The Paradigm

A model, an example, a conceptual scheme. You plan what you're going to write but it may not work out that way. This is Ok and go with what new ideas comes up. This is a more sophisticated method of plotting, and replaces the big event-crisis-catalyst-pinch technique.

Stories have a beginning, middle, end.

Each act is a unit or block of dramatic action, no matter length.

Act I

Setups story: introduce main characters, establish dramatic premise, create the situation, and lay out scenes and sequences that build and expand the information of your story. Context holds the content in place, all the scenes, dialogue, description, shots, and special effects.

About p 25 a plot point occurs; a plot point is an incident, episode, or event that hooks into the action and spins it around into another direction – line of development. It's anything that moves the story forward. It takes us into Act II.

Your story must be established immediately, within the first 10 pages.

The First Ten Pages

You only got ten pages to grab your reader. Make sure these are lean, clean, and tight. Three elements: who is the main character, what is your story about (premise), and what are the circumstances surrounding the action.

The Second and Third Ten pages

In second ten pages must follow focus of your main character. Use note cards, make sure main character is in every scene. Make him active – initiates the action and responds to premise of first ten pages. He needs to make decisions as to where to go or what to do. Must move story forward. Don't be limited to rules of reality – go with it. Let go of the reality of the person, incident, or event. Find the unreality and use it. Only base them on persons, incidents, and experience.

In the third ten pages we move up to the plot point at the end of Act I, “an incident, episode, or event that hooks into action and spins it around into another direction pages 25-27 and takes you onto Act II.

1 st 10 pages		2 nd 10 pages		3 rd ten pages	
setup main character		follow focus		define the problem	
dramatic premise,		on main character		Plot Point I	
dramatic situation		“the problem”			

Act II

Held together by confrontation (conflict). Goes from Plot I to Plot II. Your main character will confront obstacles and conflicts that must be resolved and overcome in order for your character to achieve his or her dramatic need. Act II is where your character confronts and overcomes (or not overcomes) all obstacles to achieve his or

her dramatic need. If you know what your main character wants to win, gain, get, or achieve during the course of your screenplay (the dramatic need), your story becomes your character overcoming all obstacles to achieve his or her dramatic need. Most difficult because is longest.

The plot point at the end of Act II spins the story into Act III. Can be any amount of plot points. Must know four things before structure idea: ending, beginning, plot point I, plot point II.

The new paradigm focuses on Act II into 2 parts, first half and second half. Writing is a processing of asking the right questions and waiting for the right answers.

Midpoint

Something happens on page 60 that helps design and structure the action of Act II. Once midpoint is established, Act II can be broken down into 2 30 page units. The first half goes through from plot point at the end of Act I to the midpoint. The second half of Act II goes from the midpoint to the plot point at the end of Act II. Allows you to have more a firm grasp on Act II.

The midpoint helps you design, structure, and write the second act of your screenplay.

When you're writing Act II, must know where you are going; got to have an endpoint, a goal, a destination. Must plan character's course of action. What happens to main character from plot point I to plot point II? You have a direction, a line of development. You know where you're going and what you're doing, and your story.

Act I (p 1-30)

Act II (p 30-90)

Act III (pg 90-120)

First half

Second half

Beginning

| middle

| end

M | p

P30-60, 45

p 60-90, 75

Setup

60

resolution

Plot point I, pp. 25-27

confrontation

Plot point II

Pp 85-90

First Half, Second half: Dramatic Context and the Pinch

What holds the first half together? Dramatic context – space that holds content in place, then provide content. Now find the time frame. If writing in a period of years, what do

you show? Time is condensed into space. Passing of time shown in seasonal changes of clothing, dialogue referencing specific days, or use of even like election, wedding, funeral, etc. The time frame for Act II keeps your story in motion, supporting context.. Gives you greater structural support and enhances the dramatic tension by determining the obstacles your main character needs to overcome in order to achieve his or her dramatic need. Do all this for the second half of Act II. Each half is separate and independent though compromise one act.

Pinch

Keep story on track, half of each half must be one major scene or sequence to tie it all together. Usually there's a relationship between pinch 1 and pinch 2, a story connection. Last things to determine before writing. Must know where you are and where you are going. Keep writing no matter whether you like it or not.

Write the Second Act

Prepare material. Draw story line on the paradigm. Separate Act II into first and second halves. Establish time frame. Then pinch I and lay this all out in 14 3x5 cards. Start from Plot Point I and go to the midpoint. Lay cards out and free associate, few words on card – short, brief, simple, concise. Find the elements, or components of the action based on the dramatic context. Write first ten pages. Design your scenes. Your context is confrontation, your character is confronting obstacles that keep him and her from achieving his or her dramatic need. Move into the second 10 pages. You're leading into Pinch I, so design them carefully. What scenes do you have to write before the pitch? Write Pinch 1. Just write, it's easy to cut out scenes. Remember to use visual dynamics (seen throughout). Don't describe too much, and don't end up with thick paragraphs. Leave wide margins, left and right, at top and bottom. Want a lot of space on page. Be sparse and simple in descriptions, using no more than 5 or 6 sentences for each. Move into the third pages of the first half. Design scenes with midpoint in mind. Keep moving forward, forgetting about perfect pages. Hold all changes for the rewrite – here you'll integrate all those changes you've made during the actual writing. Your character will not be telling you what they want to do, where they want to go. Go with the low – let it happen. Write the midpoint. Make sure it is a link in the chain of dramatic action, connecting the first half of Act II with the second half of Act II. Prepare second half, then write it. Determine the dramatic context, time frame, then pinch, all with 14 3x5 cards, Write in 10 page units, moving story forward through Pinch II to the plot point at the end of Act II. Don't rewrite now – you'll do it later. Don't become your own defeat – let the story guide you. Have a piece of paper that says "Critic" on it so you can keep track of self-critiques as you write. Continue writing your script. Around page 45 or 50, around Pinch I, you may find your structure needs to be altered. If you need to restructure your story, do it. Structure is flexible – scenes and dialogue can be repositioned or moved. When writing the second act, story will change. Let it change. Let yourself add more

dramatic scenes. When you're in the paradigm, you can't see the paradigm. Be willing to change some of your elements to make your story work.

Act III

Deals with resolution. You must resolve your story. You must know how it will end – will the character succeed or fail, live or die, etc.

What is the resolution of your story? When you establish that, you can decide on the specific ending. You've always known your ending, now you can execute it. But first, does your ending still work? Is it still effective? Do you have to change the ending because of the changes you've made during the first two acts? Have you thought of another ending, a new one, more dramatic, more visual than the first one? Don't think too much about it, just do it. If you try to figure out the "correct," the "right" ending, you'll never do it. Choose an ending that works, that fits your story. As you write it, you'll find out whether it's effective or not. Trust the process. It's larger than you are; like "the Force," it will be with you if you go with it; don't fight it and don't get in the way by forcing something to work that doesn't work. Many people ask if there's a pinch or plot point in Act III. Sometimes there is, it depends on the needs of your story. A key scene may be needed to 'connect', the resolution with the rest of your story line. Resolve character and story. Does your character change during your screenplay? If so, pay it off in Act III. Show it visually, dramatically, to resolve your story.

When you prepare Act III, the first thing you must do is define the story elements. Isolate them. Try to find a key scene that will hold everything. Then layout Act III on fourteen 3 x 5 cards. Go over the cards until you feel comfortable with the story's progression. Then start writing. You'll find you'll be on automatic, comfortable with the writing and discipline and story line. You still won't know whether it's working or not, because you can't see anything, but it feels good. At this stage, it will be working in spite of your doubts or insecurities. Just keep writing. Trust the process. Lay it down, scene by scene, page by page. All you have to do to complete Act III is put in time in front of the writing pad, typewriter, or computer screen.

You may even start thinking about your next screenplay. Things will be going smoothly and easily until the last few pages of the script. Then you might feel strange, find yourself 'blank,' not knowing what to write and without any real desire to complete the screenplay. You'll look for, and find, every excuse to avoid writing. It's really very funny; after weeks and months of preparation, research, commitment, pain, toil, and trouble, after weeks of self-doubt, fears, and insecurities, after weeks of working your ass off, you may suddenly want to chuck it, with only a few pages to write. It's absurd; you really can't take it too seriously. What do you do? What's happening is a common experience among writers. It originates below the level of awareness. Emotionally, you don't want

Now write the logline for your movie. It should reflect character and plot as did the example given for *Air Force One*.

Now devise a title for your movie. Use these guidelines to help:

Do you have a working title that inspires you?

Will this title titillate the audience? Is it a "grabber"?

Does it convey something of your story concept or theme?

Does it conjure up an image or an emotion?

Is it short enough to appear on a marquee? (Not always necessary.)

Write a four-page treatment (double-spaced). Summarize the beginning of your story in one page, the middle in two pages, and the end in one page. Focus on two to four main characters, the key events (plot points), and the emotional undercurrent of the story.

Although somewhat difficult, this exercise will help tremendously in laying a strong foundation for your story. Now answer these questions:

Is the central conflict of the story clearly defined?

Are the character's goal and need clear?

Are the stakes of the story big enough for a commercial movie?

Does the story evoke an emotional response?

Will the audience cry, get angry, laugh, get scared, fall in love, get excited, etc.?

What makes this story unique, fresh, and original?

Is your story too predictable? Have we seen this before?

Are the facts of the story plausible? (They don't have to be possible, just plausible.)

Will people be emotionally satisfied at the end?

Identify the parameters of your story.

What is the genre? (Action/adventure, thriller, romantic comedy, etc.)

What is the time and setting?

What is the emotional atmosphere, and the mood?

What, if any, story or character limits exist?

More on treatments later.

It's time to write your screenplay's action. On each single 3x5 card, write out the full story. When the atmosphere, setting, etc., changes, this is time for a new card (as you will learn you are making the individual scenes without regard to format, which you'll learn later). These cards should then be placed in their right position on the paradigm (you may need to put the paradigm on poster board for more room. Do not write dialogue just yet unless you find it absolutely necessary. On the top of the card, give the location and time of day or season, such as KELCEY'S HOUSE – MIDNIGHT. This will save you a lot of time when you reformat these cards in the next chapter. Look at your other movie people; identify their goals. Their goals will drive their individual plots (actually subplots). Do these various plot lines intersect, resulting in adequate conflict for drama or comedy? You can use the lower right-hand corner for pacing and tracking plots. Some

writers use a highlighter and identify plots by color. Blue is the action story, red is the love story, and so on. You can identify scenes as fast or slow, action or dialogue. If you discover that you have four dialogue scenes in a row, all with the same characters, you can adjust this pacing problem by moving scenes around, cross-cutting with action scenes, condensing, or even omitting an unnecessary scene. Once completed, your step outline will become the basis for writing your script. More on step outlines later.

Now that your step outline is complete, ask yourself these questions:

Are your scenes well paced?

Do the major turning points come at about the right time?

Do things just happen, or is there a cause-and-effect relationship between character actions?

Do the subplots intersect with the main plot, creating new complications?

Are your characters' actions motivated, or do they exist just to make the story work?

Does action, conflict, and dramatic tension build, or just repeat and become static?

Are your central and opposition characters forced to take stronger and stronger actions?

Does the conflict rise naturally to a crisis/climax?

Don't forget to choose an opening from the list of openings found in this chapter. Each scene must have a beginning, middle, and end. This is similar to the step outline.

Finally, from the list of genres found in this chapter, determine which genres best fit your movie and note it. You will later use this information at a later date.

Scenes

How to make a scene

Screenplays are comprised of acts, broken into sequences, into scenes, and into beats. Scene is a dramatic unit consisting of the camera placement (INTERIOR or EXTERIOR), a location, and time. When one of these elements changes, the scene changes.

Headings

Scene Headings

Location of camera: INT. for interior (indoors), EXT. for exterior, INT./EXT. for both.

Location of scene: KITCHEN - . Can include season, dream, etc. after time.

Time: DAY/NIGHT are preferred or a real time. Others: CONTINUOUS: the next scene takes place same time previous did; LATER: passage of time.

Examples:

INT. KITCHEN – DAY

EXT. TOKYO BAY – TWILIGHT – SUMMER, 1945

Space three times after scenes.

Montage

Sequence of brief shorts expressing the same or similar single idea: passage of time, stream of consciousness

MONTAGE – MY DREAM

-- A clown walks up to me and spits in my eye.

-- A park - A fly jumps off a cliff

End with a new scene heading. Focus is on beats of action but okay to add dialogue.

Series of Shots

Similar to montage, but of quick shots that tell a story leads to dramatic resolution or action

SERIES OF SHOTS – THE UNIVERSE

A) The earth spins.

B) Mars rotates.

INT. BEDROOM - DAY

Use sparingly, often interchangeable.

Flashbacks/Dreams

Often abused. Used only when needed to move the story forward.

INT. BEDROOM – DAY - FLASHBACK

The killer stalks the victim, then stabs them to death.

INT. BEDROOM – DAY – PRESENT TENSE [end]

Inserts

To draw special attention to a prop.

INSERT – THE LETTER

“Dear, [indented like dialog]

This is a letter.”

INT. BEDROOM – NIGHT [end]

Description

Limit paragraphs to 4 lines, do not indent. Keep it to only what we need. One paragraph per beat of action or image. Try not to end a page in mid-sentence or in mid-speech.

Character First Appearances

CAPS when first introduced. Possessive form has a small-cap “s”. Goes for when characters have more than one name, such as WOMAN then TERI.

Character Descriptions

Brief, only about nature of character. Used when first introduced – do not use licensed names and do not write so much it restricts cast.

Character Names

Characters with one or two lines of dialogue generally not given names. All others do. Avoid OFFICER 1... etc. Use on-two word descriptors: CHUBY OFFICER.

Redundancies

Avoid saying things more than once.

INT. HOUSE – DAY

They enter the house.

SIGNS, NEWS HEADLINES, SONGS, BOOKS, MAGAZINES, NOTES, LETTERS

Put in caps.

Sounds

Use only important sounds and put in caps. Optional.

Special Effects, Transitions, Editing Directions, Music, Camera Directions

Avoid unless important, then put in caps. Camera directions: CLOSE-UP, ECU (EXTREME-CLOSEUP), WE SEE. Transitions are margined as outlined in margins.

Subtitles/Supers:

Superimposed on screen to add special meaning to what we see or hear.

SUPER: “this is a subtitle.”

Tips:

→ Don’t intrude. Show it don’t tell it – Can he do it?

→ CONTINUED/MORE no longer use in splitting dialogue and scene page-breaks.

Keys to Great Scenes

Each scene should move the story forward in terms of both plot and character. The scene you are now writing should be motivated by a previous scene, and should motivate the next. One creates anticipation for another in cause and effect. If the central character gets involved your scene is probably moving the story forward. All scenes should direct us to the Showdown at the end, which is the biggest scene, or sequence of scenes, in the movie. What is the payoff for this scene? Who do I need this scene? What is my purpose for this scene? Does the scene reveal something new about a character and/or story? At the end, does the audience want to know what happens next?

Never tell what you can show. Be as visual as possible. Rather than someone talking about someone doing something, show us that person showing us that thing.

Avoid talking heads. Add events behind just two people talking.

Every dramatic unit has a beginning, middle, and end.

Start the scene as close to the end of the scene as possible. Cut out unnecessary items. Challenge any scene that runs over two pages. Some scene should be long. You may find ways to improve them and shorten them, strengthening pace of your story.

Pace your scenes. Provides peaks and valleys of emotion and tension, with peaks ascending downward a climatic conclusion. Follow action scenes with dialogue scenes. Contrast heavy scenes with light scenes. Make sure pace quickens as you close in on the Crisis and Showdown. Don't focus on action and events.

Scenes should culminate in something dramatic – a decision or imminent decision. Could be a reversal, cliffhanger, or revelation – some event that makes us want to see what's going on next. Twists and turns in plot are essential. Do not allow it to progress the way the audience expects it to. Scenes should end with a punch, with some kind of tension that leads us to another scene. In dialogue scenes, generally the last line should be the strongest.

Strive to create effective transitions between scenes. Not editing transitions. Find ways to fit the scenes together. You link your scenes with transitions only when appropriate. Transitions can be visual, verbal, thematic, and so on. It's okay to sharply contrast scenes. If it moves the story forward, use it. Straight cuts from one scene to next is the norm. Give the story cohesion.

Each scene should contain a definite emotion or mood. Focus on that emotion as you craft the scene. What is my character's intention or goal in this scene? What is my character's feeling? What is my character's attitude?

Focus the scene on well motivated conflict. Even in less dramatic scenes, a conflict should exist, regardless of how minor or subtle it is. Two people with same goal often disagree or bother the other. Even in love scenes, there may be some resistance at the beginning. Conflict is one of the tools to build suspense.

Beats

Scenes are made up of 'beats'. Even the shortest movie scene will have several beats within it. Scenes in plays run much longer and may contain dozens or even hundreds of small beats that reveal character nuances, enhance conflict and move the plot along.

A beat is a contained moment. The beat changes when something happens to change the mood or the intent of the characters.

Directors and actors break their scene into beats to help them understand the emotion and subtext of the scene and so they can wring the most drama and entertainment from each moment in the scene.

A mundane example of a beat breakdown within a scene:

A Detective walks into an interrogation room to confront a Suspect.

Beat one: The silent interchange that occurs as the Detective enters and faces the Suspect.

Beat two: The Suspect harangues the Detective for making him wait so long.

Beat three: The Detective responds to this rant by holding up a piece of evidence that connects the Suspect with the crime -- a bloody shirt maybe.

Beat four: This physical evidence quiets the Suspect temporarily. He stewes as he contemplates how to explain away the bloody shirt.

Beat five: The Detective goes on the offensive, probing deeper with questions about the shirt.

Beat six: The Suspect stops stewing and starts sweating.

Beat seven: The Detective circles the suspect as he talks, moving in closer, invading the Suspect's personal space. It appears that the Suspect is about to 'break'.

Beat eight: Instead of breaking, suddenly the Suspect grabs a pencil from the Detective's pocket and stabs him in the eye with it --

Great scenes have several beats with surprises and tiny twists of emotion, dialogue, gesture or action that reveal plot, character and emotion.

Look at a scene you've written that you feel works well. Break it down into beats, you'll see why it works. There is probably plenty going on to keep the audience engaged with the characters and their conflict.

Likewise, if you have scenes that aren't working, break them into beats and you might discover why. You need beats that will surprise and thrill your audience as they reveal the nuances of the characters and their conflict.

Tools for building Suspense

Evoke emotion

Create characters we like. They Must be believable since they act as a conduit through which emotion can pass to us. We need to feel what they feel.

Create Conflict

Rising conflict creates suspense. Conflict is drama, two committed forces in conflict will always heighten suspense.

Provide Opposition

Give central character a powerful opposition, then force character to battle this foe. This opposition should be in a position of strength, capable of doing damage.

Build Expectation

Create expectation for trouble. The audience should expect something to happen.

Increase tension

Put the audience in a superior position. Make them know something the characters don't.

Use surprise

Throw an occasional twist, or sudden turn of events.

Create immediacy

When something vital is at stake for a character, that something becomes vital to us, the audience, as well. It can be the physical safety of the world, moral redemption of a juvenile delinquent, emotional fulfillment of two lovers who find each other, protection of a secret document, or triumph of value. The higher the stakes, the more intense the suspense.

Establish consequences

Closely related to immediacy is the establishment of terrible consequences if the central character does not achieve their goal.

Limit time

Put a ticking clock on it. Deadline create suspense because they introduce additional opposition – time.

Maintain doubt

If there is reasonable doubt about how a scene or movie is going to end, the suspense is intensified.

Leave them laughing (comedies)

Have strong story and characters than on gags. Comedy is drama in disguise. Have conflict. Comedy requires clarity and good timing – a sense of humor. Love situations and other personal situations are easy for us to identify with and are ripe for comedy. That's one reason the family situation comedy has done so well. Comedy makes good use of surprise and reversals, in revealing the truth about people, situations, and life. Comedy generally takes a point of view through exaggeration, deception, overstatement, understatement, contrast, parody, a ridiculous point of view, or obsession. Comedy characters need to present the same contrasts that dramatic characters do. Comedy presents people with pretenses or facades, then removes them little by little.

Writing Dialogue

Contains 3 parts: Character caption, actor's direction, and dialogue.

Character caption

The character name, in all caps. The actual name used throughout.

Actor's Directions

Parenthetically; Avoid telling actors how to act. Use to refer to a person in a group. (to Tim)

Dialogue

Indented, ragged right margin. Brief, conveys one thought. Fragments okay, 1-2 sentences. Avoid long speeches.

Avoid CONT'D and MORE and continuing.

Off-screen

Used when a character is speaking offscreen but in the scene KELCEY (OS)

Voice Over

Indicates speaker is off screen and not in scene; best for narrations. KELCEY (VO)

Overlapping Dialogue

Speaking at same time. Indicate "simultaneous" in character's parenthetical.

Telephone, Radio, Walky-talkies, etc. Voice

Use VO.

Telephone Conversations

Use INTERCUT – cross into two people's conversations. See people at same time.

INTERCUT – DAD’S HOUSE/MY HOUSE (two scenes at once)

INTERCUT TELEPHONE CONVERSATION – DAD AND ME

Action/dialogue

End with new scene

Writing Great Dialogue

What Dialogue Is

Only sounds like real-life speech. More focused, less rambling. Pull out “ans” and “uhs”. It is organized and has direction but retains the style of real-life speech. Make it lean and short. Avoid long speeches. One or two lines. Must be understood first time. Ask is there a better, leaner way to say this? Am I writing more but the audience enjoying it less? Justify long speeches. Be patient. It may take a while for dialogue to break through. Good idea to write it last. Know characters well enough they speak with own voice.

8 Elements of the voice:

The text or words

The subtext, or meaning of words

Grammar and syntax

Vocabulary

Accent and/or regional or foreign influences

Slang

Professional jargon

Speaking style, rhythm and sentence length

It’s not what you say but how you say it

Subtext gives writers the most fits. It is what’s under the text, between the lines, the emotional content of words, what’s really meant. Actors get motivation through subtext. Usually the context suggests the subtext. The goal is the text of the story and the inner need is subtext of story, or emotional through-line. It follows the subtext of dialogue in a scene will often derive from the character’s underlying need or drive in the scene. Indirect is good. Subtext has to do with true intention of character. Less dialogue may be more “Go ahead make my day” vs. “If you shoot her I’ll be real glad because I’m gonna enjoy killing you.” When writing dialogue keep in mind the character’s attitudes, point of view, feelings, thoughts, and underlying need or drive. Try to say one thing by saying something else. Don’t make every line a subtext, just enough.

Writing Better Dialogue

Read your dialogue out loud or have members of a writing group read it to you. You’ll hear what works and what doesn’t. Is the dialogue too on the nose too direct? Without an implied meaning or subtext? Be aware of rhythm. Some characters terse and

staccato; some lyrical and elegant. Each character has style of speech. Give us a flavor if character speaks with accent or dialect. Avoid VOICE OVER narration. Avoid chitchat, introductions. Make a purpose. Dialogue should move the story forward and reveal something about the character's attitudes, perceptions, and values. Every dialogue scene should involve conflict, even if just passive resistance. Back and forth, like a contest.

You can write better dialogue than you are writing now. Here's how:

1. Make sure that the majority of your exposition (things you need the audience to know) is told visually. Only put exposition in dialogue when you have no other alternative. When you do have to put exposition in dialogue, try to put it in the mouths of supporting characters, not your main characters.
2. Wherever possible begin a scene as long after the characters have started talking as possible. Try not to let your characters talk about things the audience already knows, or would have guessed.
3. End your scenes before the audience knows the outcome of the last beat of the scene. Often the last beat of a scene is visual, but if the last beat is a dialogue exchange, resist the temptation to write a line that tells the audience what will happen next, or what the Hero has decided to do about a dilemma, or what the Villain has in store, etc. etc.
4. Dialogue works best when it expresses the underlying attitudes of the characters. This means you have to KNOW what the attitudes of your characters are.
5. Dialogue works best when it's short. At least you have less chance to "drop a clinker."
6. Dialogue works best when, like the iceberg, it's supported by hidden substance beneath the surface. Actors refer to this hidden substance as subtext. Good actors, when they study your screenplay to prepare their characterization will try to deduce the nature of their character's subtext. If you haven't really conveyed any subtext, they'll try their damndest to supply it for you, but they'll give you a much deeper performance if you write lines so that the reader senses that the character means something other than, or more than, the literal words being spoken.

When a line has no subtext whatsoever, the line is said to be "too on the nose."

7. Make sure that every line is based upon character NEED. Simplified, this means that a character says a line because he has a need to convey an idea or express an emotion to another character or characters, or needs to convince another character or characters to take action, or change their behavior

Or

A character says a line because he needs to know something another character knows or needs to elicit a reaction from another character.

8. Do not let your characters ask questions to which the answer is a simple "yes" or "no" unless you're writing a courtroom drama or an interrogation scene (and even then try to find other ways). The reason is that you write yourself into a box of yes's and no's and dull dialogue.

9. Use colorful speech to paint the attitude of your characters, but make it sound natural and not forced.

10. Set up your scenes so that each speaking character has an objective he or she is eager to pursue in the scene. Jot down the scene objective of each character and keep it beside you at the computer. Then write each character's dialogue with his or her individual scene objective underlying it.

11. Make sure your dialogue is "about something." Seems obvious? Not necessarily. Think about this: every piece of dialogue between two or more characters is in some way a struggle for power of one kind or another.

Look at your dialogue. Is it about a struggle for power between the characters? Power means all kinds of interaction. A character can struggle for the power to make another love her, or obey her, or promote her, or ally with her.

A character can struggle for the power to convince others to follow him, or to destroy something, or to keep working when all seems lost, or to have courage in the face of terror. A character can struggle to deny the power of another, to be left in peace, to let him live, to keep a secret, to set him free, etc. etc. What are the power struggles about in your dialogue? You NEED TO KNOW to write good dialogue.

Exciting Exposition

Communicate the facts of the story – exposition. Make it exciting. Most comes out from the beginning of the story. Don't give anymore than necessary for the story. Let characters keep secrets as long as they can. Often saving up exposition and using it in crucial moments will make it more exciting and even transform it into a turning point. Some exposition can be creatively planted in love, action, or comedy scenes because you already have the audience's attention. It should come forth naturally and not tacked onto a scene. Seldom tell a character what they already know: We've been married for ten years now, honey. Don't get too exciting. Keep the audience's attention on the dialogue. Have characters argue over it. Some exposition can be better than dialogue, this can be better.

Flashbacks

About 95% of flashback in unsold scripts doesn't work. Usually used for cheap exposition, seldom moves story forward. Use only if moves the story forward, motivates the story. Don't take us to past until we care about what's happening in the future.

Avoid long flashbacks and dream sequences. Use a transitional device: an object, place, song, visual image, color, phrase, or incident. Quick flashes are the safest. Try a more creative way than flashbacks.

ASSIGNMENTS

Convert each card from last chapter into a scene using proper format as previously described.

Now write the dialogue your characters will say throughout your story. Again, don't forget beginning, middle, or end! Put the dialogue on note-cards and attach it to the proper scenes.

Format Style Guide

Five basic principles of scene writing

You must create a movie in the mind of the reader.

Nothing goes on the page that doesn't go on the screen.

There are three uses for any screenplay: as a proposal; as a blueprint (shooting script); and as a record, for postproduction.

There must be nothing in the screenplay which you know you can improve.

Improper format reduces the reader's emotional involvement.

Screenplays are always written in present tense.

Writing Descriptions

Write character and setting description that is concise, clever, provocative, and detailed and that conveys the essence of a character or setting, rather than mere physical description, which might limit casting. Two or three word phrases for character and setting best. Ex: "an aging, dusty Underwood" NOT "typewriter"; for characters, describe clothing, hair style, movement, surroundings, habits, or physical details (scars, deformities, or expressions, attitudes, limited reference to background. Ex: (from Body Heat) TEDDY LAURSEN, rock and roll arsonist... Another ex: Earl's every movement projects the ten years he's spent pumping iron (limited background reference). Only go into detail if necessary for plot. Never mention actor names!

Writing Action

In writing action, your primary goal is clarity. Use everyday, straightforward language (a high school reading level). Stay away from convoluted words and phrases, excessive technical jargon, and impressive but tedious vocabulary. Lengthen the action and description passages, not the dialogue or unnecessary scenes. Use action words. Instead of "go", use walk, run, crawl, fly leap, hurtle, dart, or shuffle down the street. Give your action scenes to someone to read. If the reader confuses something, change it to make it better.

Do NOT write: They jump into their cars and there is a terrific chase.

Instead:

As the black limousine comes racing toward Jimmie, he leaps onto the sideboard of a passing ice cream wagon. Opening the door of the moving truck, he pushes the startled driver off the seat and guns the accelerator.

The limousine fishtails toward Jimmie and the truck, sideswiping a light pole and narrowly missing a young girl on her tricycle.

Soon the limo is bearing down on Jimmie's truck at close to 90 miles an hour as he thunders toward an irrigation ditch...

Dialogue

Ask the following questions about any scene before writing dialogue:

- What is my objective?
- How will the scene end?
- What is each character's objective?
- What is each character's attitude?
- How will the scene begin?

The Rewrite

Writing a screenplay is a process. Many people writing their first screenplay believe that all they have to do is write it, then have it typed up and sent out. Nothing is further from the truth. Writing is a day-by-day job, three to five hours a day, five days a week, typing pages over and over again, cutting strips of paper and pasting them on the master pages. Rewriting your screen- play is necessary; it corrects the changes you've made during the first words-on-paper draft, then clarifies and defines your story and sharpens your characters and situations.

Writing a first-draft screenplay is done in three stages; first, the words-on-paper draft, which you've just finished; second, the "mechanical" stage, where you correct changes made during the writing, and third, the "polish" stage.

When you complete the first words-on-paper draft, you're ready to begin the second stage, the "mechanical" stage; you'll correct the changes you made during the first stage, bring the script to length, tighten up the dramatic tension, and sharpen the focus of your main character. In this stage of the screenwriting process you're going to be changing things, a lot of things; you'll rewrite 80 percent of Act I, about 60 percent of the first half of Act II, about 25 percent of the second half of Act II, and about 10 or 15 percent of Act III. Then you'll go into the third stage of the first draft, polishing, accenting, texturing each scene, changing a word here, a word there, a sentence here, a scene there, some- times rewriting a scene some 10 or 15 times to make it right. After you finish the first words-on-paper draft, and take a week to 10 days off, it's time to get back to work and begin the second stage of your screenplay. This rewrite of the first words-on-paper draft is the "mechanical" draft. That's just what it is. Don't expect

creative inspiration to guide you, because you're going to be correcting all those changes you made in the first and second act so your story line progresses from beginning to end. You've got to set it up properly, add new scenes that make it work, and delete those scenes that don't. You're going to be typing a lot in this draft, so be prepared for it. The first thing you have to do is see what you've got. You probably don't know or remember what you did in the first act; when you're in the paradigm, you can't see the paradigm. You have no overview, no objective perspective about what you've done or not done. The first thing you have to do is get an overview. The way to do that is read the entire first draft in one sitting from beginning to end. Do not take notes or write in the margins about the changes you want to make.

You might experience several emotional swings: "This is the worst thing I've ever read," is the most common response. "It's just awful, terrible." Your attitude should be simple: you know your script needs work, so you don't need anyone to tell you what you already know. How good or bad it is at this stage is absolutely irrelevant. What happens most of the time is that you get on a roller coaster; you'll like some of it, you'll hate some of it.

A rewrite is essential to make what you've written better. Accept it, don't argue with it, and don't fight it. That's just the way it is. Nobody ever told you writing a screenplay was going to be a piece of cake.

When you complete reading the words-on-paper draft, think about it. Make mental notes, nothing else. Notice what you have to do to set up those changes you made during Act II, and any other things you need to do to make the script work. Think about it a few hours, or better yet, let it cook overnight. You don't need to make any clearcut or defined decisions at this point. You'll be working in 30-page units of action. You'll rewrite Act I, then the first half of Act II, then the second half of Act II, and then Act III. You'll do most of the work in Act I. You're going to rewrite about 80 percent of this material.

Now read Act I and make extensive notes, either on the margin or on a pad. Any dialogue changes, scene changes, or shifts in action, plot, or character, will need to be integrated into the script as a whole. When you know the changes you want to make, do new scene cards for Act I. Some scenes will be okay the way they are; some will not. Just take your 3 x 5 cards and lay them out for the new Act I. You'll probably need to write about five or six new scenes, change some of the dialogue in several scenes, and then polish, trim, and cut to length. This process should take about two weeks. Usually, Act I takes the longest time of the rewrite. Rewriting the first act will be easier than you thought it would be. You've already established your writing discipline, and you know your story, so the execution of these changes should be easy and natural. Sometimes you might have difficulty deciding what to do, especially if Act I is too long. If that

happens, you might need to transfer a few scenes from Act I to Act II. Just do the rewrite for Act I. Work in to-page units, and strive for clarity and simplicity of visual image. Tell your story, one scene at a time, one page at a time. Concentrate on opening up your story visually. You'll find in Act I you had a tendency to tell most of your story with dialogue. You'll "talk" your story. For example, your character may be driving a car and see a jewelry store. "I need a jade ring," your character says to her mother. "Let's stop." You end the scene and then cut to the next scene, where she shows off her new jade ring at a party. This time show it; go inside the store, show your character standing at the counter buying the ring, then cut to the party scene.

Show your character walking in the park, jogging on the streets. Think visually; be aware of cinematic transitions, how you go from one scene into another; watch your lead ins and lead outs. When you finish Act I, go back and clean it up a bit. Polish a scene or retype some pages, cut out a few lines of dialogue to make it clearer and tighter. Don't spend too much time on it; it's important to move forward through the screenplay; always work from beginning to end, beginning to end.

Move on to the first half of Act II. Read it and take notes on what you need to do to make it work. You'll find you'll be changing about 60 percent of the first half. Determine the changes you want to make, then layout this section on 3 X 5 cards, just like Act I. Know your dramatic context; make sure Pinch I is clean and tight and the midpoint clear and defined. If you need to do anything to make your story work, do it.

Tell your story visually. Try to cut down your dialogue scenes by focusing on the visual dynamics. Let Pinch I keep your story on track.

Does the midpoint still work effectively? Is it too long or too short? Do you need to redefine it visually? Write the midpoint. You'll spend a week or two on this section. Move on to the second half of Act II. Read it through. Make notes on what you need to do to correct the changes. Structure the second half on fourteen 3 x 5 cards. Once you know what you need to do, execute it simply, keeping the dramatic context and time frame clearly in mind. You probably won't have to change more than 25-30 percent of the second half of Act II. Keep your story on track. Follow your main character through the development of your story; move forward through Pinch II and Plot Point II. When you finished, don't spend too much time polishing this section because you'll spend a lot of time in doubt and confusion, and the creative urge might disappear. This section will only take you about a week to correct.

In Act III, you'll only need to rewrite about 10-15 percent of the words-on-paper draft. This will take you about a week. You might want to clean up and define your ending, refocus the resolution. The actual writing process itself at this time is clear-cut and simple to handle; you know exactly what you have to do to finish it. If you have a large

action sequence for your ending- like the destruction of the new Death Star in Return of the Jedi-you may want to draw a picture or "storyboard" what will happen.

A screenplay is a story told in pictures, dialogue, and description. It didn't matter that I was making up a location; if the film was made, the script would be changed to fit the actual location site. Don't worry about whether the "exact" location exists; simply be clear about what you want to write, then write it. You should be able to finish this "mechanical" draft of your screenplay in about four to five weeks, and it should end up being anywhere from 110 to 120 pages, no longer. Your story line should be clear, with all the necessary changes fused into an organic story line from beginning to end. You may or may not want to take a few days or a week off. Do what you want. You're ready to move into the third, or polish, stage of your first-draft screenplay.

This is where you'll really write your screenplay. You'll be typing a lot. The process of rewriting entails more typing than writing. You'll move three lines from a scene in Act I to another scene in the first half of Act II. You may type it up on a strip of paper and paste it on the page. You'll bridge one scene with another scene, and drop the transition; you'll telescope scenes; that is, you may take a scene from Act I, combine it with a scene in Act II, and end up with a scene shorter than either. You'll accent, polish, hone, tighten, and texture your script; it's the most important stage of the screenwriting experience. You'll notice rhythm of action, you'll see places where a "pause," or a "beat" will strengthen the suspense of your scene. You'll reword; "he looks at the woman across from him," may become "he regards her questioningly." You'll sharpen visual images by adding adjectives, tighten and condense dialogue by cutting words from speeches, sometimes whole sentences, occasionally chunks of dialogue.

Again, work in 30-page units of action; do Act I, then the first half of Act II, then the second half of Act II, then Act III. Working in units like this allows you to control your story and move forward, step by step, toward the resolution.

Good structure, remember, is the relationship between the parts and the whole; it is like an ice cube and water, or fire and its heat. As you're polishing your screenplay, you'll subdue the structural elements until they are integral to the story.

Polish Act I. Read it, typing and cleaning it up as you move through scenes and pages. Cross out a sentence here, add a few words there, bridge this paragraph with this line of dialogue, and so on. Tighten, trim, condense, polish, cut, cut, and cut some more. Most new writers don't like to cut words-or paragraphs-but you've got to be ruthless in this stage. If you're wondering whether you should keep this dialogue, paragraph, description, or scene, chances are you'll need to cut it.

The purpose of the polish stage is to make it the best screenplay you can. How do you know when the rewrite's done? When can you lay down your pages and say "I've completed the first draft of my screenplay"? It's a difficult question. You never really know, but there are certain signs to look for. First of all, understand that your script will never be perfect. There will always be a few scenes that don't work. No matter how many times you write and rewrite, they'll never be right. You'll have to let those scenes go.

The Good Read

The writer's job is to keep the reader turning pages. What does the reader look for?

Story, character, and style, first and foremost. The first thing that attracts me is the writing style, the way the words are put down on paper: lean, tight, crisp, and visual. Then the premise. Does it grab my attention? Is it interesting? How is the script set up in terms of story, and visual dynamics? Are the characters well-rounded and three-dimensional? Is there enough information presented during the first ten pages to make me want to continue reading? When you find a "good read," you know it; there's a certain excitement and energy on the first page. People hate to read in Hollywood, yet everybody loves to read a good screenplay. Things never change in that respect.

A reader's evaluation sheet from a major film company:

GENRE:

Brief SYNOPSIS: a four- or five-line description of what the story is about; the subject of the screenplay.

Detailed Summary: one-and-a-half page detailed summary of the story, in depth and detail

I - Character

A) Design:

B) Development:

II-Dialogue

III. Structure

A) Design:

B) Development:

C) Pacing:

D) Resolution:

Reader's recommendation:

What's the reader going to say about your screenplay? As an exercise you might want to familiarize yourself with this evaluation. This is where the reader comes from. From his or her point of view there's always another script to read; usually the pile on the desk is about two feet high. Everybody's writing screenplays, and when the readers read the scripts, 99 times out of 100 they are disappointed.

Each Rewrite

With each successive rewrite, polish the dialogue so that it:

- Contributes to the scene's objective and the overall outer motivation for your hero
- Is consistent with the characters
- Reveals character background, inner motivation or conflict, or theme, when appropriate
- Is as clever, funny, original, provocative, interesting, and enjoyable to read as is appropriate

Second and Third Draft Completed

When the second or third draft is completed, apply the following checklist:

- How does the scene contribute to the hero's outer motivation?
- Does the scene possess a beginning, middle, and an end?
- Does the scene thrust the reader into the following scenes?
- What is each character's objective?
- What is each character's attitude?
- Does the scene contain action, not just dialogue?
- Does the scene serve multiple functions? A single scene can employ: character background, inner motivation, inner conflict and identification, theme, humor, exposition, and structural devices (superior positioning, foreshadowing, echoing, etc.). Some scenes should contain nothing but action.

Chart the script as follows:

	Scenes:	1 INT – MY HOUSE	2	3	
Description					
Hero					
Romance					
Nemesis					
Reflection					

Major secondary					
Other secondary					
Identification					
Structural devices					
Code:					

Describe the scenes for each category.

The code allows you to graph out elements. For example, “XX” is exposition, “!!” for action (“!!!!” can mean a lot of action) and “Haha” for humor.

Do the needs of other primaries:

1. Are your Romance, Nemesis, and Reflection defined in terms of the Hero's outer motivation when they are introduced?
2. Are all of your primary characters introduced by the beginning of Act 2?
3. Once a primary character is introduced, are there any long gaps on the chart where the character doesn't appear? This is a danger signal. A primary character must appear regularly throughout the screenplay unless the character dies. Otherwise, the character is not fulfilling her necessary function.
4. Is there an "arc" to each primary character's story? In other words, do your Nemesis, Reflection, and Romance all possess clear outer motivations, and are those desires built up and resolved by the end of the screenplay?
5. Do the primary characters other than the hero interact? This won't always occur, but as a general rule, your screenplay will be stronger if your reflection, nemesis, and/or romance confront each other. Such scenes will provide opportunities for added conflict, humor, and character revelation and will help prevent a monotonous story line involving only your hero.
6. Does each of your primary characters have at least one "big moment"? It's nice if you can create a particularly dramatic, funny, or revealing scene or two for characters besides your hero. As with the previous item on this list, such moments will add depth, texture, and emotional involvement to your screenplay.

Such scenes can also help commercially, when it's time to cast the movie.

About Formats

There is no such thing as **THE** correct format. That's why every book on formatting has slightly different formatting rules.

BUT (a big but), there is **proper** format.

What does this mean? Simply, that there's not just **one** way to format scripts, but a range of ways that are acceptable. Some books say that a film script's left margin should be 1.5". Others say that it should be 1.7" Both of those are right. Nobody's going to look at your script, pull out a ruler and scream, "One point six-four inches! You'll never work in this town again!" But a 1" left margin... that's not right. That's out of the acceptable range and could piss off a producer who thinks you're trying to trick him into thinking your script is shorter than it really is.

Why is there a range and not a single way? Who knows. Individual preference, often. Changing tastes over time, usually. But sometimes it's a more obnoxious reason. Some TV shows have a unique format just so they can tell if a writer submitting to that show has done her homework. If the writer's script is not in that unique format, the producers can say to themselves, "Well, we're obviously not important enough for the writer to have checked to see how **WE** do it! No thank you." It's petty, but it's true. Don't worry, though, we'll tell you how to avoid that situation.

Like most rules, the ones in here are meant to be used whenever possible, but broken when necessary. None of this is etched in stone, but you can't go wrong by following it religiously. If you have a really good reason for doing it differently; if that rule-breaking formatting choice tells your story better than anything we describe... go for it. Just don't be cavalier and think that you're story is unique and, therefore NEEDS unique formatting. Remember, the odds are that the greatest scripts you can think of were written using these rules, not some weird, random ones.

From the formatting and style standpoint, a script is nothing but a collection of elements. From the element standpoint, the key to successful formatting and powerful writing is knowing what the elements are, how and when to use them and how they should look.

Presentation – Things to Do AFTER You're Done

If a producer or such request a certain format, use it! Check with screenplays written by the studio to write yours that way.

List of No-Nos:

No fancy covers, artwork, illustrations, storyboards.

Don't number the scenes.

No justified right margins.

Don't write CONTINUED at the top and bottom of each page.

Don't bold or italicize.

Avoid camera and editing directions

Don't use a dot-matrix printer. Photocopies are okay.

Don't date your script.

Don't mention a draft.

No suggested cast list or character bios unless requested.

No list of characters or sets.

Don't include a synopsis unless requested.
 Don't include a budget.
 No headers or footers except page numbers.

Font: Courier, 12 point, 10 characters per inch (horizontally).

Binding/Printing:

- 20 lb. 8 ½ by 11 in. 3-hole punched white paper
 - Two sheets of card stock plain color, 110lbs 8 ½ by 11 in., front and back of screenplay.
 Use only two brass brads – top and bottom. Leave the middle hole empty.
 Screenplay organized as such: front stock sheet, title page, script, and back stock sheet,
 all 3-hole punched.
Length: 100-110 pages

Page Numbers: 1 in from right edge, ½ in from top, written as 15. (with period). Not on first page.

The Title Page:

Center title, quotes are optional. Your address or phone number should appear in lower left or right corner. If you want to include WGA information, do so at the bottom, opposite your personal information.

"MY TITLE"

by

My Name

The First Page: Begin with FADE IN: (1.5 in from left). No page number.

Credits: Against, but treat like scene headings. BEGIN CREDITS and END CREDITS

Last Page: Triple-space. FADE OUT written before.

Margins and Spacing

The actual margin settings are

Margins:

Left: 1.5 in

Right: .5-1in (8 in from left, ragged not justified)

Top: 1 in

Bottom: 1 in

Make sure dialogue does not extend beyond 6.0 inches from left.

Element	Left Margin (from left edge)	Right Margin (from right edge)	Spacing (before/within)
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Action	1.5"	1"	Double/Single
Scene Heading	1.5"	1"	Double/Single
Character Name	3.5"	2"	Double/
Parenthetical	3"	3.5"	Single/Single
Dialogue	2.5"	3"	Single/Single
Shot	1.5"	1"	Double/Single
Transition	5.5"	1"	Double/Double
Page Number	½ in from top	1"	n/a
Dual-Column Dialogue	Left Margin (from left edge)	Right Margin (from left edge)	Spacing (before/within)
Character Name 1	2.75"	3.75"	Double/
Parenthetical 1	2.25"	4.5"	Single/Single
Dialogue 1	2"	4"	Single/Single
Character Name 2	5.75"	.75"	Double/
Parenthetical 2	5.25"	1.25"	Single/Single
Dialogue 2	5"	1"	Single/Single

Page Breaks:

The first script line on every page should be 1" from the top of the page. The Header, if any, is 1/2" from the top.

Never end a page with a Scene Heading... unless another Scene Heading is the first thing at the top of the next page.

Never end a page with a Shot... unless another Shot is the first thing at the top of the next page.

Never start a page with a Transition.

If you need to put a page break in the middle of some Action, you can only break the page after at least 2 lines of Action, and only at the end of a sentence. Some studios also insist that the Action at the top of the next page have at least 2 lines as well. If you can't split the Action to fit this rule, don't split it and move the entire Action onto the next

page (some people will argue that you don't need to split Action -- just move it to the next page. Why would you do this when it might unnecessarily add pages to your script?).

Never put a page break between a Scene Heading and a Cast List (in TV and Sitcom scripts).

Never put a page break after a Cast List element.

Never put a page break before an END OF ACT or END OF SCENE indicator.

Never put a page break after a Character Name.

If you have a Parenthetical directly under a Character name, never put a page break after that Parenthetical.

If you need a page break in the middle of Dialogue, you can only break the page after at least 2 lines of Dialogue, and only at the end of the sentence. If you have a Parenthetical in the middle of some Dialogue, like this:

HILLARY
I really wanted to be President myself,
but I knew that there was no way...
 (beat)
Unless... well, I couldn't do that, now
could I?

... you cannot put a page break after the Parenthetical, but you have the option of putting one before it if you need to (in other words, it's a valid place to put a page break, but it's your own stylistic choice as to whether you do -- we do). Regardless, when you split Dialogue with a page break, put the word "more" or "MORE" in parenthesis on the line after the Dialogue in the same margins as the Character Name. Then, at the top of the next page, repeat the Character Name before the Dialogue and add the Extension (CONT'D) or (cont'd). It's a personal preference for whether you use the uppercase or lowercase "cont'd" and "more."

ASSIGNMENTS

This is it. You've made it to the final stages of screenwriting, and it is time to write your first draft. Put everything in proper order, which should already be done, and begin writing out your screenplay, scene by scene in a screenwriting program or word

processing program. With a screenwriting program, you don't need to worry about formats because it does it for you!

Apply all checklists from previous chapters and this chapter against your screenplay to make sure it's written correctly.

Read your script and fill out the reader's sheet given in this chapter. Now give your script to someone to read with the reader's sheet and match it against yours. What's different and why?

It is absolutely imperative that you do the following upon completion of the first draft.

1. Take at least two weeks off from your script. Let it ferment for a while. You will be much more objective for the pre-revision analysis (Checkpoints 20-24). During this time you may want to read a book, go to a seminar, see movies of the same genre, or read scripts, or turn your attention to other things.

2. Reward yourself in some way that makes you feel good about being the next great screenwriter.

Before writing the second draft, consider letting your hot property cool off. Sit on it a couple of weeks, then craft your second draft from your head. Here, you become a script surgeon. Whittle down the dialogue; remove unnecessary narration, flashbacks, dream sequences, and so on. You become an analyst in every way you can define that word. Once this work is completed, polish your script until you are ready to present your wonder to Hollywood. The following checkpoints will help you evaluate your revisions.

Apply this checklist to the script was the first draft is completed:

Is your script too technical, too complex, or too difficult to understand?

Will your script require a huge budget with unshootable scenes, such as herds of camels crossing the San Diego Freeway? Other possible big budget problems: special effects, period settings, exotic locations, too many arenas or locations, large cast, water, and animals.

Is your script's budget about right for its market?

Have you followed the rules of formatting and presentation?

Have you written thoughts, feelings, memories, or anything else that cannot appear on the screen?

Dialogue

Is the dialogue "too on the nose"?

Do your characters say exactly what they feel?

Does each character speak with his/her own voice, vocabulary, slang, rhythm, and style?

Is the dialogue crisp, original, clever, compelling, and lean?

Are individual speeches too long or encumbered with more than one thought?

Does the story rely too heavily on dialogue?

Are your dialogue scenes too long?

Are there too many scenes with talking heads?

Are you telling when you could be showing?

Is the comedy *trying* to be funny, or is it naturally funny?

Exposition

Are you boring your audience by telling too much too soon?

Are you confusing your audience with too little information?

Are you giving your audience just enough exposition to keep them on the edge of their seats?

Is your exposition revealed through conflict or through static dialogue?

Have you used flashbacks as a crutch or as a means to move the story forward?

Character and story

Will the reader root for your hero?

Will the reader have an emotional identification with the hero?

Are your characters believable? Are they humans with dimension?

Do your characters come across as retreads whom we've seen before?

Do any of your characters grow or change throughout the story?

Is there a moment at the end when this growth will be recognized by the reader?

When will the reader cry?

Is the story too gimmicky, relying too heavily on nudity, violence, shock, or special effects?

Will the first 5-10 pages capture the reader's interest?

Do the first 20-30 pages set up the central conflict?

Does the middle build in intensity toward the Showdown at the end?

Is the story, plot, or ending too predictable?

Are all the loose ends tied up in the denouement (the resolution after the Showdown)?

Sometimes it just doesn't work. You have story problems, character problems, and you're not quite sure how to solve them. When you are blocked or you sense something is wrong, what can you do?

1. Don't panic. We all go through this. Realize that you have the ability to solve your problems.

2. Take two weeks off. Don't worry about it. You may get inspiration during this period because you will be more relaxed.

3. Read a book; go to a seminar; flick out. Many of my "breakthroughs" have come on the plane while reading a book about writing.

4. Often you actually know where the trouble is. You have a gnawing feeling inside about something in your story, or perhaps a sense that "something" is wrong, but you ignore it because you don't want to do a major rewrite. In my script-analysis work, I don't know how many times a writer has told me the following: "I kinda knew w\1at was wrong, but I guess I needed you to confirm it." The point is this: You have an inner sense that you must learn to trust, even when it makes the writing process uncomfortable and the rewriting painful. When you read your script through, if you naturally stop reading at some point, that often signals a problem.

s. Get feedback from other writers or consider using a script consultant.

6. Study mythology (Christopher Vogler's *Writer's Journey*) and understand your genre.
7. Revise your four-page treatment. Sometimes this helps you focus and get back on track.
8. Ask stupid questions. Don't be afraid to challenge your own ideas. Ask "What if?" Nothing is sacred. Anything goes. Maybe your hero should be the villain.
9. When revising, if solving one problem also solves another problem, you're on the right track.
10. Create a Character/Action Grid. Essentially, this is a mini step-outline, constructed on a few sheets of paper. Use it to identify each character's purpose and actions in the story. Most writers use it for their five to seven main characters. I recommend use of the Grid after the first draft or when you are stuck. But you are the captain of your ship. Use it when you wish or not at all.

CHARACTER ACTION GRID - Character and Story

Title, genre, concept

Theme or message

NAME OF CHARACTER:

Role, purpose in story

Occupation

Conscious goal

Personal motivation

Inner need

Flaw blocking need

Backstory

Dominant, core trait

Other good & bad

traits

Imperfections, quirks

Skills, knowledge, props

Point of view, attitudes

Dialogue style

Physiology

Psychology, Sociology

Relationship w/others

Catalyst

Big Event

Crisis

Showdown

Realization

Denouement

CHARACTER! ACTION GRID - Actions

Character/action grid example

I created the following as a small example of how to use the Grid. I created only three characters. I won't take you through the entire grid with them, nor will I outline the entire story. I just want to give you a feel for the Grid's use. You will want to list every important action of your main characters from the beginning to the end of the story.

CHARACTER/ACTION GRID -Character and Story

Char: Jim Sally Max

Role: Central character/hero Love interest, 2nd opp. Main opposition

Occ: Investigative journalist Animal rights advocate Circus owner

Goal: Exploit Blimpo the Elephant Save Blimpo the Elephant #1 Circus Act in U.S.

for a story from exploitation

Motiv: Salvage career Blimpo saves her life (later) Prove he's not a loser Need: Be more

caring Trust and love Jim Respect animals

Flaw: Anything for a story Only trusts animals Inhumane

CHARACTER/ACTION GRID -Actions

JIM SALLY MAX

Fired, but then gets last chance

Dumped by Sally Dumps Jim; can't trust him Whips Blimpo

Kidnaps Blimpo; chased Chases Sally

Hides Blimpo in Jim's yard

Next morning: Finds Blimpo

Continue outlining your characters' actions to the end. When the Grid is completed, you will be able to see your entire story on 1-3 pages. The structure, pacing, motivation, and plot lines will be easier to work with.

Marketing

Three keys to marketing yourself as a screenwriter

- Try everything
- Don't listen to statistics
- Knowledge is power

Two sources of information regarding who the people in power are

- Primary research (contacts) – tell anyone who asks what you do for a living you're a screenwriter; ask for favors
- Secondary research (the media)

Four categories of people in power

- Agent or attorney
- Independent producers who develop projects
- Elements (major stars or directors)
- Financiers (studios, networks, investors, and grant-funding agencies)

You must approach all four categories of people simultaneously.

What to Do When Completed

Before approaching anyone with your screenplay, be sure it is good enough to present by getting a positive response to it from at least two out of five people whose judgment you trust. After your screenplay is completed, stay away from it for a few weeks to allow yourself to become objective when you review your screenplay to determine if it works. When it's as good as you can make it, make eight copies and distribute them as follows: Put the original someplace safe in case your house burns down.

Keep the first copy.

Register the second copy to US Copyright Office.

Register the third copy with the Writers Guild of America.

Give the last 5 copies to someone you can trust, major consideration to an evaluator. If you get even 2 positive responses, go ahead and send it to an agent.

Copyright and register the new one.

Record every contact you come into. Make sure each screenplay is complete before sending it to each contact, else you can lessen your chance if you send your screenplay to the same person again.

Finding an Agent

Research agents using contacts, the media, the Writers Guild of America list of agencies, other published lists of agents, and the Guild's agency department.

Agents look for three things in a potential client:

A writer who will make money
Someone with career potential
Someone who won't add to their problems

You will want three things in a potential agent:

Someone to guide your career
Someone with power in the film business
Someone who can negotiate

Approach agents with:

A recommendation or referral

A letter of approach – 1 pg, polite, direct, to the point. Parts: The purpose – tell what medium it is for, you're looking for representation, if second or third, say so; A personalized comment – if you came to them because of a friend or client they represent, say so; Description of the screenplay – extent up to you, mention genre. If an unpopular genre, mention what grabbed you or don't mention it at all.; Reference to the script as a writing sample, an excellent one, to show that you want work not just selling this screenplay; Offer to sign release forms – these protect them in case they make a movie similar to your idea; Your Background – screenwriter-specific, brief, any publications, awards, honors in film and writing, subject of screenplay; Your location – say you can return to LA whenever necessary; Future contact – say you will be contacting them in the next few days to discuss the situation further. More on query letters later.

Follow-up call: Wait a few days for them to get it and call in middle of the week. Be nice to secretaries as they are your link to the agent and could become your agent someday. If told they are not reading unsolicited screenplays, ask for other agents or if he will read the screenplay

A cold phone call

Dropping in to the office

DO NOT SUBMIT YOUR SCREENPLAY UNTIL TOLD SO!

The object of approaching an agent is to get someone at the agency to read your screenplay. If one agrees to read your screenplay send a thank you letter reminding them of your conversation, and always check up your status once a month until you get a response.

If an agent is interested in you as a writer, meet with the agent, and at least ask the following two questions:

What did you think of my script?

Who else do you represent?

Don't be afraid to mention your career goals and objectives.

If you sign with an agent, he receives 10 percent of all your earnings as a screenwriter.

An attorney can be hired to represent you instead of an agent, usually for a fee rather than a percentage.

Approach Production Companies and other Ways of Finance

Use the same process for concurrently approaching producers, elements, and financiers.

Research producers through articles, interviews, published directories, film credits, and contacts. Then approach them through their heads of development. Do the same with 3 screenwriters from movie credits and ask the WGA who represents them.

Most elements have their own production companies, are approached in the same way as other independent producers. Otherwise go through their representatives or obtain personal productions.

Do not approach studios or networks at lower than level of story editor.

Approach other financiers with your screenplay, a bud breakdown, and a prospectus or grant application.

Never let your business activities interfere with your writing.

Reject all rejections and keep writing!

The Screenwriter's Deal

Three ways for a screenwriter to earn money

Sale of the screenplay

A development deal

A salaried staff writer position

Sale of the screenplay is based on an option/purchase deal.

An option is the exclusive right to purchase property for a predetermined amount of money over a finite period of time.

The negotiable elements of an option/purchase deal include:

- Option price
- Purchase price
- Option period
- Renewal clause
- Exclusivity
- Guaranteed rewrites
- Bonuses
- Percentage of net profits
- Participation in sequels, spin-offs, and remakes
- Ancillary rights (merchandising)
- Turnaround clause

In a development deal, the screenwriter is hired by a producer or financier to write a screenplay based on the idea, or on a story concept controlled by the producer.

A pitch is a verbal presentation of a film story. More about pitches and premises later.

A step deal is a development deal outlining each stage in the process- treatment, screenplay, rewrites- plus the fee paid at each stage and the amount you are guaranteed before the project can be discontinued or another writer hired.

Staff writers, story editors, and producers for episodic television series can receive both guaranteed salaries and negotiated fees for the episodes they write, plus royalties for rebroadcasts.

Your Strategic Marketing Plan

Principles

Segmentation: identifying the market segments that seem best for your script.

Differentiation: How you market yourself from other writers competing for that same market segment. (What gives you that competitive edge?)

Three steps to planning: purpose, audience, and strategy.

Purpose

What you want to accomplish from the point of view of your audience.

Audience

Identify the individual you wish to sell your script to. Understand his or her company. What are they looking for now or bought in the past? Query letters vs. phone calls? What's their market?

Strategy

Derives from their needs, their ideas into your scripts. What do you need to put in a query to hook them, how will your work benefit them?

There are features and benefits.

Features - The logical argument.

Benefits – The emotional argument.

What benefits them and will get their emotions?

High Concept

Find those few words that will hook the agent or producer, or tell your story, in 25 words or less.

Use local resources, even newspaper, television networks, etc. as backdoors to Hollywood.

Tools for Selling

Before you can sell your screenplay, or even send it to agents, you need to develop some marketing tools using what you already know. It's time to rewrite your logline, pitch, premise, synopsis, and treatment.

Logline

Logline techniques vary among screenwriters but most will agree with this warning from the American Association of Screenwriters, "If you can't say it in three sentences, you don't know what your script is about."

Don't limit yourself to the set-up or the plot, emphasize the unique elements of your script that enable audiences to connect with the situation and identify with the hero. Think of the logline as a commercial for your movie.

LOGLINE FOR A CHARACTER-DRIVEN DRAMA: RAIN MAN

The set-up: A young, self-centered hotshot goes home for his father's funeral and learns he's been cut out of the will. The family wealth goes to an older sibling - an autistic brother he never knew he had.

Imagine we were making a commercial for RAIN MAN. What clips would we use?

To create IDENTIFICATION with the star we'd show moments emphasizing the contrast between the brothers and dramatize the star's frustration with this unexpected obstacle to his ambitions.

To create CONNECTION with the star's situation we'd show the ACTION he takes to get what he wants -- the family money. How does he try to get control of the inheritance? He kidnaps the autistic brother. Since the brother is afraid to fly, they drive cross-country. They visit places (Las Vegas, fancy shopping malls) where the hotshot feels at home but which the autistic brother finds challenging - comically and touchingly. To highlight the POTENTIAL CRISIS the hero faces, we'd focus on moments that dramatize the unexpected relationship developing between the brothers as the hotshot realizes how unusual his 'savant' brother is.

To emphasize what's at RISK for the hotshot, we'd hint at the secret that binds them and threatens the grandiose plans he has made.

LOGLINE FOR RAIN MAN:

A self-centered hotshot returns home for his father's funeral and learns the family inheritance goes to an autistic brother he never knew he had. The hotshot kidnaps this older brother and drives him cross-country hoping to gain his confidence and get control of the family money. The journey reveals an unusual dimension to the brother's autism that sparks their relationship and unlocks a dramatic childhood secret that changes everything.

LOGLINE FOR A PLOT-DRIVEN COMEDY: SOME LIKE IT HOT

The set-up: Two male musicians witness the St. Valentine's Day massacre. When the mobsters pursue them, they try to elude them by joining an all-girl band headed for a gig in Miami.

What film clips would we use to create a commercial for this classic comedy?

We'd emphasize the accelerating COMIC COMPLICATIONS that result from the cross-dressing:

The sax player falls so hard for a sexy girl in the band that he creates a new male identity so he can pursue her.

The bass fiddle player struggles to keep from blowing their cover as he dodges the comical romantic advances of an aging, nearsighted playboy.

We'd want to reveal the DANGEROUS COMPLICATIONS that the mob massacre promised upfront. We must reveal that the mobsters show up at the Miami resort where the 'girls' have a gig because their arrival complicates the love stories and pressures the heroes.

LOGLINE FOR SOME LIKE IT HOT:

Two male musicians accidentally witness the St. Valentines' Day massacre; and to elude the mobsters who pursue them, they dress in drag and join an all-girl band headed for Miami. One of them falls for a sexy singer and poses as a Miami playboy so he can woo her; he convinces his pal to dodge the amorous advances of the rather nearsighted Miami playboy he impersonates. Love conquers all -- till the mobsters show up at the same Miami resort for a convention.

CHECKLIST FOR YOUR LOGLINE

Reveal the star's SITUATION

Reveal the important COMPLICATIONS

Describe the ACTION the star takes

Describe the star's CRISIS decision

Hint at the CLIMAX - the danger, the 'showdown'

Hint at the star's potential TRANSFORMATION

Identify SIZZLE: sex, greed, humor, danger, thrills, satisfaction

Identify GENRE

Keep it to three sentences

Use present tense

The Pitch

Many writers fear pitching their stories, if they wanted to perform for an audience, they would not have chosen a solitary profession like writing. Script writing may be a solitary pursuit when you face the blank page; but once you put something magic on that blank page, everybody wants to get into the act.

Working writers often pitch their stories while they're in the midst of writing their screenplays. Even after they sell the script, they have to pitch it to the director and the actors. All successful screenwriters learn how to pitch effectively, it's part of the job description.

PRACTICE YOUR PITCH

This seems rudimentary, but some writers get caught up in the omnipotent throes of the creative process and believe they can wing it. Spare yourself and your audience some agony -- DON'T wing it.

INSIDER TIP: Practice pitching to a pal or writing partner. Pitch a screenplay you've already written or a movie you've seen before you practice pitching your new story. Leave the audience with the impression that they've seen your movie or at least a tantalizing trailer of your movie.

WHAT TO INCLUDE IN YOUR PITCH

The pitch should be about 10 minutes max. This leaves time for feedback. The initial pitch must answer these questions:

1) Who is the movie about?

Give the impression the movie centers on ONE character, the most interesting character -- the STAR. Movies are star-driven. Even low-budget independent producers hope the unknown actor they cast in the lead will become a star or at least look like a star in this movie.

2) What happens to the star?

Include the arena of the story and the basic situation of the star.

Tell where the star is (emotionally, physically, mentally) at the beginning.

Tell where he/she goes (emotionally, physically, mentally) during the movie.

Explain where the star ends up (emotionally, physically, mentally) by the climax.

Describe how the star's crisis changes him or her in some fundamental way.

Emphasize the conflicts (internal and external) the star faces.

3) What gets in the way?

~ Highlight major OBSTACLES (inanimate or physical situations).

~ Describe important ADVERSARIES (characters) that try to prevent the star getting what they want. These blockers should be worthy opponents, otherwise overcoming them won't be satisfying.

4) What's at stake?

Describe a few dramatic moments in detail. Choose moments involving the star where the conflicts escalate or the crisis becomes more complicated. Make it clear the star

resolves the climactic crisis or is actively involved in resolving it.

USE YOUR GENRE TO SELL YOUR PITCH

Know the genre of your movie -- movies are sold to audiences by genre. Your pitch audience is interested in how they will market the movie as well as how they will make it. Don't tell them how to market it, just make it clear that it is MARKETABLE.

EMPHASIZE STAR QUALITIES

Present your story to emphasize the qualities that will attract the star. Here are some general guidelines:

- 1) Stars usually respond to an interesting, well-developed character caught up in a compelling situation with potential for exciting conflict.
- 2) Stars instinctively want to play a character who takes action within the story that leads to the resolution of the climactic conflict. Duh.

EMPHASIZE QUALITIES THAT MIGHT ATTRACT A SUCCESSFUL DIRECTOR.

To attract a director you must lay out a compelling story that can be told visually. By this I don't mean special effects and stunning scenery. The story must unfold visually; the emotion conveyed visually, the danger represented visually and so on. Your pitch demonstrates this by the action you choose to describe and the way you've dramatized and resolved the conflicts

DETAILS, DETAILS, DETAILS

How detailed should you be? Don't become mired in miniscule movements of plot. Give them a movie trailer not a summary of the movie.

Query Letter

Some writers mistakenly believe a query letter should ask permission to send their script. That sets you up for a lot of rejection. Your query letter has a much more subtle purpose – to identify those who will respond to your movie.

HOW TO BEGIN

Format: Query letters run one page or less, single-spaced in a readable font on business-like stationery.

Salutation: Write to a targeted individual, not a company. This target should be someone appropriate for your story.

ANTICIPATE THEIR QUESTIONS:

Often, you don't personally know the target of your query. And they certainly don't know you. Put them at ease by answering the first question on their mind –

WHY ARE YOU BOTHERING ME?

Your opening paragraph should clarify why you have chosen to query this particular person. Define how the script might meet their needs. If an established film professional referred you to this person, tell them this upfront.

OKAY... SO WHAT IS YOUR MOVIE ABOUT?

I know this part of the letter sets stomachs churning. Writers believe the entire future of their script rests on what they put into these few descriptive sentences.

Relax! No one sells a movie script off a query letter. All this letter has to do is entice them to take a look at the script. This first contact begins a conversation that hopefully develops into a working relationship.

Organize your pitch into two paragraphs:

The Movie Trailer

The first pitch paragraph acts as a trailer for your movie. Tease the reader into wanting to see your movie script, just like movie trailers entice the audience to come back to see the next attraction. Introduce your genre, the main characters, the lead character's situation, the main obstacles and major adversary and how the lead plans to overcome them. Hint at the ending without giving it away.

The Movie Poster

The second pitch paragraph promotes your script by highlighting vital elements that reveal unique marketing angles which make your movie special. Think of it as the poster for your movie. Here are some brief examples of story elements worth emphasizing:

POTENT THEMES: The movie WITNESS had a provocative theme – Do you resort to violence in order to keep the peace?

UNEXPECTED TWISTS: The alien in E.T. is not a conventional extra-terrestrial intent on conquering earth; he's a frightened, homesick, loveable creature who was stranded here accidentally. He's not the adversary in the movie, the misguided adults are.

GENRE FLIP-FLOP: THE FULL MONTY is an atypical male bonding movie (no violence or contact sports) where the men recover their pride by baring their souls as well as their bodies.

PRESSURE COOKER: Some movies use devices to raise the stakes. MIRACLE ON 34TH STREET has a ticking clock – Kris Kringle needs to be released from jail by Christmas Eve. TITANIC exploits our knowledge that the big boat sinks and sets us wondering which passengers will survive.

WHO ARE YOU? AND WHY SHOULD I CARE?

This paragraph should reveal your credentials. Include relevant background information: scripts sold or optioned, filmmaking experience, publishing credits.

If you have no writing credits, focus on relevant accomplishments: script contests or writing programs you have completed. If you have personal experience relevant to your story, the setting or the crisis of your hero, include that; but BE BRIEF.

Add a unique and memorable detail that will make you attractive to the agent or producer. Some writers target film pros from their alma mater. Others mention unique hobbies, personal experiences or established careers in other fields that give them a special point of view.

DON'T FORGET THE HANDSHAKE

Invite them to read your script and tell them how to get a copy. Some writers include a self-addressed stamped postcard for a reply.

VITAL DETAIL: Include your contact information (or your agent's)!

WHAT TO LEAVE OUT OF YOUR QUERY :

THREATS: Resist the urge to beg, whine, complain, fabricate or threaten.

CYNICISM: Avoid statements like this: "You're my 209th submission and you'll probably blow me off royally like the rest of them did..."

NEGATIVITY: Resist defeatist generalities: "With 100,000 scripts floating around Hollywood, I doubt you'll pay attention to mine..."

PITY: Don't ask for pity: "I have three young children, my health coverage expired, the transmission blew on my Toyota and my husband just walked out on me..."

FORMAT

The presentation of your letter can be as important as your content. A traditional (paper) query should include the following elements:

A decent letterhead. At the very least, your name and address and other contact information should be printed at the top of your letter (NOT at the bottom or under your signature) in an attractive font. You can have an inexpensive letterhead designed and typeset at your local printing shop, or online through iPrint.com. Or, design your own on your computer.

A business-style body. Always include a blank line between paragraphs, and don't indent more than five spaces (if at all).

A formal salutation. Don't address the editor by first name unless you know him/her personally.

Clean, proofread copy. Don't rely on your spellchecker; review your query yourself before mailing it out.

Quality paper. Use at least 20-lb. bond paper for queries. Some writers like to use fancier papers -- parchment, linen, etc. -- on the theory that a nicer paper with a professional tint will stand out amidst all the white paper on an editor's desk. Don't go to "colors" however -- pink paper and blue type scream for rejection.

A SASE (self-addressed stamped envelope). Don't use "insert" envelopes; fold a full-size business envelope (#10) in thirds and use that. Be sure it has adequate postage. If you are submitting a query from another country, be sure that your SASE has the correct postage for the target country -- or else include an appropriate number of IRCs (international reply coupons).

THE LAST WORD

For better results, focus on the ACTION you want the reader to take after reading the letter. SUBTLE HINT: You want them to think -- Hey, we do not want to miss out on this script, let's take a look at it.

Synopsis

Even when many writers understand their story's premise, they have a tendency to revert to offering examples of the activities of their characters and plot devices when asked to describe their story. While characters and plot are a manifestation of a story,

they do not accurately reflect what a story itself is about. The purpose of this essay is to lay out the principles of writing a story synopsis:

understanding what a story is that engages an audience

writing a synopsis that reflects a story's movement to fulfillment

understanding the difference between a synopsis of a story and an outline of character goals and plot device

When a writer is able to write a story synopsis that accurately reflects the issues at stake in their story, they can describe their story in a dramatic, compelling manner.

Writing A Synopsis

Many writers confuse this issue of describing a story by outlining the actions of their characters because they come to their story through some character or plot device. To describe a story, however, is a separate issue from writing about a character's goals. For example, the story *The Hunt for Red October* is about **freedom defeating oppression**.

This is the dramatic issue at the core of the story. Through resolving what's at stake in the story -- this issue of freedom defeating oppression -- in a dramatic way, the story offers an audience a fulfilling experience.

To describe *The Hunt For Red October*, then, is not the same as talking about the actions of its main character, Ramius. A synopsis of *The Hunt For Red October* might begin,

"The Hunt For Red October" is the story of one man's quest to be free of the system that oppresses him."

Note, the first line of the synopsis identifies what's at stake in the story, freedom defeating oppression. One should avoid writing,

"The Hunt For Red October is the story of Ramius, the commander of a Soviet nuclear-missile armed submarine who uses the submarine he commands to flee to America."

Ramius manifests the story, but the story itself is about this issue of freedom defeating oppression. Because readers desire to experience this **story's** fulfillment, they are drawn to the story.

So a story's synopsis should make it clear what's at stake in the story **itself**, first, before introducing the story's characters. Characters in a story have a purpose that is given meaning by what's at stake in the story.

"To gain his freedom, Ramius sets into motion a plan to escape to America in the Red October."

Note that **Ramius**, as a character, is described in his relationship to the issue at stake in the story, **freedom**. This continues this process of the synopsis describing the story itself. One should avoid writing,

"As the story opens, Ramius sets in motion a plan to escape to America in the Red October."

This offers a description of the story's main character, and the story's plot, but it doesn't suggest the connection between Ramius' actions, the story's plot, and what's at stake in the story itself.

"Ramius has long hated his oppressors, the communist party that rules Russia and his native Estonia, but he's been held in check while his wife was alive. With her passing, he has no restraints on his desire to be free."

This gives us a sense of why Ramius desires to be free: it is to escape the oppression of his communist masters, whom he loathes. Even though this appears to be describing Ramius, it's describing him in a way that makes clear his relationship to the story itself, and its premise about freedom defeating oppression.

One should avoid writing,

"Ramius wants to pay back the communists for what they have done to his homeland, Estonia."

This explains why Ramius acts, and it's true, but it doesn't tie his actions into the story's underlying premise.

"To set into motion his plot to escape to America and freedom, Ramius must risk killing his political officer, then trust that his crew will blindly follow his orders because he's their captain. Ramius does this knowing that if he acts suspiciously, one of the crew has orders to kill him."

This description continues to tie Ramius' actions into the story's underlying premise. That Ramius can act to gain his freedom, but he must take **risks**. It is the nature of a story that it creates drama over its outcome. So a synopsis should offer an idea about what sets out a story's drama. Next, by the very fact that Ramius is part of an oppressive system guarantees his orders will be obeyed. Thus, this description of the story ties these elements into its premise about freedom and oppression. Third, the synopsis raises a dramatic issue that plays out through the story: how long can Ramius hide from his assassin his true purpose?

Avoid writing,

"Ramius kills the Red October's political officer, and then gives his crew orders he knows they will follow because he's their captain."

The above merely describes the actions of Ramius, without tying them into the story's underlying premise. And, without giving a strong suggestion of the drama over the story's course and outcome.

"Killing the political officer is only a first step. Next, Ramius must avoid detection by his fellow submariners when they are ordered to find and detain him...later, to find and destroy him. For his communist oppressors fear what a free man armed with nuclear missiles might do."

Note the repetition of the story's main theme, freedom, and the escalation of the drama over the story's outcome: Ramius is now actively hunted and feared by his oppressors. Note how this synopsis presents that each step that Ramius gains to be free, he doubles the efforts others take to stop him. This, in brief, is the purpose of the story's plot, to increase the drama over the story's outcome.

Avoid writing,

"Ramius outmaneuvers the Soviet submarines sent to find him, captained by men he has trained. In Moscow, those in the military and communist party begin to fear what Ramius might be planning, and plot his destruction."

The above fails to directly state "why" the men in Moscow fear Ramius.

"Ramius outmaneuvering the soviet submarine fleet brings about an order that the soviet surface navy find and destroy him. The Soviet navy going on alert in the Atlantic puts the Americans on the alert. When they learn that a nuclear-armed submarine is on a course toward America, decisions must be made about the nature of the Soviet threat, and, if the Red October is a rogue submarine, the Americans should destroy it. Tensions escalate in Washington D.C. and Moscow. But CIA analyst Jack Ryan suspects Ramius' true purpose. Because he operates in a free system, his council is given weight and listened to."

Note how this synopsis introduces Jack Ryan, the other main character of the story. His actions are tied to the fact that Jack is listened to because he operates in a free system. Thus, the description of Jack also ties his actions into the story's underlying premise.

Avoid writing,

"Ramius outmaneuvering the soviet submarine fleet puts the soviet Atlantic fleet onto full alert to find and destroy him. An American attack submarine that has picked up Ramius' trail passes along information about the Red October. The American sailors are intelligent, capable, and able to think for themselves, in contrast to the soviet counterparts. In Washington D.C., CIA analyst Jack Ryan suspects that Ramius' purpose may not be what it appears. He is a strong, charismatic man, and his opinion is listened to. In both Washington and Moscow, tensions mount."

The above is okay, but it doesn't clear continue to identify what's at stake in the story.

"Ramius and the Red October narrowly avoid being destroyed by a soviet attack submarine. But now the American military must make a decision: should Ramius, a rogue military commander, be destroyed? Is he a threat to America? Jack Ryan puts into action a plan to prove that Ramius is attempting to escape to America, and bringing a tremendous prize: a new type of submarine with a revolutionary propulsion system."

Again, this ties Ramius' action to this battle between freedom and oppression.

To conclude,

"In a climactic confrontation, Jack Ryan boards the Red October and is able to kill the KGB assassin hunting Ramius. Working with Ramius, the two men are able to stage an "explosion" and sinking of the Red October witnessed by its crew, who have been picked up by American vessels. The crew will thus report that Ramius is dead, the Red October sunk. But working together and aided by the ingenuity of the American military, they merely "stage" that that the Red October, the Soviet Union's most advanced submarine, has been sunk.

"Through his undeniable courage, and the aid of Jack Ryan and other Americans, Ramius gains his freedom.

"The Hunt For Red October is a dramatic, compelling story about how the values of freedom defeat oppression."

The synopsis ends with a reiteration of what's at stake in this story, and the story's fulfillment.

At each step of this synopsis, the synopsis has been clear about what's at stake in the **story**. To simply describe the actions of a story's characters and its plot devices in a synopsis is to leave out what actually engages the interest of an audience: the dramatic playing out of what's at stake in the story revolving around a dramatic issue or idea that has engaged the interest of its audience.

The ability to write a synopsis that clearly describes what's at stake in a story and a story's fulfillment helps a writer bring out the true dramatic issue or idea at the heart of their story. Such a synopsis answers not only the question of "how," but the deeper question of "why" an audience should care about a particular story and its outcome.

Treatment

A premise is an idea for a story; the set-up or situation, with little or no story implied. Rarely written down to be presented.

A synopsis can be one long paragraph, or several paragraphs; probably no more than a page-and-a-half in length; usually less, usually focused on plot. It's often a concise distillation of a story that exists in longer form, such as the synopsis of a script found in a coverage.

A treatment is a full exploration of a story. Covers character, plot, setting, theme; clarifies the intent of the writer. Can contain character descriptions, a synopsis, or statements on theme and tone. Attempts to convey the filmgoing experience through to the story's end; may use bits of key dialog. Usually more than three pages; average is seven to twelve.

Occasionally, you'll get a producer or a development person who wants you to give them a treatment so they can use it as a guide to pitch to their boss or the company they have a deal with. Don't be surprised if, after you give them the five pages, they ask you to condense it into one or two.

Treatments are ALWAYS written in the present tense and single-spaced. They are the broad strokes of the story and tell about the setting of the story, the characters in the story, the plot points of the story (turning points), the most dramatic scenes in the story, and from whose point of view the story is told.

There are several techniques for making your treatment more readable. One is to use headings in all caps so any executive can easily follow the story (like chapter headings in a book).

Another technique is to label the information that you are giving them. Some frequently used labels are CONCEPT, TONE, CHARACTERS, THEME, PLOT, and RESOLUTION. Make sure your act breaks or turning points are clear but don't label them.

If you choose to include any dramatic pieces of dialogue, write them in prose, i.e. "she tells him that she's leaving" or keep the dialogue to a minimum and place in quotes ... "It's over."

Be sure to place character names in all caps when first introduced.

When writing a treatment, think VISUAL. Paint us a picture of the scenes. I like to start a treatment with a word picture of the setting. Something like this:

It's hot. Not just hot. Killer hot. Steam rises from the street. Huge, black clouds roll into the city that refuses to die. Palm trees bend almost in half. Suddenly, the skies open up above NASA headquarters.

Use words that appeal to the senses when writing treatments. Although the primary sense that you'll want to use is visual, don't forget auditory and sensual (touch) words. The WHIR of the helicopter blades as the chopper lifts off...

Many screenwriters prefer starting with an action sequence.

For example: The SUV careens around the corner; a girl jumps from the front seat. Don't you want to know what happens next?

A treatment is written in prose form in paragraphs that are separated by a line of space. All paragraphs should be short.

Treatments for television cover seven acts, while treatments for feature films usually cover three acts. Frequently, screenwriters are asked to write a treatment when a production company or studio has obtained the rights to a true story or has optioned the film rights to a novel. In both cases, the executive wants to know what the writer's take would be on this project.

Who is the main character? What does he/she want? How will the film differ from the book or true story? There's a fine line to walk here. You want to show that you have an active imagination, but don't stray too far from what they purchased.

A treatment is no place to try and impress your college English professor. Don't use big words or sound pretentious. Grab a hammer from the toolbox and nail down some simple, declarative language.

Don't drown us with details about the story. You'll bore us to death and you won't make a sale. Know what the theme or point of your story is and drive it home. Make us relate to it. What about your story hooks us, makes us want to hear more?

Here are the components of a good treatment:

1. Start with an opening that hooks the reader.
2. Introduce the reader to your protagonist and make sure that we care about this person.
3. Show us what the main conflict of the story is and what type of story we're reading (drama, suspense, action, comedy, etc.)
4. Give us the story line (spine) and structure of the story. This section should include the major scenes of the movie and the turning points (act breaks).
5. End with a knockout ending that makes us want to shout "YES!"

Remember the goal of your treatment is to get them interested and wanting more. Then, they'll call you for a meeting.

If it's at all possible, try to proceed to the screenplay without writing a treatment at all.

Step Outline

Okay, this is more a development tool, but I still felt the need to put it here with the rest of the tools of the trade.

A step outline is a scene by scene outline with (little or) no dialogue that is the intermediate form between the treatment (or synopsis) and the script. If your treatment is well written, you can easily expand/ elaborate it into a synopsis. If your synopsis is well written, virtually each sentence will become a scene, and a list of the scenes is the basis of your step outline, and ultimately of your script. Expand each sentence into a synopsis of the scene it will become, keeping it in prose, not dialogue. The step outline once completed is the basis of the screenplay. Simply translate the prose into dialogue and description, and viola-- there you have it.

By now, you have an idea of what you want your movie to be about. Now it's time to give your story some structure. To clearly define a beginning, middle, and ending. Then we can start piecing the bones together and build the skeleton of your script, also known as the step outline.

How do you create a step-outline?

First, you're going to need a couple of things:

Patience

40-60 index cards or three blank sheets of paper

Pen, Pencil, or Computer

Plot Summary - (idea) for you movie

Basic Outline (optional)

It's a good idea to create a basic outline as well, considering you need your major turning points in order to write your scenes. Below is an example of a basic outline to help you get started.

The Shawshank Redemption (Basic Outline & Major Turning Points)

The setup

ACT ONE

Andy's convicted of murder and enters Shawshank

PLOT POINT ONE

Andy asks Red for the Rock Hammer

The Conflict

ACT TWO

First Half: Andy adapts to prison life and forms a relationship with Red, the man who can get anything

Second Half: Andy tells Red about the Warden and finds out who killed his wife. Hope for freedom

PLOT POINT TWO

Andy escapes from Shawshank

The Resolution

ACT THREE

Andy and Red reunite in Mexico

****This is the story you will always be telling. Pin your premise on your bulletin board or even your forehead so you never lose track of the direction of the story.**

I offer you eleven questions with explanations and by answering them with your concept in mind you will have the basic structure of you movie.

1.What is the set-up? The opening of your script must draw the prospective audience into the initial setting of the story. You must reveal the everyday life of your hero or protagonist. And you must allow the audience to establish an identity with the character by making him or her sympathetic, threatened, funny, likeable, and or powerful.

2.What is the opportunity? This is the first turning point in the story. By the end of the end of the first ten percent of your script, your hero must be presented with an opportunity that will create a visible desire, and start the character on a journey.

3.What is the new situation? The hero must react to a new situation or problem that resulted from the opportunity. The hero must formulate a plan and define an overall goal. Often, the opportunity leads the character to a new location and enters the new situation willingly, with a feeling of excitement and anticipation. The character also believes that the new problem can be easily solved.

4. How do the plans change? This is the second turning point in the script and must take place by the end of the first twenty five percent of the script. Something must happen to the hero that over shadows the original goal into a greater desire and goal with a clearly defined end point.

5. What progress does the hero make? The hero is making progress toward the new desire. His or her plan seems to e working as action is taken to achieve the goal. The character overcomes all obstacles as the approach.

6.What is your point of no return? This is the third turning point in the story. At the exact midpoint of the script, the hero must full commit to achieving the desired goal. The option of turning back or giving up on the plans is no longer available.

7. What are the complications and what is at stake? You must reveal some of the complications the character is facing. Achieving the visible goal becomes increasingly difficult. Reveal what the hero can lose if he fails. You must build your conflict but also allow success to be within the hero's grasp.

8. What is the major set back? This is the fourth turning point in the story. Seventy five percent into the story something must happen to the hero and his plans that makes it seem to the audience that all is lost. The hero is faced with a do or die decision.

9.What is the plan of last resort? Reveal the hero's final plan. The hero can't quit, he must risk everything to achieve the ultimate goal. The conflict must be overwhelming. The pace must be accelerated. It must seem that everything is working against the hero.

10. What is the climax? This is the final turning point in the story and must take place by the last 90 to 99 percent of the story. The hero must face the biggest obstacle yet. Using all his knowledge acquired through his journey he must determine his own fate. A visual finish line must be resolved.

11. What is the aftermath? This is where you reveal the new lie of the hero. Show what awaits the hero now that the journey is over.

By answering these questions, you will have all the necessary information to complete your step outline. The step outline is a sequential ordering of your script's scenes. A drama will consist of approximately 30 steps and an action / adventure will consist of approximately 40 steps.

Steps 1-5 should be your set up, the beginning of your story. Steps 6-25, for a drama, 6-35, for an action / adventure, will be your complications. And the remaining steps are where you reveal your ending and aftermath of the story.

Creating a Step-Outline!

There are usually forty to sixty scenes in a movie. Each index card will represent one scene in your movie. On one side of the index card tell yourself what the scene is about, and on the other side identify whether it's a major turning point like the inciting incident, first act climax, or resolution. Index cards are great because you can rearrange scenes in your story without having to rewrite everything. If you're using regular paper, that's OK, just be prepared for possible rewrites. Every writer has a unique way of working. Find what's best for you. Each step in your outline consists of a one or two sentence statement clearly describing what happens in the scene. Don't worry about fancy writing because the step-outline is strictly for your eyes only. Remember, this is your roadmap to telling a high quality story. I've broken down a movie that you've probably seen so that you can follow how the outline could have been written. You can follow the step-outline and see how the story unfolds into a beginning, middle, and end.

Project Plan

Title:

Genre/description:

Target Market

What is the best market for your script?

What is the best venue for your project? (Where similar products can be found)

List producers and production companies that produce for this market.

If appropriate for your market, list the actors or actresses you feel would best fill as cast to your movie.

List potential direction for your project.

List individual agents if you plan to sell to agents.

Making Contacts

Who in the film business has read your work and responded favorably?

Who do you know in business you can refer you to someone else otherwise helpful?

List friends, family, associates, etc. who might have business contacts.

List places you can go to network: writer's groups, clubs, seminars, etc.

List other marketing research sources (trades, directories).

List other ideas that might be right for your script, such as contests.

Positioning Strategies
(not part of plan, only to help)

How is your project similar to other projects in the medium you have chosen?

How is it original? What fresh twists does it add?

Draw a movie poster and ad for your movie. How will it be sold?

Which of your script's pluses can you emphasize in the selling process?

Commerciality-Will the resulting movie be a cinch to market?

A role that an "A" actor or actress will covet.

A story that is visual, active, and fresh, that doesn't rework other movies.

An ending that is emotionally satisfying.

A character (and characters) that is believable and interesting.

A script that is not too similar to a recent failure, yet has something in common with a past success.

A script that is in correct spec format, and that flows like a river when read.

A one-sentence concept, hook, or logline that says, "This is a movie. Buy me!"

A concise, hard-hitting, saliva-inducing query letter.

Will the resulting budget be unreasonable for the genre, with a dozen far-flung locations shot entirely at night in the water with animals and children, and with hundreds of special effects and opticals.

What personal pluses do you bring to the table?

Enthusiasm.

Objectivity-Can you separate your ego from your work, or are you defensive?

Ambition-Do you love the business and want a full-time writing career?

Grace-Do people enjoy working with you? talking to you? meeting you?

IDENTIFYING PROSPECTS

The next step in your plan-once you have completed the above worksheets and the "positioning" worksheets that follow-is to begin your marketing research and networking. You will also begin to approach people you suspect might know someone in the industry.

Now, select your best prospects (producers, talent, directors, agents, and contacts). Generally, you will work with about eight people at a time. You will not contact any of them until you have done your homework (completed the worksheets).

Name Title

Company

Buying (and/or other) history

Budget range (if applicable)

Current needs/wants

How he/she prefers to be contacted

Name Title

Company

Buying (and/or other) history

Budget range (if applicable)

Current needs/wants

How he/she prefers to be contacted

Weekly Action Plan

Main goal

Key milestones 1
 2
 3

Time commitment

What specific actions will take you this week to achieve your milestones?

Marketing research

Meetings, pitches, groups, networks

Query letters

Cold calls

Follow-ups

Contests

Other

Other

Other

Notes:

ASSIGNMENTS

Complete all plans and other documents within this chapter.

Contact agents and production companies and send your scripts when asked.

Before you submit your script, do the following:

Get feedback from writers' group members.

Consider hiring a professional reader or script analyst.

Make adjustments. Is your script a "good read"?

Be sure the script looks 100% professional and that it is formatted correctly. Register your script with the Writers Guild of America and copyright with the Copyright Office.

Appendix
Sample Screenplay Opening

FADE IN

Sunlight spills through the narrow blinds of a large window and down onto a plush red carpet. A vibrator is heard humming in the background along with the voices of a man and a woman, FLOYD THURSBY and BAMBI SHARPSTEIN.

BAMBI O.S.

Wider... Oh, please... Open wider!

The man's response is a garbled, inaudible groan.

FLOYD O.S.

Rowrafroohara.

The camera moves up from the carpet to reveal the feet and legs of the man, twisting and writhing in a horizontal position on an extended lounge chair. They are clothed in black wing tips, brown socks, and gray polyester slacks. Draped over the man's legs is one of the woman's shapely calves, highlighted by her sheer white hose and white shoes.

Moving up the two intertwined bodies, we see that the woman is draped over the man's chest and is massaging his gums with the rubber tip of an electric dental vibrator, while he squirms apprehensively in a dental chair.

BAMBI

You've got to start flossing more, Mr. Thursby.

She pushes her fingers deeper into his mouth.

BAMBI (Cont.)

We don't want to let Mr. Plaque get the best of Mr. Molar now, do we?

FLOYD

(longingly)

Fruhroorahayia.

We move into a CLOSE-UP of Floyd's hand as it grips the arm of the chair passionately.

CUT TO:

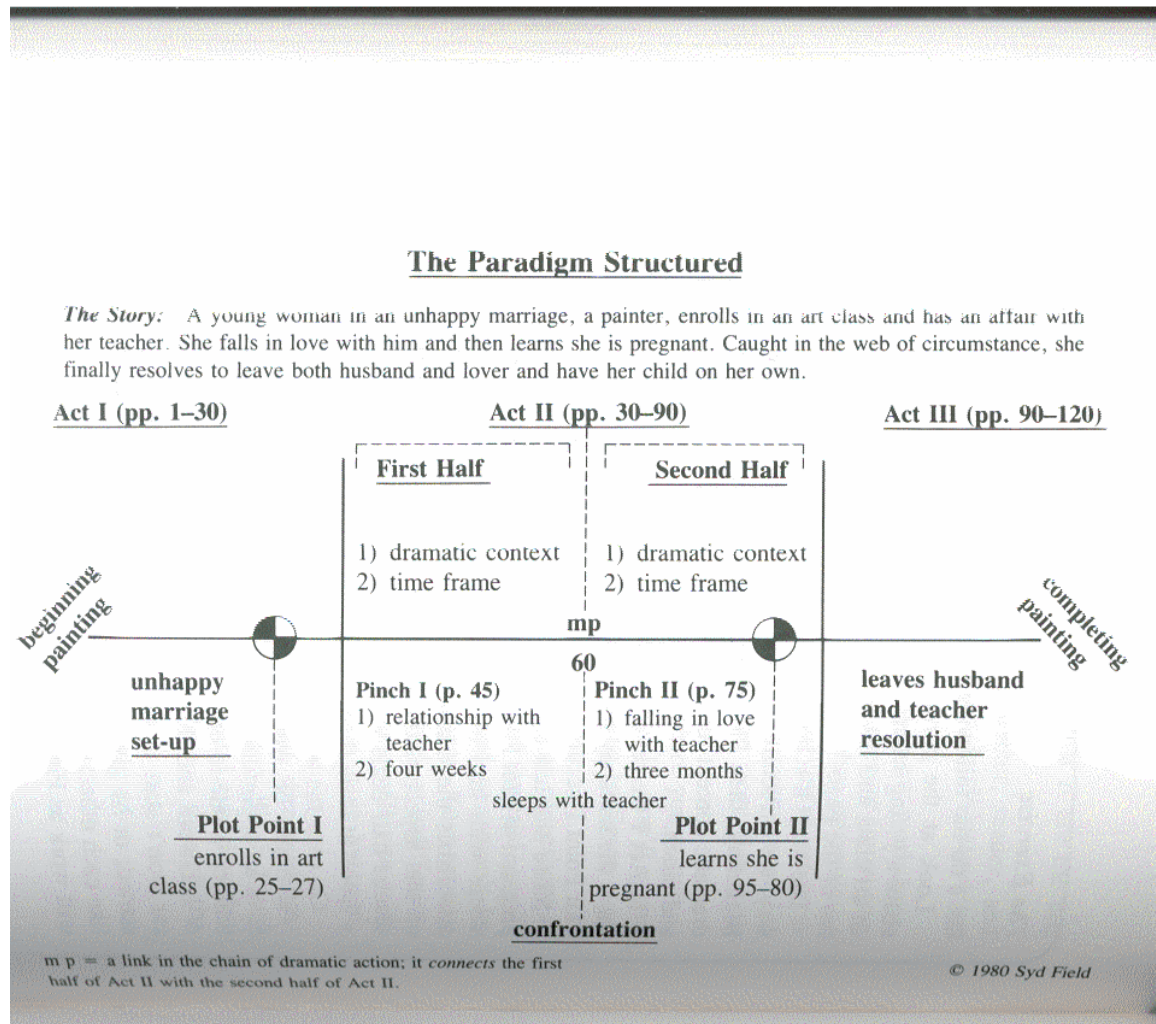
EXT - CITY PARK - NIGHT

Floyd is sitting on a lonely park bench, looking distraught and disheveled. He is surrounded by pigeons and is clutching an old toothbrush. He stares blankly into space.

FLOYD V.O.

My life dissolved the day I met her.

Paradigm Structure



Step Outline

- 1) Inside a house
 - a) A photo of a loving family. In background, we can hear the sound of a children's party in progress.
 - b) Into the party steps Seamus, a tall, good-looking man in his mid-thirties.
 - c) The family makes a fuss of him. The kids sit on his lap and kiss him. He is a popular and familiar guy.
 - d) The father of the family takes Seamus to one side.
 - e) A little later, one of the little kids looks out of the window and watches as her father is shot by Seamus.
 - f) Seamus walks off
- 2) Seattle city center
 - a) The tall buildings framed against the mountain backdrops twinkle underneath the canopy of a serene dusk. Underneath and underscoring all this, we hear the strains of Bruckner's 2nd Symphony.
 - b) We start to drop slowly, till eventually a large hall comes into view, filling frame.
- 3) Seattle symphony hall
 - a) The conductor cuts his baton through the air as he guides the Seattle Symphony through a thumping allegro section.
 - b) Pushing past various musicians, we finally land on a beautiful woman cellist in her late twenties. This is Kate Gerard.
 - c) As the music builds to crescendo, she looks up and sees a familiar face in the audience. It's a young man of similar age to Kate. She smiles at him.
 - d) Outside, Kate, cello case in hand, runs down the steps of the concert hall and flies into the arms of the young man. They hug and kiss.
 - e) She asks him when he got in.
 - f) He tells her he's been back just over a week.
 - g) She playfully starts to beat up on him. This is Erik, her brother.
- 4) Apartment Block
 - a) Kate is walking a few paces behind Erik as he walks down the corridor toward the door of his apartment.
 - b) Balancing an enormous pizza box and a bottle of wine, Erik opens the door to his sparsely-furnished apartment.
 - c) He kneels down, his eyes coming into line with a fine cotton thread stretched out across the doorway about knee height; the thread being hooked around a small tack. Seeing that it is still intact, he quickly unwinds the cotton and lets it fall to the floor.
 - d) A beat later, he steps aside to let Kate step through the door with her cello in tow.

- e) Inside the room she comments on how sparsely furnished the place is.
 - f) He tells her he's only been back a few days.
 - g) She asks him what new job is he up to now.
 - h) He lifts up a huge envelope and tells her it's a travel book that he has been working on for some time. Kate is impressed.
 - i) He tells her that it is finished and that he has a publisher here in town interested in buying it – which is the reason for him coming back.
 - j) She seems pleased for him.
 - k) He tells her that it should have been mailed today.
- 5) Erik's Car
- a) Driving Kate home, Erik asks her if she still has "dad's old tub"-- her father's boat. He asks her if he could use it on the weekend.
 - b) She laughs. "What's all the big interest in sailing again?" "The last time he went sailing was when we were kids."
 - c) Erik tells her he has changed his mind. That he's been stuck in a car - land locked - and that he just wants some time to himself.
 - d) Erik tells her that if it's okay with her, he'll come over sometime over the weekend and pick up the keys to the boat.
 - e) She tells him that it's no problem, gets out of the car and watches him drive off.
- 6) Erik's Apartment
- a) Erik opens the door to his apartment.
 - b) He stands for a moment in the doorway and again kneels to check the cotton alarm system. But this time the cotton has been broken.
 - c) He stiffens and fingers the limp cotton between his fingers.
 - d) He enters the apartment and surveys the room. Nothing looks as if it's been disturbed.
 - e) He calls Kate, who is awakened from her sleep by the call.
 - f) Erik tells her he's coming over right now for the keys to the boat.
 - g) She sleepily agrees and tells him to come over and collect them.
- 7) Johnson Quayside
- a) Erik gets into a small sloop. From his demeanor, he is no great yachtsman.
 - b) On the horizon the clouds look thick as we push in close to the boat, so close we can make out its name, The Mary May.
- 8) Harbor Patrol hut
- a) The next day a young harbor patrolman - feet up on the table - is watching TV.
 - b) Distracted by the buzz of the phone. He picks it up and answers it.
- 9) Out at Sea

- a) Somewhere out at sea, we see a couple in a boat. They look concerned.
 - b) Surrounding their boat is the wreckage of another boat - the nameplate, The Mary May can be seen floating.
- 10) Police Station
- a) Kate stands listening to a detective inside a police station.
 - b) Her young daughter blithely stares out at her tearful mother, crying silently behind an office divide.
 - c) The detective tells Kate that they found the boat somewhere off Paquaw Island, but not Erik's body.
 - d) He tells her some of his clothes were found and that's how they managed to contact her.
 - e) The detective tells her that his body may already have been washed out to sea with the strong morning current, but they're going to keep searching.
 - f) He asks her whether or not her brother was depressed, implying he might have wanted to take his own life.
 - g) She tells him Erik seemed full of life the last time she saw him.
 - h) The detective continues and asks why would a guy want to take out a boat that he could barely handle into an obvious oncoming storm.
 - i) This sets her mind racing.

Step Outline

Premise: A young banker is wrongly convicted of a murder and sentenced to life in prison. After bringing hope and resourcefulness to the entire prison he escapes under daring and almost impossible circumstances to recapture the freedom he was denied for twenty-years.

The Shawshank Redemption (A Possible Step-Outline)

ACT ONE

Scene One: Andy (our hero) finds himself on trial for a murder he did not commit.

Scene Two: Andy's convicted of murdering his wife and her lover.

Scene Three: At the prison we meet "Red", a man who's been institutionalized most of his life. The man who can get anything.

Scene Four: Andy and the new set of prisoners arrive together at the Shawshank state prison under intimidating and unpleasant circumstances.

Scene Five: The new inmates meet the warden who turns his back on any injustice and claims to live by the Bible.

Scene Six: During Andy's first night in the prison the guards beat to death an inmate for crying to loudly. Andy keeps to himself.

Plot Point One

Scene Seven: Weeks later, Andy talks to "Red", he trusts him. Andy asks him to get him a small rock hammer.

ACT TWO - FIRST HALF

Scene Eight: Andy is raped and beat by a group of men called "The Ladies". It won't be the last time. He adapts to prison life.

Scene Nine: Andy gives tax advice to the head guard asking only in return a few beers for his coworkers. Andy is establishing his relationships with the guards and fellow inmates.

Scene Ten: Late at night when lights are out Andy slowly begins picking away at the wall in his cell.

Scene Eleven: Andy asks Red for a Rita Hayworth poster. Red assumes it's for entertainment.

Scene Twelve: The ladies beat Andy to a pulp and he's in the infirmary for a month.

Scene Thirteen: The guards beat the head Lady almost killing him, and a group of inmates collect rocks for Andy. They like him and trust him.

Scene Fourteen: The warden hears of Andy's tax skill and puts the feelers out on him. The warden is up to something.

Scene Fifteen: The warden sends Andy down to the library to work with old man Brooks. The warden wants Andy close to him. Andy continues to help the guards with their money and taxes.

Scene Sixteen: Brooks finds out he's being released and goes crazy. He's spent his whole life in prison and doesn't think he can survive on the outside.

Scene Seventeen: Brooks is released and hangs himself alone in his apartment.

Scene Eighteen: After six years of writing letters Andy finally receives a little bit of money to start a library in the prison. Creating hope for the inmates.

Midpoint

Scene Nineteen: The opportunity arises for Andy to hear some music and he plays it for the entire prison. The hole is worth the sound and memory of music for Andy. It gives him hope.

ACT TWO - SECOND HALF

Scene Twenty: Red tells Andy his stories of hope are pointless. Red once again is denied parole.

Scene Twenty-one: Andy gives Red a gift of music, showing him that hope does exist if you allow it to.

Scene Twenty-two: The warden talks to Andy about doing books for him. Andy receives enough money to build a real library and they name it after Brooks.

Scene Twenty-three: The warden is running a money scam through the prison and Andy is his ticket to millions.

Scene Twenty-four: A young prisoner named Tommy arrives at the prison. All the guys including Andy take a liking to him.

Scene Twenty-five: Tommy tells Red and Andy the name of the prisoner who killed Andy's wife and lover.

Scene Twenty-six: Andy tells the Warden who won't help Andy.

Scene Twenty-seven: The warden has young Tommy killed so Andy can't get out of prison.

Scene Twenty-eight: The warden puts Andy in the hole. The warden doesn't trust Andy getting out, he knows too much.

Scene Twenty-nine: Andy talks to Red about going to Mexico. He hints to Red that he doesn't plan on staying in prison much longer.

Scene Thirty: Red and the gang think Andy is going to kill himself. He's been acting strangely.

Plot Point Two

Scene Thirty-one: During cell check Andy is missing. The warden is frantic. Andy will definitely go to the police about the corruption at Shawshank.

Scene Thirty-two: Hidden behind a poster in Andy's cell is the hole he escaped out of. He spent twenty years digging it.

Scene Thirty-three: Andy escapes and collects the warden's money. The police are on their way to Shawshank.

Scene Thirty-four: The warden would rather die than go to prison. He kills himself before the cops can get to him.

Scene Thirty-five: Red gets out on parole.

Scene Thirty-six: He is released from prison but not before he receives word from Andy.

Scene Thirty-seven: Red hates the outside world. He misses the world he knows - prison. He remembers the promise he made to Andy.

Scene Thirty-eight: Andy invites Red to Mexico, giving him money.

Scene Thirty-nine: Red decided he can make it on the outside and travels to find Andy.

ACT THREE

Scene Forty: Red and Andy are reunited in Mexico.

Step Outline

DARK PARK

by Sally Screenwriter

Act I

- 1) Desert. Hot. A taxi cab cruises down a dirt road.
- 2) DRIVER swerves to miss tortoise in road. This awakens the passenger, DEREK HOPKINS. He asks the driver how much further to carnival. Cabbie doesn't speak English.
- 3) A carney worker fixes the flap of the Big Top to "Annie's Amusement O'Rama." Around the large tent are smaller tents which contain either food services or games. Parked behind the tents are trucks and trailers.
- 4) The taxi cruises down the main street of the small Texas town.
- 5) The cab stops at the entrance to the park. Derek pays the driver and walks toward the tents.
- 6) STEPHANIE WINTERS, a ticket taker, greets Derek. She flirts with him. He explains he is looking for work. Stephanie directs him to the carnival's manager.
- 7) Derek finds HERB NORRIS, the rugged and surly manager. Herb hires Derek to run the illegal card games for the "high rolling" locals. But Derek must get final approval from owner in the morning.
- 8) Derek spends the night sleeping over with the animals in a pile of hay.
- 9) In the morning, Derek is introduced to the owner, ANNIE DUNCAN. It's his ex-girlfriend. Derek is ready to walk but she convinces him to stay, knowing he'll make her a lot of money. They agree to avoid each other as best as possible.
- 10) Herb shows Derek the tent he'll be working in. Derek has to clean it out and set things up himself. Everyone must carry their own weight, Herb explains. No exceptions.
- 11) Derek asks around the area for an extra table and a broom.
- 12) He meets JIMMY the "whipping boy" for the company. Jimmy quickly explains the lay of the land. He also finds him all the stuff he needs to set up his tent.

And so on....

Treatment

"Mary May"

by Amy Screenwriter

Inside a house we see a photo of a loving family. In background, we can hear the sound of a children's party in progress. Into the party steps Seamus, a tall, good-looking man in his mid-thirties. The family makes a fuss of him, the kids sit on his lap and kiss him. He is a popular and familiar guy. The father of the family takes Seamus to one side. A little later, one of the little kids looks out of the window and watches as her father is gunned down by Seamus.

Seattle city center. The tall buildings framed against the mountain backdrops twinkle underneath the canopy of a serene dusk. Underneath and underscoring all this, we hear the strains of Bruckner's 2nd Symphony. We start to drop slowly, till eventually a large hall comes into view, filling frame.

Seattle symphony hall. The conductor cuts his baton through the air as he guides the Seattle Symphony through a thumping allegro section. Pushing past various musicians, we finally land on a beautiful woman cellist in her late twenties. This is Kate Gerard. As the music builds to crescendo, she looks up and sees a familiar face in the audience. It's a young man of similar age to Kate. She smiles at him.

Outside, Kate, cello case in hand, runs down the steps of the concert hall and flies into the arms of the young man. They hug and kiss. She asks him when he got in. He tells her he's been back just over a week. She playfully starts to beat up on him. This is Erik, her brother. He asks her if she's hungry. But before she can reply the heavens open up and a downpour begins.

Kate is walking a few paces behind Erik as he walks down the corridor toward the door of his apartment. Balancing an enormous pizza box and a bottle of wine, Erik opens the door to his sparsely-furnished apartment. He kneels down, his eyes coming into line with a fine cotton thread stretched out across the doorway about knee height; the thread being hooked around a small tack. Seeing that it is still intact, he quickly unwinds the cotton and lets it fall to the floor. A beat later, he steps aside to let Kate step through the door with her cello in tow. Inside the room she comments on how sparsely furnished the place is. Well, I've only been here a few days, he tells her. I just got everything back from storage. She asks him what new job is he up to now. Kate tells him she can never seem to keep track of all the jobs he's had. He lifts up a huge envelope and tells her it's a travel book that he has been working on for some time. Kate is impressed. He tells her that it is finished and that he has a publisher here in town interested in buying it – which is the reason for him coming back. She seems pleased for

him. He tells her that it should have been mailed today.

Driving Kate home, Erik asks her if she still has "dad's old tub" -- her father's boat. He asks her if he could use it on the weekend. She laughs. "What's all the big interest in sailing again?" "The last time he went sailing was when we were kids." Erik tells her he has changed his mind. That he's been stuck in a car - land locked - and that he just wants some time to himself. Erik tells her that if it's okay with her, he'll come over sometime over the weekend and pick up the keys to the boat. She tells him that it's no problem. She gets out of the car and watches him drive off.

Back home, Erik opens the door to his apartment. He stands for a moment in the doorway and again kneels to check the cotton alarm system. But this time the cotton has been broken. He immediately stiffens and fingers the limp cotton between his fingers. He enters the apartment and surveys the room. Nothing looks as if it's been disturbed. He rushes to the phone and calls Kate, who is awakened from her sleep by the call. He tells her he's coming over right now for the keys to the boat. She agrees and tells him to come over and collect them. She looks a little concerned. She asks him if he's all right. He tells her everything is fine but he just can't seem to sleep. She puts the phone down and falls back onto her pillow.

The next day at Johnson quayside we see Erik setting out in a small sloop. From his demeanor, he is no great yachtsman. On the horizon the clouds look thick as we push in close to the boat, so close we can make out its name, The Mary May.

The next day a young harbor patrolman - feet up on the table - is watching a tiny personal TV. Suddenly distracted by the buzz of the phone. He picks it up and answers it.

Somewhere out at sea, we see a couple in a boat. Surrounding their boat is the wreckage - the boat's nameplate, The Mary May.

Kate stands listening to a detective inside a police station. Her young daughter blithely stares out at her tearful mother, crying silently behind an office divide. The detective tells Kate that they found the boat somewhere off Paquaw Island, but not Erik's body. He tells her some of his clothes were found and that's how they managed to contact her. The detective tells her that his body may already have been washed out to sea with the strong morning current, but they're going to keep searching. He asks her whether or not her brother was depressed, implying he might have wanted to take his own life. She tells him Erik seemed full of life the last time she saw him. The detective continues and asks why would a guy want to take out a boat that he could barely handle into an obvious on coming storm. This sets her mind racing.

Treatment

SYNOPSIS OF "SALLY HEMINGS: AN AMERICAN SCANDAL"

Part One

Monticello, Charlottesville, Va., 1787

After Sally Hemings' sister, Critta (Klea Scott), gives birth to a son by Jefferson's mean-spirited nephew, Peter Carr (Chris Stafford), her mother, Betty (Diahann Carroll), the matriarch of the Hemings family of Jefferson house servants, informs Sally (Carmen Ejogo) that she will soon escort Jefferson's daughter, Polly (Jessica Townsend), to Paris to join Jefferson -- who is serving there as Ambassador to France. Jefferson's other daughter, Martha (Mare Winningham), is already in Paris. Sally resists going and leaving her boyfriend, Henry (Larry Gilliard Jr.), but Betty insists it's a privilege to go. Her son, James

(Mario Van Peebles), who is serving as a chef in Paris for Jefferson, has gotten word to Betty that "Negroes" are free in France.

In Paris, James enthusiastically welcomes Sally, who is surprised by the well-appointed quarters and well-made outfits that await her there. She also finds it unusual that the white servants are following James' orders. James tells the somewhat overwhelmed Sally that she will benefit greatly from the freedoms and educational opportunities there while serving as a maid. At Jefferson's dinner party with guests such as Thomas Paine (Kevin Conway), Pierre Du Pont (Paul Kandel) and Lady Cosway (Kelly Rutherford), Jefferson first sees Sally -- and is surprised by how much she has grown to look like his beloved late wife.

Later, Jefferson tells Sally that he plans to educate her.

Passing by a rally with James, Sally first learns how much the French peasants are suffering under the French king and queen. At a dinner party that follows, Lady Cosway, who is frustrated that Jefferson isn't giving her a romantic commitment, informs him that she has decided to depart to London to reconcile with her husband. Over the next nine months, Sally and Polly are schooled together. Sally is coached on the manners of society and learns to read and write in French and English.

Sally asks Jefferson if when he wrote "All men are created equal" in The Declaration of Independence, did he also mean slaves? He responds that "slavery is an abomination and there's no easy answer" -- and recommends that she read Thomas Paine's pamphlet "Common Sense"

Serving as an attendant to Martha and Polly at a party at Versailles,

Sally surprises Paine by quoting from "Common Sense." Later, Paine remarks that the educated Sally shows how all slaves, if freed, could become productive members of society. He encourages Jefferson to return to the States and use his influence to push an anti-slavery bill through Congress. Jefferson and Sally share a romantic moment during a brief dance at the party -- which is interrupted by a grand entrance by hosts King Louis XVI and Marie Antoinette. After Martha and Polly leave for boarding school at a convent, Jefferson admits to Sally that he has feelings for her. Their romance begins shortly thereafter.

Three months later, the dangerous conditions of the French Revolution force Jefferson to retrieve his daughters and prepare to return to Monticello. Sally informs Jefferson that she is pregnant. James entreats Sally to remain with him in France and is baffled by her choice to give up her and her future child's freedom in order to remain by Jefferson's side. Before making the decision, however, Sally tells Jefferson she won't give birth to a slave -- and gives him her condition for returning. James reluctantly returns with Sally to the United States -- and is promised freedom from Jefferson prior to their departure.

Upon their arrival at Monticello, the outspoken Betty is angry and saddened to see that Sally is following in her own footsteps -- for Betty had become pregnant by her owner, Master Wayles. A forgiving Henry offers to help raise Sally's unborn baby -- and is heartbroken when Sally tells him she's in love with the baby's father. Meanwhile, the disheartened James finds it harder than ever to take orders from Jefferson's belligerent nephew.

At a welcome home party -- which also serves as a congratulatory party regarding Jefferson's newly assigned post as secretary of state -- Martha becomes reacquainted with her cousin, Thomas Mann Randolph (Zeljko Ivanek), who is obviously attracted to her. Shortly before Jefferson's departure from Monticello, Sally gives birth to his son. He looks white and is named Thomas Jefferson Hemings.

One year later, Martha marries Randolph and moves to his plantation with a gift of 20 slaves -- including Henry. When Henry and other slaves are temporarily transferred to Monticello, he tells Sally that Randolph is crazy -- that he mutters and forgets to put on his clothes. Sally secretly begins to teach Henry to read. Martha comes to Monticello to give birth, but her child is stillborn.

Sally shepherds an abused runaway slave from a nearby plantation and when she is caught by the slave's master, she must call herself Jefferson's property in order to escape from his clutches. The next day, Jefferson tells her he has handed the president his resignation and will remain at Monticello.

During the course of the next four years, good times include the birth of Martha and Sally's baby girls and Jefferson's plans for a domed Monticello. But sad times soon follow as Sally's baby falls ill and dies -- and James, who had lost his spirit and started drinking upon his return to the plantation, finally tells Jefferson that he will be leaving as per their agreement in Paris. One year later, Polly marries Jack Eppes (Duke Lafoon) and Jefferson gives them a plantation and "twenty-six slaves in service to (their) happiness."

Henry tells Sally that he wants to take part in slave revolts. When she says that killing is wrong, Henry responds that a somewhat pampered Hemings house slave wouldn't understand. He also tells her that Vice President Jefferson spends time with a woman named Margaret Bayard Smith when he is in D.C. When Sally confronts Jefferson about Margaret, he says she's just a social companion. She says she's keeping similar company which enrages him. When Henry gets caught among a group of armed escaped slaves, the local authorities end up killing him -- to Sally's horror. Sally demands an answer on where Jefferson stands on slavery. He references his first draft of The Declaration of Independence. She says that he must try again to end it.

Sally gives birth to another son (Beverly) and Jefferson decides to run for president. At Monticello, Jefferson hosts a dinner for James and Dolly Madison (Reno Roop and Kathryn Meisle) and Richmond Recorder writer James Callender (Rene Auberjonois). The smarmy Callender makes a point of commenting on how they are being served by fair-skinned, red-haired slaves. Callender then unsuccessfully tries to blackmail Jefferson for a position of post master of Virginia in exchange for not writing about Jefferson's slave children. Sally and Jefferson's daughter, Harriet, is born the year Jefferson becomes the third president of the U.S. Following his election, Callender runs scandalous stories about Jefferson and Sally, but Jefferson steadfastly refuses to discuss it. Madison begs him to deny the claims -- but Jefferson will not. Martha urges Jefferson to sell Sally to bring an end to the speculation and protect his legacy. Feeling that he is to blame for the scandal, their child Tom (Jesse Tyler Ferguson) chooses to run away -- nearly breaking Sally's heart.

Part Two

Monticello, Charlottesville, Va., 1802

Martha tries to unite the family to end the rumors of Jefferson's relationship with Sally. Unbeknownst to Jefferson -- who is living in Washington, D.C. as president -- Martha works to rid the house of any letters and evidence of the liaison.

Later, a drunk James crosses Callender's path and makes a scene while warning him to stop defaming his sister. James is then seen taking his own life and is buried at Monticello. Sally's eulogy notes that James' skills, education, manners and ultimate freedom were not enough to get him the respect he desired -- which is why he died in despair.

When Gabriel Lilly (Mark Joy), a hired white slave master, starts to hit the slaves -- and eventually Sally -- Jefferson's nephew, Samuel Carr (Peter Bradbury), fires him on the spot. Lily then orchestrates a ruse to get Sally -- after which he savagely beats and whips her. Samuel ends up rescuing her -- and her family nurses her back to health. Meanwhile, Jefferson proudly writes to Sally of the finalization of the Louisiana Purchase. Shortly thereafter Callender is found drowned in the shallow part of a river.

Concerned about Polly's failing health, Jefferson returns to Monticello. Samuel tells Sally that Jefferson doesn't care for her. He gives her some specific Jefferson writings and makes an unwanted advance. Sally reads the negative observations Jefferson made about blacks 25 years earlier and shares her disgust with Jefferson. He counters that he was ignorant when he wrote it -- and declares his love for her.

In the next 12 years, Polly and Betty die, Sally and Jefferson have two more sons (Madison and Eston), and after serving two terms as president, Jefferson again retires to Monticello. Because of a long drought, Monticello has not been prosperous in years. However, Jefferson cannot contain his enthusiasm regarding retirement, the completion of the dome at Monticello and the beginning of his next project -- the creation of the University of Virginia.

When Jefferson's builders come to collect money he doesn't have, Jefferson holds out hope that he will be able to get his old friend DuPont to back the university during his upcoming visit. DuPont brings his son (David Bridgewater) and his American nephew, William Alexander (Zachary Knighton). William mistakes Sally's daughter, Harriet (Amelia Heinle), for a Randolph -- which she does not correct. Sally tells Harriet not to deny who she is -- but Harriet exclaims that she wants to have a full and free life.

When Alexander learns Harriet's true identity, he cruelly and publicly rejects her. Meanwhile, Jefferson and DuPont finally realize that while Jefferson's been seeking money from DuPont for the university -- DuPont has been wanting Jefferson to invest in gunpowder. After a good laugh at the irony, DuPont prepares to leave -- after stating his embarrassment at Alexander's behavior.

Five years later, to avoid complete financial ruin, Jefferson is forced to sell most of his possessions. The sale includes the prized books in his library -- which will replace books that were destroyed when the British burned the National Library in 1812. Informing Jefferson that he is bankrupt, Martha convinces the despondent Jefferson that he must sell some of his slaves.

In an emotional moment, Jefferson gathers many of the slaves and tells them that he has failed them in freedom -- and that his Monticello dreams failed because they were based on the inequity of slavery. He then informs them that they will be sold. After the tear-filled slave auction, Harriet and Beverly decide to leave Monticello. Jefferson gives them money and makes sure they are properly escorted to the stagecoach in Charlottesville.

Four years later, Sally's son, Tom (Sean Pratt), finally comes back to her -- offering to take her back to his home and family. Sally tells him that Monticello is as much a home to the Hemings as it is to the Jeffersons. She can't leave it -- nor would she want to leave Jefferson.

Martha brings Jefferson the unsettling news that the bank is foreclosing on Monticello. Jefferson falls ill, and after once more declaring his love for Sally, he dies on July 4, 1826 -- the 50th anniversary of the Declaration of Independence. Martha brings Sally Jefferson's will -- declaring that there were no inheritances. However, he was able to afford to free five slaves -- including Sally's sons, Madison and Eston. Martha says she will overlook the fact that Sally is not mentioned, since her father wouldn't have wanted to separate Sally from her family. Sally reveals to a surprised Martha that she's been free since Paris -- and tells her they're more alike than Martha would like to believe. In fact, since Sally's father was Martha's grandfather -- they're truly family. The two finally connect for a moment before embarking upon their separate futures.

Query Letter

Amy Screenwriter
16000 Ventura Blvd
Encino, CA 91436

June 1st 1999

Jim Farrah
Agency For Gifted Writers
3412 Wilshire Blvd, Suite 200
Beverly Hills, CA 90210

Dear Jim,

Keep the paragraphs short, punchy, warm and not too formal. Say what you're looking for and give a brief description of your script.

I am looking for representation as a screenwriter and would like to send you my new screenplay, Mary May. The script is a mysterious journey through the bizarre and surreal world of our protagonist's brother. Witness to a murder, she becomes embroiled in a conspiracy that will shake the foundations of all she has come to believe in.

Tell the person reading the letter that this is not your first effort and that you have a certain amount of experience. Never tell an agent/production company this is your first script...this is a sure way of having your work tossed in the trash before it's even been read.

As well as writing Mary May, I've written three other screenplays, one of which placed third in the Acme International Screenwriting Competition. I have also had a number of short stories published in the Spokane Press Monthly.

Finish by telling the person why you feel your script is different. Don't tell them if they read your script you will split the money with them! Remember, this letter will probably have been the tenth query letter this person has read that morning, so keep it brief, positive and upbeat.

Mary May, I feel, is a unique script with an important message that today's movie-going crowd will readily warm to and find gripping. This is my best work and deserves my best efforts to get it made. I feel your agency/production company would be perfect for this material. Enclosed is a self-addressed post card. Yes, you want to read Mary May. Or No, you're not interested.

I look forward to your reply.

Sincerely,

Amy Screenwriter

Enclosure

Query Letter

June 30, 1999

Hollywood Producer
Hollywood Production Company
1234 Hollywood Blvd., Penthouse Suite
Hollywood, CA 90046

Dear Hollywood Producer,

I recently completed my third screenplay entitled, "My First Big Sale." Last year, I was a finalist in the REALLY BIG SCREENWRITING CONTEST as well as reaching the third round of THAT OTHER REALLY BIG CONTEST. I would like to see if you would consider reading my latest work.

"My First Big Sale" is the story of a young, aspiring screenwriter who moves to Los Angeles from the East coast to kick start his writing career. While walking around the city looking for inspiration, he finds himself caught up in a plot to blow up the Mann's Chinese Theater. The writer becomes a real life action hero as he fights to save the audience inside from the terrorist. He is able to save the day, and all of this becomes the basis for his first screenplay which sells for \$10 million dollars.

If you are interested in this action-comedy, please contact me at:

Sally Screenwriter
5678 Maple Drive
Anywhere, USA 12345
999-555-1212
sallyscreen@e-mail.com

Sincerely,

Sally Screenwriter

Query Letter

Your name

Address

Date

Executive's name

Executive's title

Address of company

Dear Mr. or Ms. Executive: (use a colon, not comma)

Begin with a friendly greeting and/or attention-grabbing line about your script. Continue with a sentence such as: "I have just completed the feature screenplay [title] that I would like to submit to you for your consideration." If appropriate, include information about why your project may be the right match for their company.

Describe your script in three to four sentences. State the genre, who the main characters are, using their actual names, what their major obstacle is, and how they plan to overcome it. Don't give away the ending.

Give a brief one-paragraph bio stressing your screenwriting or film background. For example: "I am a recent graduate of" or "My credits include: [name films or scripts and awards]." Also, add something unique about yourself that makes you attractive to the production company, studio, or agent.

Closing paragraph. Two simple sentences will do. For example: "Enclosed you will find a self-addressed stamped envelope for your reply. I look forward to hearing from you soon."

Sincerely,

Name

Phone number

Query Letter

2/20/04

Mr. Successful Agent

Success Agency

1234 Lucky Ave.

Prosperous Springs, CA. 12345

(The above address should be single-spaced not double)

Dear Mr. Agent,

I am currently seeking representation for my original film script, Luck of the Draw. The script won the New Screenplay Contest in Grandstand, New York, last year, and it has received two awards since then. The story originated during my stint as a journalist for the Grandstand Times.

In Luck of the Draw, energetic young reporter, Ace Dobson, finds evidence linking a prominent New Yorker to a string of bank robberies. It's a first-time journalist's dream come true, except for one minor detail. The thief in question happens to be his father, and his boss. Luck of the Draw is a compelling look at one man's struggle to choose between family loyalty and justice.

I'd like to send the complete script for your review. I've enclosed a post card for your reply, or you may call me at (123) 456-7890. Thank you for your time and consideration.

Sincerely,

(your signature here)

Jane Doe

Structure Table

ACTION/PLOT POINT/DESCRIPTION	PG #s IN 120-PG SCRIPT?
SETUP: Who is the character, what is the place, time, mood, size/scope/feeling, point of view. What's the story about? Whose story is it? What does hero want, and what's stopping hero from getting it? Do we like hero and care if he/she gets what she wants? What happens next	1 - 12
CENTRAL QUESTION POINT: What is the central question, the theme, the main issue the movie is going to answer?	3
NEW OPPORTUNITY: Something that happens to steer events in a particular direction	12
CHOICE OF PATH: Based on the new opportunity, the hero begins taking steps toward a general goal	12 - 30
CHANGE OF PLANS/TURNING POINT: what event throws hero a curve, forces response or reaction, sets the hero's plan/goal, defines the hero's new pathway for Act II? General goal(s) become specific.	30
PROGRESS: Plans to achieve goals are working. There are conflicts but things are going pretty well. Hero is changing, circumstances are changing and stakes get higher.	30-60
MOVING FORWARD METAPHOR: A small scene with symbolic overtones, showing the character's growth, and giving us a clue to the resolution	45
POINT OF NO RETURN: Something happens so that hero, if pushing forward and committing, against all odds, to goal, cannot return to where he/she was in the setup. Sometimes, here the external goal has become internal/personal, and pursuing it will change the hero.	60
POST-POINT MOMENT: A lighter moment, which typically follows the POINT OF NO RETURN. Doesn't further action, but shows how hero is changing, then obstacles start to escalate	60+
COMPLICATIONS AND HIGHER STAKES: The goal becomes even harder to achieve. It looks like it will take everything to do this, harder than thought, but hero wants it more because it's harder.	60 - 90
ALL HOPE IS LOST/ MAJOR SETBACK/THE BIG GLOOM/ GIVING UP POINT: The greatest setback. It appears that hero may not achieve goal, hero about to give up, but something happens that changes everything, an event that gives a chance at a goal hero didn't know he/she had	90
FINAL PUSH --> ONE SPECIFIC ACTION: Final intensification of the hero's	90 - 108

pursuit of the goal, which usually becomes focused here into achieving one specific action. An event occurs that educates the hero, and starts the resolution. Hero may be getting something more or different from what he/she set out to get, hero has learned something and is changed by it, a new complications sets in?	
CLIMAX: Hero is close, can see goal, final obstacle, has to give up everything in pursuit of the goal, crisis point where all is in jeopardy, final moment, all or nothing . Hero achieves or fails to achieve the goal, and outer motivation is clearly resolved, often through confrontation with a "nemesis."	108 - 114
DENOUEMENT: What is the outcome, resolution, hero's new life?	108 - 114
THE END	120

List of Agents and Managers

3 Arts Entertainment, Inc.

9460 Wilshire Blvd., 7th Floor
Beverly Hills, CA 90212
Telephone: (310) 888-3200
Fax: (310) 888-3210

A Total Acting Experience

20501 Ventura Blvd. #399
Woodland Hills, CA 91364-2350

A.J. Hawkins Agency

3403 North 92nd St.
Milwaukee, WI 53222
Telephone: (414) 462-0635

Aaron Priest Literary Agency

708 Third Avenue, 23rd Floor
New York, NY 10017
Telephone: (212) 818-0344
Fax: (212) 573-9417

Above the Line Agency

9200 Sunset Blvd. #804
West Hollywood, CA 90069
Telephone: (310) 859-6115
Fax: (310) 859-6119

Abrams Artists (NY)

275 7th Avenue, 26th Floor
New York, NY 10001
Telephone: (646) 486-4600
Fax: (646) 486-0100

Abrams Artists Agency (LA)

9200 Sunset Blvd., 11th Floor
Los Angeles, CA 90069
Telephone: (310) 859-0625
Fax: (310) 276-6193

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4727 Wilshire Blvd. #333
Los Angeles, CA 90010
Telephone: (323) 954-2263
Fax: (323) 954-2262

AEI-Atchity Editorial Entertainment International Inc.

9601 Wilshire Blvd.
Box 1202
Beverly Hills, CA 90210
Telephone: (323) 932-0407
Fax: (323) 932-0321
Web: <http://www.aeionline.com>

Agape Productions

3375 St./Rd. 252
PO Box 147
Flat Rock, IN 47234
Telephone: (812) 587-5654

Agency Chicago

601 South LaSalle St. #600-A
Chicago, IL 60605

Agency for the Performing Arts

9200 Sunset Blvd. #900
Los Angeles, CA 90069
Telephone: (310) 888-4200

Agency for the Performing Arts

888 7th Ave.
New York, NY 10106
Telephone: (212) 582-1500

Agency, The

1800 Avenue of the Stars #1114
Los Angeles, CA 90067
Telephone: (310) 551-3000
Fax: (310) 551-1424

Alice Fries Agency, Ltd.

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Los Angeles, CA 90068

Telephone: (323) 464-1404

All Star Talent Agency

7834 Alabama Ave.

Canoga Park, CA 91304-4905

Telephone: (818) 346-4313

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105 Court St.

Brooklyn, NY 11201

Telephone: (718) 596-2490

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15645 Royal Oak Road

Encino, CA 91436

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Telephone: (310) 860-8000

Fax: (310) 860-8100

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9465 Wilshire Blvd.

Beverly Hills, CA 90212

Telephone: (310) 860-8000

Fax: (310) 860-8100

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Los Angeles, CA 90036
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Fax: (323) 939-0603
Email: paul@aeftalent.com

Angel City Talent

4741 Laurel Canyon Blvd #101
Valley Village, CA 91607
Telephone: 818-760-9980
Email: angelcitytalent@sbcglobal.net

Animanagement

333 S. Front Street, Ste. 206
Burbank, CA 91502
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Fax: (818) 526-7606
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Ann Wright Representatives

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Telephone: (212) 764-6770

Anne Edelstein Literary Agency

404 Riverside Drive
New York, NY 10025

Anonymous Content

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Culver City, CA 90232
Telephone: (310) 558-3667
Fax: (310) 558-4212

Archer King, Ltd.

317 W. 46th St. , Ste. 3A
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Chicago, IL 60607
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Fax: (312) 243-9020
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Brant Rose Agency

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Chadwick & Gros Literary Agency

Anna Piazza, Director
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Fax: (225) 338-0279
Email: agentAP@email.com
Web: <http://colorpro.com/chadwick-gros/>

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156 CR 239
Durango, CO 81301

Charlotte Gusay Literary Agent/Artists Rep.

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Web: <http://www.mediastudio.com/gusay>

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Cine/Lit Representation

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Telephone: (661) 513-0268
Fax: (661) 513-0915
Email: cinelit@msn.com

Circle of Confusion Limited

107-23 71st Rd.
Suite 300
Forest Hills NY 11375, NY 11375
Email: queries@circleofconfusion.com

Clark Management

3156 Foothill Blvd.
Glendale, CA 91214
Telephone: (818) 240-5808
Fax: (818) 790-8997

Email: iampuresuccess@hotmail.com

Client First Agency

2134 Fairfax Ave. #A-3
Nashville, TN 37212
Telephone: (615) 463-2388

CNA & Associates, Inc.

1925 Century Park East #750
Los Angeles, CA 90067
Telephone: (310) 556-4343

Coast to Coast Talent Group

3350 Barham Blvd.
Los Angeles, CA 90068
Telephone: (323) 845-9200
Email: cmtassist@verizon.net

Coconut Grove Talent Agency

3525 Vista Ct.
Coconut Grove, FL 33133
Telephone: (305) 858-3002

Colden & McKuin

141 El Camino Drive, Suite 110
Beverly Hills, CA 90212
Telephone: (310) 786-8777
Fax: (310) 786-8756

Collins Agency

50 William St.
Malverne, NY 11565
Telephone: (516) 593-0141

Coppage Company

5411 Camellia Ave.
North Hollywood, CA 91601
Telephone: (818) 980-8806
Fax: (818) 980-8824
Email: coppage@aol.com

Coralie Jr. Theatrical Agency

4789 Vineland Ave. #100
North Hollywood, CA 91602
Telephone: (818) 766-9501
Email: coralierjr@earthlink.net

Cornice Entertainment

1640 S. Sepulveda Blvd., Ste. 218
Los Angeles, CA 90025
Telephone: (310) 996-1885
Fax: (310) 996-1892

Created By

1041 N. Formosa Ave.
West Hollywood, CA 90046
Telephone: (323) 850-3555
Fax: (323) 850-3554
Email: createdby@earthlink.net

Creative Artists Agency

9830 Wilshire Blvd.
Beverly Hills, CA 90212
Telephone: (310) 288-4545
Fax: (310) 288-4800

Creative Authors Agency

12212 Paradise Village Pkwy
South #403-C
Phoenix, AZ 85032
Telephone: (602) 953-0164

Creative Career Management

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Creative Convergence

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David Flate Talent Agency

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David Rotman Productions

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David Shapira & Associates, Inc.

193 N. Robertson Blvd.
Beverly Hills, CA 90211
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Fax: (310) 659-4177

De Passe Entertainment

5750 Wilshire Blvd.
Los Angeles, CA 90036
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Dee Mura Enterprises, Inc.

269 West Shore Dr.
Massapequa, NY 11758
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Fax: (516) 795-8797
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Deiter Literary Agency

6207 Fushsimi Court
Burke, VA 22015-3451
Telephone: (703) 440-8920
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DHS Literary

2528 Elm Street, Suite 350
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Telephone: (214) 363-4422
Web: <http://www.dhsliterary.com/>

Discovered Agency

21 St. James
West Hartford, CT 06107

Don Buchwald & Associates (LA)

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Earth Tracks Artists Agency

4809 Ave. North #286
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Eddy Howard Agency

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Sherman Oaks, CA 03

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Email: filmart@pacbell.net

Film-Theater Actors Exchange

582 Market St. #302

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Flashpoint Entertainment

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Foundation Management

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Foursight Entertainment

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Email: info@foursight.com

Web: <http://www.foursight.com>

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Fox Chase Agency

Radnor Corporate Center
Radnor, PA 19087
Telephone: (610) 341-9840

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Frederick Hill Associates

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Galleon Literary Agency, Inc.

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Key West, FL 33040
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Garver, Hurt Talent, Inc.

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Winter Park, FL 32789
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Gerald K. Smith and Associates

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Glenda Stafford & Associates

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Gold/Miller Company

9220 Sunset Blvd. 10th Fl
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Good Writers Agency

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Gotham Group

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Los Angeles, CA 90069
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Fax: (310) 285-0077

Gothic Publishing Agency

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Glendale, AZ 85312
Telephone: (602) 843-1972

Grace Company

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Rochester Hills, MI 48307
Telephone: (810) 650-9450

Grade A Entertainment

368 N. La Cienega Blvd.
Los Angeles, CA 90048
Telephone: (310) 358-8600

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Email: development@gradeaent.com

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Telephone: 01149(0)30-9432999

Web: <http://www.gruenbergfilm.com>

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Hanar Company

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Pascoag, RI 02859

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Handprint Entertainment

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Los Angeles, CA 90024

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Encino, CA 91436
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Beverly Hills, CA 90212
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Henry Morrison, Inc.
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9465 Wilshire Blvd. Ste. 820
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Hohman/Maybank/Lieb

9229 Sunset Blvd.
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Hopscotch Pictures

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HSI Entertainment

1611 Electric Avenue
Venice, CA 90291
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Hudson Agency

3 Travis Ln.
Montrose, NY 10548
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Ignite Entertainment

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Marina del Rey, CA 90292
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Independent Management Group

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Industry Entertainment

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Innerrealm Creative Management

3435 Wilshire Boulevard
Equitable Tower, Suite 1055
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Innovative Artists

1505 Tenth St.
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International Arts Entertainment

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International Creative Management (NY)

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International Leonards Corp.

3612 North Washington Blvd.
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Irv Schechter Company, Inc.

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Johnson Warren Literary Agency

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Joint Venture Agency

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Telephone: (404) 346-3191

Kalliope Enterprises, Inc.

15 Larch Dr.
New Hyde, NY 11040
Telephone: (516) 248-2963

Kaplan/Perrone Entertainment

10202 W. Washington Blvd. Astaire #3003

Culver City, CA 90232

Telephone: (310) 244-6681

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Kingdom Industries, Inc.

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KMA Agency

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Lasting Impressions Modeling & Talent Agency, Inc.

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Laya Gelff Agency

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Boardman, OH 44512

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Milwaukee, WI 53224

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Legacies

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Bradenton, FL 34209

Telephone: (941) 792-9159

Lenhoff & Lenhoff

830 Palm Ave.

West Hollywood, CA 90069

Telephone: (310) 855-2411

Fax: (310) 855-2412

Web: <http://www.lenhoff.com>

Leona P. Schecter Literary Agency

3748 Huntington St. NW

Washington, DC 20015

Telephone: (202) 362-9040

Leslie B. Kallen Agency

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Lisa Callamaro Literary Agency

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Beverly Hills, CA 90210

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Literary and Creative Artists, Inc.

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M.A. Powley Literary Agency

56 Arrowhead Road

Weston, MA 02193

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MBST Entertainment

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McBrayer Literary Agency

2483 Wawona Dr.
Atlanta, GA 30319
Telephone: (404) 634-1045

McConnell Management Group

9025 Wilshire Blvd. Suite 450
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McIntosh and Otis, Inc.

353 Lexington Ave. 15th Fl
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Fax: (212) 687-6894

Media Artists Group/Capital Artists

6300 Wilshire Blvd. Ste. 1470
Los Angeles, CA 90048
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Fax: (323) 658-7842

Metropolitan Talent Agency

4526 Wilshire Blvd.
Los Angeles, CA 90010
Telephone: (323) 857-4500
Fax: (323) 857-4599

Miami Consulting Group, Inc.

5735 San Vincent St.
Coral Gables, FL 33146
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Fax: (310) 842-7530
Email: trevor@mission-underground.com

Mitchell J. Hamilburg Agency
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Mocean Management
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Tempe, AZ 85282-5516

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Monroe-Pritchard-Monroe

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Clarkston, GA 30021
Telephone: (404) 296-4000

Monteiro-Rose Agency

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Montgomery - West Literary Agency

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Salt Lake City, UT 84121
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Moore Artists

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Morpheus Entertainment

35-200 Cathedral Canyon Drive
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Cathedral City, CA 92234
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Morra, Brezner, Steinberg and Tenenbaum

345 N. Maple Drive, Suite 200
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Fax: (818) 386-2082
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Fax: (212) 463-8718
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New Market, MD 21774
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Octane Entertainment

1129 S. Highland Avenue

Los Angeles, CA 90019

Telephone: (323) 932-0940

Fax: (323) 932-0464

Email: abfischer@octaneent.com

Omniartists Creative Group

'The Heart of Screenland'

4905 Indian Wood Road Unit 216

Culver City, CA 90230

Telephone: (310) 202-0390

Email: omniartists@earthlink.net

Omnibus Productions

184 Thompson St. #1-G

New York, NY 10012

Telephone: (212) 995-2941

Omnipop

10700 Ventura Blvd., 2nd Fl.

Studio City, CA 91604

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Telephone: (612) 377-4918

Otto Kozak Literary & Motion Picture Agency

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Atlantic Beach, NY 11509

Overland Literary Management

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Washington, DC 20009
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(202) 667-1135 (DC)
Fax: (202) 667-2419
Email: overlandlitmgt@prodigy.net

Overview Management

11634 Victory Boulevard Suite 3
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Panda Talent Agency

3721 Hoen Ave.
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Panettiere & Co. Talent Agency

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Paradigm

10100 Santa Monica Blvd. #2500
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Fax: (310) 277-7820

Paragon Management

4314 Matilija Ave., #105
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Web: <http://www.partos.com>

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Paul Gerard Talent Agency

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Fax: (310) 276-1803

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Beverly Hills, CA 90210
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Paul Schwartzman Office

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Philip Adley Agency

157 Tarmarack Dr.
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Picture of You

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Telephone: (513) 863-1108
Email: apoy1@aol.com

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Fax: (323) 908-4116
Email: info@pinchent.com
Web: <http://www.pinchentertainment.com>

PMA Literary and Film Management

45 W. 21st St., 6th Fl.
New York, NY 10010
Telephone: (212) 929-1222
Fax: (212) 206-0238
Email: pmalitfilm@aol.com
Web: <http://www.pmalitfilm.com>

Polestar Management

9454 Wilshire Blvd. Suite 204
Beverly Hills, CA 90212
Telephone: (310) 858-5895
Fax: (310) 858-5899

Pop Art Management

9615 Brighton Way, Ste. 426
Beverly Hills, CA 90210
Telephone: (310) 247-2734
Fax: (310) 247-2736
Email: info@popartfilms.com

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Encino, CA 91436

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Fax: (818) 990-2736

Premier Artists Agency

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Beverly Hills, CA 90212

Telephone: (310) 284-4064

Principato-Young Management

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Beverly Hills, CA 90212

Telephone: (310) 274-4130

Fax: (310) 274-4108

Privilege Talent Agency

14542 Ventura Blvd., Ste. 209

Sherman Oaks, CA 91403

Telephone: (818) 386-2377

Fax: (818) 386-9477

Production Arts Management

1122 South Robertson Blvd. #9

Los Angeles, CA 90035

Telephone: (310) 276-8536

Professional Artists Unlimited

321 West 44th Street #605

New York, NY 10036

Telephone: (212) 247-8770

Fax: (212) 977-5686

Propaganda Management

940 N. Mansfield Avenue

Hollywood, CA 90038

Telephone: (323) 462-6400

Fax: (323) 962-7192

QCorp Literary Agency

4195 SW 185th Avenue

Aloha, OR 97007

Telephone: (503) 649-6038

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Raines and Raines

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Rath Welker Company

6399 Wilshire Blvd., Ste. 600

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Rebar Management

10061 Riverside Dr., Ste. 722

Talca Lake, CA 91602

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Web: <http://www.kimberlycameron.com>

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Fax: (415) 789-9177

Email: bookgirl@worldnet.att.net

Regency Literary International Agency

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Newark, NJ 07104

Telephone: (201) 485-2692

Reverie Literary Agency

6822 22nd Ave. North #121

Saint Petersburg, FL 33710

Telephone: (813) 864-2106

Richard Herman Talent Agency

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New York, NY 10003

Telephone: (212) 254-9067

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2828 Donald Douglas Loop North

Santa Monica, CA 90405

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Rigberg-Roberts-Rugolo

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New York, NY 10036

Telephone: (212) 840-5760

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Fresh Meadows, NY 11365

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Salpeter Agency

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Sanford-Gross Agency

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Santos-Fischer Management

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Telephone: (310) 785-0444

Fax: (310) 785-0839

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Seven Summits Pictures and Management

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Telephone: 323-655-0101

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Shapiro/West and Associates

141 El Camino Drive, Suite 205

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Shapiro-Lichtman-Stein, Inc.

8827 Beverly Blvd.

Los Angeles, CA 90048

Telephone: (310) 859-8877

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Shearman Entertainment

1541 Ocean Avenue, Suite 200

Santa Monica, CA 90401

Telephone: (310) 860-0086

Fax: (310) 260-6336

Shirley Hamilton, Inc.

333 East Ontario Ave. #302B

Chicago, IL 60611

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Shirley Wilson & Associates

5410 Wilshire Blvd., Ste. 510

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Shooting Star Management

150 Ocean Park Blvd., Suite 423

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Telephone: (310) 452-0778

Fax: (310) 452-5697

Showbiz Entertainment

6922 Hollywood Blvd. #207

Hollywood, CA 90028

Telephone: (213) 469-9931

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Shumaker Artists Talent Agency

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Shuman Company

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Email: info@shumanco.com

Siegan & Weisman, Ltd.

29 S. LaSalle St. #450

Chicago, IL 60603

Telephone: (312) 782-1212

Silver Screen Placements, Inc.

602 65th St.

Downers Grove, IL 60516

Telephone: (708) 963-2124

Silverlight Entertainment

15490 Ventura Blvd. Suite 220

Sherman Oaks, CA 91403

Telephone: (818) 981-4400

Fax: (818) 981-4418

Email: stevendrim@aol.com

Sister Mania Productions, Inc.

916 Penn St.

Brackenridge, PA 15014

Telephone: (412) 226-2964

Sladek Entertainment

8306 Wilshire Blvd. PMB 510

Beverly Hills, CA 90211

Telephone: (323) 934-9268

Fax: (323) 934-7362

Email: dansladek@aol.com

Web: <http://www.danielsladek.com>

Smith Entertainment

2818 La Cienega Ave

Second Floor

Los Angeles, CA 90034

Telephone: (310) 815-0300

Fax: (310) 815-0822

Email: info@smithentertainment.com

Web: <http://www.smithentertainment.com>

Soloway, Grant, Kopaloff and Associates

6399 Wilshire Blvd. #414

Los Angeles, CA 90048

Telephone: (323) 782-1854

Fax: (323) 782-1877

Somers Teitelbaum David

1925 Century Park East, Suite 2320

Los Angeles, CA 90067

Telephone: (310) 203-8000

Fax: (310) 203-8099

Spivak Entertainment

11845 W. Olympic Blvd. Suite 1125

Los Angeles, CA 90064

Telephone: (310) 473-4545

Fax: (310) 473-1994

Stanton & Associates Literary Agency

4413 Clemson Dr.

Garland, TX 75042

Telephone: (972) 276-5427

Email: preston8@earthlink.net

Web: <http://www.harrypreston.com>

Star Quality Agency

2634 Yorktown #412

Houston, TX 77056

Telephone: (713) 961-2960

Stardust Agency

PO Box 610
Lynbrook, NY 11563
Telephone: (516) 596-0406
Fax: (516) 596-0646

Starflight Agency

2450 Ogden Rd.
P.O. Box 182
Union, NJ 07083
Telephone: (201) 964-9292

Starwill Productions

433 N. Camden Drive, 4th Floor
Beverly Hills, CA 90210
Telephone: (323) 874-1239

Stephanie Rogers & Associates

8737 Carlitas Jay Court
Las Vegas, NV 89117
Telephone: (702) 255-9999

Sterling Lord Literistic

65 Bleecker St.
New York, NY 10012
Telephone: (212) 780-6050
Fax: (212) 780-6095

Stewart Talent Management Corp.

58 West Huron
Chicago, IL 60610
Telephone: (312) 943-3131
Fax: (312) 943-5107

Stone Manners Agency

6500 Wilshire Blvd., Ste. 550
Los Angeles, CA 90048
Telephone: (323) 655-1313
Fax: (212) 505-1448

Strata Spheres

205 Mulberry Street, #5F
New York, NY 10012
Telephone: (212) 625-0365

Stuart M. Miller Company

11684 Ventura Blvd. #225
Studio City, CA 91604
Telephone: (818) 506-6067
Fax: (818) 506-4079
Email: smmco@aol.com

Stylus Management

1803 W. Byron
Chicago, IL 60613
Telephone: (866) 285-2800
Fax: (773) 665-9475
Email: name@stylusmanagement.com
Web: <http://www.stylusmanagement.com>

Suchin Company

12747 Riverside Drive
Suite 208
Valley Village, CA 91607-3333
Telephone: (818) 505-0044
Fax: (818) 505-0110

Suite A Management

120 El Camino Dr., Ste. 202
Beverly Hills, CA 90212
Telephone: (310) 278-0801
Fax: (310) 278-0807
Email: suite-a@juno.com
Web: <http://www.suite-a-management.com>

Summit Talent & Literary Agency

9454 Wilshire Blvd. Suite 203
Beverly Hills, CA 90212
Telephone: (310) 205-9730
Fax: (310) 205-9734

Susan Gurman Agency

865 West End Ave. #15A
New York, NY 10025
Telephone: (212) 749-4618

Susan Schulman Literary Agency

454 West 44th St.
New York, NY 10036
Telephone: (212) 713-1633
Fax: (212) 581-8830
Email: schulman@aol.com

Susan Smith and Associates

121A North San Vicente Blvd.
Beverly Hills, CA 90211
Telephone: (323) 852-4777
Fax: (323) 852-9605
Email: susansmithco@email.com

Susanne Johnson Talent Agency, Ltd.

108 West Oak St.
Chicago, IL 60610
Telephone: (312) 943-8315

Suzanne J. Reynolds Agency

167 Church St.
Tiverton, RI 02878

Sydra-Techniques

998C Old Counrty Rd., Ste. 224
Plainview, NY 11803
Telephone: (516) 496-0953
Fax: (516) 682-8153
Email: sbuck@sydra-techniques.com
Web: <http://www.sydra-techniques.com>

Talent East

555 Main St. #704
New York, NY 10044
Telephone: (212) 838-1392

Talent Entertainment Group

8912 Burton Way
Beverly Hills, CA 90211
Telephone: (310) 205-5525
Fax: (310) 205-5385
Email: momed@earthlink.net

Talent Representatives, Inc.

20 East 53rd St. Ste. 2A
New York, NY 10022
Telephone: (212) 752-1835

Talent Source

1560 Broadway, Ste. 1308
New York, NY 10036
Telephone: (212) 764-2001
Fax: (212) 730-2706
Email: talentsource@tciartists.com

Tall Trees Development Group

301 Old Westport Rd.
Wilton, CT 06897
Telephone: (203) 762-5748

Tannery Hill Literary Agency

6447 Hiram Ave.
Ashtabula, OH 44004
Telephone: (216) 997-1440

Tantleff Office

375 Greenwich St. #603
New York, NY 10013
Telephone: (212) 941-3939

Tavel Entertainment

9171 Wilshire Blvd. Suite 406
Beverly Hills, CA 90210
Telephone: (310) 278-6700
Fax: (310) 278-6770

Tel-Screen International, Inc.

2659 Carambola Cir. North
Building A #404

Coconut Creek, FL 33066
Telephone: (954) 372-8910

Terry Lichtman Agency

12216 Moorpark Street
Studio City, CA 91604
Telephone: (818) 655-9898

Texas Film Institute Literary Management

The Ranch of Dos Cerros
409 Mountain Spring
Boerne, TX 78006
Telephone: (830) 537-5906

The Tantleff Office

375 Greenwich St, Suite 700
New York, NY 10013
Telephone: (212) 941-3939
Fax: (212) 941-3948

Theresa A. Gabaldon Literary Agent

2020 Pennsylvania Ave. NW #222
Washington, DC 20006

Thomas D. Boyle

1717 Main St. #5400
Dallas, TX 75201
Telephone: (214) 698-3117

Todd Moody & Associates

8304 White Ash Lane
Knoxville, TN 37919
Telephone: (615) 525-7313

Tollin/Robbins Management

10960 Ventura Blvd., Ground Fl.
Studio City, CA 91604
Telephone: (818) 766-5004
Fax: (818) 766-8488

Triumph Literary Agency

3000 West Olympic Blvd. #1362
Santa Monica, CA 90404
Telephone: (310) 264-3959

Turning Point Management Systems

6601 Center Drive West #500
Los Angeles, CA 90045
Telephone: (310) 348-8171

Turtle Agency

7720B El Camino Real, Ste. 125
Carlsbad, CA 92009
Telephone: (760) 632-5857
Fax: (760) 632-5858
Email: cturtlewal@aol.com

Tyler Kjar Agency

10153 1/2 Riverside Dr., Ste. 255
Toluca Lake, CA 91602
Telephone: (818) 760-0321

Under Agency

6298 Salem Rd.
Cincinnati, OH 45230

Union

9201 Wilshire Blvd. #307
Beverly Hills, CA 90212
Telephone: (310) 205-4890
Fax: (310) 205-4894

United Artists Talent Agency

14011 Ventura Blvd., #213
Sherman Oaks, CA 91423
Telephone: (818) 788-7305
Fax: (818) 788-7018
Email: uat@thegrid.net

United Talent Agency

9560 Wilshire Blvd.
5th Floor
Beverly Hills, CA 90212

Telephone: (310) 273-6700

Fax: (310) 247-1111

Universal Creative Artists

6829 North Lincoln #135

Lincolnwood, IL 60646

Telephone: (847) 679-3916

Email: reductase@msn.com

Universal Talent Agency

8306 Wilshire Blvd. #530

Beverly Hills, CA 90211

Telephone: (310) 273-7721

Unlimited Management

1640 S. Sepulveda Blvd., Ste. 515

Los Angeles, CA 90025

Telephone: (310) 470-5303

Fax: (310) 914-4556

Untitled Entertainment

8436 W. Third St., Ste. 650

Los Angeles, CA 90048

Telephone: (323) 966-4400

Fax: (323) 966-4401

Value Data Corporation

540 West Boston Post Rd.

Mamaroneck, NY 10543

Telephone: (914) 834-8100

Victor and Grais Productions

132B S. Lasky Drive

Beverly Hills, CA 90212

Telephone: (310) 247-1116

Fax: (310) 247-1197

Victoria Sanders Literary Agency

241 6th Ave. #11H

New York, NY 10014

Telephone: (212) 633-8811

Vines Agency

648 Broadway, Suite 901
New York, NY 10012
Telephone: (212) 777-5522
Fax: (212) 777-5978
Email: jv@vinesagency.com

Vintage Entertainment

1045 Ocean Ave., Penthouse
Santa Monica, CA 90403
Telephone: (310) 576-6025
Fax: (310) 576-6026
Email: info@govintage.com
Web: <http://www.govintage.com>

Virginia Barber Agency

101 Fifth Avenue
New York, NY 10003
Telephone: (212) 255-6515
Fax: (212) 691-9418

Vision Art Management

9200 Sunset Blvd.
Penthouse 1
Los Angeles, CA 90069
Telephone: (310) 888-3288
Fax: (310) 888-2268

Vision Quest

2929 Panthersville Rd. #Y26
Decatur, GA 30034
Telephone: (404) 243-4291

Visionary Management

8265 Sunset Blvd., Suite 104
Los Angeles, CA 90046
Telephone: (323) 848-9538
Fax: (323) 848-8614

Viviano Entertainment

10 Universal City Plaza 20th Floor
Universal City, CA 91608

Telephone: (818) 753-2334

Fax: (818) 753-2335

Email: bviviano@aol.com

Walker Talent Agency, Inc.

1080 S. 1500 E #98

Clearfield, UT 84015

Telephone: (801) 725-2118

Fax: (707) 276-0946

Warden White and Associates

8444 Wilshire Blvd., 4th Floor

Beverly Hills, CA 90211

Telephone: (323) 852-1028

Wardlow and Associates

14000 Palawan Way, Ste. 6

Marina Del Ray, CA 90292

Telephone: (310) 452-1292

Fax: (310) 452-9002

Email: wardlowwaso@aol.com

Watkins Loomis Agency

133 E. 35th St. Suite 1

New York, NY 10016

Telephone: (212) 532-0080

Whiskey Hill Entertainment

1000 South Williams St.

P.O. Box 606

Westmont, IL 60559-0606

Telephone: (630) 852-5023

William Carroll Agency

139 North San Fernando Rd. #A

Burbank, CA 91502

Telephone: (818) 845-3791

William Clark Literary Agency

355 W. 22nd St., 4th Fl.

New York, NY 10011

Telephone: (212) 675-2784

Fax: (866) 828-4252

Email: wcquery@wmclark.com

William Morris Agency (LA)

One William Morris Pl.

Beverly Hills, CA 90212

Telephone: (310) 859-4000

Fax: (310) 859-4462

Web: <http://www.wma.com>

William Morris Agency (NY)

1325 Avenue of the Americas

New York, NY 10019

Telephone: (212) 586-5100

Fax: (212) 246-3583

Web: <http://www.wma.com>

Winokur Agency

5575 North Umberland St.

Pittsburgh, PA 15217

Telephone: (412) 421-9248

Witherspoon and Associates

157 W. 57th Street #700

New York, NY 10019

Telephone: (212) 889-8626

Fax: (212) 696-0650

Wordsworth

230 Cherry Lane Rd.

East Stroudsburg, PA 18301

Telephone: (717) 629-6542

Working Artists Talent Agency

13525 Ventura Blvd.

Sherman Oaks, CA 91423

Telephone: (818) 907-1122

Fax: (818) 907-1168

Email: info@workingartistsagency.com

Web: <http://www.workingartistsagency.com>

Wright Concept

1612 W. Olive Avenue, Suite 205
Burbank, CA 91506
Telephone: (818) 954-8943
Fax: (818) 954-9370

Writers Agency

82 Washington Pl. #1E
New York, NY 10011

Writers House

21 W. 26th St.
New York, NY 10010
Telephone: (212) 685-2400
Fax: (212) 685-1781

Writers Shop

101 Fifth Avenue
New York, NY 10003
Telephone: (212) 255-6515
Fax: (212) 691-9418

Writerstore

2004 Rockledge Rd. NE
Atlanta, GA 30324
Telephone: (404) 874-6260

Wylie Agency

250 W. 57th St. Suite 2114
New York, NY 10107
Telephone: (212) 246-0069
Fax: (212) 586-8953

Wyman Management

144 S. Beverly Drive, Suite 601
Beverly Hills, CA 90212
Telephone: (310) 858-7111
Fax: (310) 858-0852

Zide/Perry Entertainment

9100 Wilshire Blvd. Suite 615E
Beverly Hills, CA 90212
Telephone: (310) 887-2999

Fax: (310) 887-2995

Web: <http://www.inzide.com>

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List of Production Companies

1492 Pictures(Chris Columbus)
c/o Warner Brothers
4000 Warner Blvd., Bldg. 3
Burbank, CA 91522
818-954-4939
3 Ring Circus Films
3699 Wilshire Blvd, Ste 1240
Los Angeles, CA 90010
(213) 251-3300 tel
(213) 251-3350 fax
3am Pictures
P.O. Box 639
San Gabriel, CA 91778
626-285-0005
Fax: 309-416-8924
www.3ampictures.com
E-mail: query@3ampictures.com
40 Acres & A Mule Filmworks, Inc. (Spike Lee)
124 DeKalb Ave.
Brooklyn, NY 11217
718-624-3703
310-276-2116
@Radical Media
435 Hudson St.
New York, NY 10014
212-462-1500
A & E Television Networks
235 E. 45th Street
New York, NY 10017
212-210-1400
www.AandE.com
A Band Apart (Quentin Tarantino)
7966 Beverly Blvd.
Los Angeles, CA 90048
323-951-4600
A Happy Place (Lance Bass)
15 Brooks Avenue
Venice, CA 90291
310-450-0550
www.happyplaceonline.com

Abandon Entertainment
135 W. 50thSt., Ste 2305
New York, NY 10020
212-246-4445
212-397-8361 fax
www.abandonent.com
Acapella Pictures
8271 Melrose Ave. Ste 101
Los Angeles, CA 90046
323-782-8200 tel
323-782-8210 fax
Act III Productions (Norman Lear)
100 N. Crescent Dr. Ste 250
Beverly Hills, CA 90210
310-385-4111 tel
310-385-4148 fax
Agamemnon Films Inc.
650 N. Bronson Ave. Ste. B-225
Los Angeles, CA 90004
323-960-4066
Alcon Entertainment
10390 Santa Monica Blvd, Ste 250
Los Angeles, CA 90025
310-789-3040
310-789-3060 fax
Alliance Atlantis Motion Picture Group
808 Wilshire Blvd., Ste. 300
Santa Monica, CA 90401
310-899-8000
<http://www.allianceatlantis.com/MotionPictures/>
Allied Filmmakers (Jake Eberts)
Kenthouse
14-17 Marketplace
Great Titchfield Street
London, England W1W8AJ
(44)207-636-6111
blackbird.films@pathe-uk.com
or
9100 Wilshire Blvd., Suite 425 East
Beverly Hills, CA 90212
310-858-5800

Alphaville (Sean Daniel/Jim Jacks)
 5555 Melrose Ave., DeMille Bldg.
 Hollywood, CA 90038
 323-956-4803
 AM Productions & Management (Ann-Margaret/Burt Reynolds)
 8899 Beverly Blvd. Ste. 713
 Los Angeles, CA 90048
 310-275-9081
 310-275-9082 fax
 Amen Ra (Wesley Snipes)
 520 Washington Blvd. #813
 Marina Del Rey, CA 90292
 310-246-6510
 310-550-1932 fax
 American Empirical Productions (Wes Anderson)
 36 East 23rd St., 6th Floor
 New York, NY 10010
 212-475-1771
 American Zoetrope (Francis Coppola/Fred Fuchs)
 6747 Milner Rd.
 Los Angeles, CA 90068
 323-851-8808
 323-851-8803 fax
<http://www.zoetrope.com>
 Angel Ark Productions (Jason Alexander)
 5042 Wilshire Blvd.
 Los Angeles, CA 90036
 818-508-3338
 Angry Dragon Ent. (Dean Cain)
 10202 Washington Blvd.
 Culver City, CA 90232
 310-244-6996
 Angry Films, Inc. (Don Murphy)
 Columbia Pictures
 10202 Washington Blvd., Poitier 3206
 Culver City, CA 90232
 310-244-7590
 310-244-2060 fax
 Apatow Productions
 2900 W. Olympic Blvd., Ste 141
 Santa Monica, CA 90404

310-255-7026
 310-255-7025 fax
 Apostle Pictures (Denis Leary)
 1697 Broadway, Ste. 906
 New York, NY 10019
 212-541-4323
 E-mail: apostlepix@aol.com
 Appian Way (Leonardo DiCaprio)
 9255 Sunset Blvd., #615
 West Hollywood, CA 90069
 310-300-1390
 Appleseed Entertainment
 9801 Amestay Ave.
 Los Angeles, CA 91325
 818-718-6000
 818-993-8720
 www.appleseedentertainment.com
 Arenas Entertainment
 8010 Hollywood Boulevard
 Los Angeles, CA 90046
 323.650.0656
 info@arenasgroup.com
 www.arenasgroup.com
 Artisan Entertainment
 2700 Colorado Blvd., 2nd Floor
 Santa Monica, CA 90404
 310-449-9200
 310-255-3940 fax
 http://www.artisanent.com
 Artists' Colony, The
 256 S. Robertson Blvd, Ste 1500
 Beverly Hills, CA 90211
 310-720-8300
 www.theartistscolony.com
 Asis Productions (Jeff Bridges)
 200 N. Larchmont Blvd, Ste 2
 Los Angeles, CA 90004
 323-871-4290
 323-871-4847 fax
 Atelier Pictures
 280 S. Beverly Dr. #500
 Beverly Hills, CA 90212

323-888-7727
www.atelierpix.com
Atkinson Way Films (Sam Waterson)
6121 Santa Monica Blvd., Suite 201
Los Angeles, CA 90038
323-465-350
323-465-3344 fax
Atlantic Streamline
1323 A Third Street
Santa Monica, CA 90401
310-319-9366
E-mail: info@atlanticstreamline.com
www.atlanticstreamline.com
Atlas Entertainment (Charles Roven)
9200 Sunset Blvd.
Los Angeles, CA 90069
310-786-4900
Atman Entertainment
7966 Beverly Blvd. 3rd Fl
Los Angeles, CA 90048
323-951-4600
Attract Media
Attn: Paul Lindsey, New Projects
133 Wagstaff Lane
Jacksdale
Nottingham
England
NG16 5JN
E-mail: scripts@attract.co.uk
Aurora Productions
8642 Melrose Ave. Ste 200
Los Angeles, CA 90069
310-854-6900
310-854-0583
Automatic Pictures
5225 Wilshire Blvd, Ste. 525
Los Angeles, CA 90036
323-935-1800
323-935-8040 fax
Avenue Pictures
11111 Santa Monica Blvd., Suite 525
Los Angeles, CA 90025

310-996-6800
 310-473-4376 fax
 Axial Entertainment
 20 West 21st Street, 8th Floor
 New York, NY 10010
 www.axialentertainment.com
 Badham Co., The (John Badham)
 3344 Cleredon Road
 Beverly Hills, CA 90210
 818-990-9495
 E-mail: development@badhamcompany.com
 www.badhamcompany.com
 Bakula Productions, Inc. (Scott Bakula)
 5555 Melrose Ave.
 Los Angeles, CA 90038
 323-956-3030
 Ballpark Productions
 PO Box 508
 Venice, CA 90294
 310-827-1328
 310-577-9626 fax
 Ballyhoo, Inc.
 6738 Wedgewood Place
 Los Angeles, CA 90068
 323-874-3396
 Baltimore/Spring Creek Pictures, LLC
 (Barry Levinson/Paula Weinstein)
 4000 Warner Blvd.
 Burbank, CA 91522-0768
 818-954-1210
 www.Levinson.com
 Barnstorm Films (Tony Bill)
 73 Market St.
 Venice, CA 90291
 310-396-5937
 Baum Productions, Carol
 8899 Beverly Blvd., Ste 721
 Los Angeles, CA 90048
 310-550-4575
 310-550-2088 fax
 Baumgarten Merims Productions, Inc.
 1640 S. Sepulveda #218

Los Angeles, CA 90025
310-996-1885
310-996-1892 fax
Bay Films (Michael Bay)
631 Colorado Ave.
Santa Monica, CA 90401
310-319-6565
310-319-6570 fax
Bazmark, Inc. (Baz Luhrman)
10201 W. Pico Blvd.
Los Angeles, CA 90035
310-369-5448
Beacon Communications
120 Broadway #200
Santa Monica, CA 90401
310-260-7000
310-260-7050 fax
Bedford Falls Co. (Ed Zwick)
409 Santa Monica Blvd., PH
Santa Monica, Ca 90401
310-394-5022
310-394-5825 fax
Bel-Air Entertainment (Steve Reuther)
4000 Warner Blvd., Bldg. 66
Burbank, CA 91522
818-954-4040
818-954-2838 fax
Benderspink
6735 Yucca St.
Hollywood, CA 90028
323-845-1640 tel
323-512-5347 fax
Bennett Productions, Harve
PO Box 825
Culver City, CA 90232
310-306-7198
Berg Entertainment
7421 Beverly Blvd.
Los Angeles, CA 90036
323-930-9935
323-930-9934 fax

Berman Productions, Rick
 5555 Melrose Ave., St.. 232
 Los Angeles, CA 90038
 323-956-5037
 323-862-1076 fax
 Bernstein Productions, Jay
 PO Box 1148
 Beverly Hills, CA 90213
 310-858-1485
 310-858-1607 fax
 Black Sheep Entertainment
 4063 Radford Ave.
 Studio City, CA 91604
 818-769-2227
 818-769-2228 fax
 Blinding Edge Pictures (M. Night Shyamalan)
 P.O. Box 602
 Conshohocken, PA 19428
 610-251-9200
 610-260-9879 fax
 Blue Bay Productions (Rod Liber)
 1119 Colorado Ave., Ste. 100
 Santa Monica, CA 90401
 310-440-9904
 Blue Collar Productions
 1041 North Formosa Ave.
 Santa Monica East Building
 Suite 201
 West Hollywood, CA 90046
 323-850-2530
 323- 850-2531 fax
 Blue Relief (Diane Keaton)
 15260 Ventura Blvd., Ste 1040
 Sherman Oaks, CA 91403
 310-822-1493
 310-822-1593 fax
 Blue Rider Pictures
 1600 Rosecrans Ave., Bldg. 6B, 3rd Fl
 Manhattan Beach, CA 90266
 310-727-3303
 310-727-3334 fax
<http://www.blueriderpictures.com>

Blue Tulip Productions (Jan De Bont)
 1708 Berkeley Street
 Santa Monica, CA 90404
 310-582-1587
 310-582-1597 fax
 info@bluetulipprod.com
 Blue Wolf Productions (Robin Williams)
 P. O. Box 210520
 San Francisco, California 94121
 415-668-6900
 Bob & Alice Productions (Bonnie Hunt)
 11693 San Vicente Blvd.
 Los Angeles, CA 90049
 310-260-2959
 Bodega Bay Prods., Inc. (Michael Murphy)
 P.O. Box 17338
 Beverly Hills, CA 90209
 310-273-3157
 310-271-5581 fax
 www.bodegabay.net
 Bona Fide Productions
 8899 Beverly Blvd. Ste. 804
 Los Angeles, CA 90048
 310-273-6782
 310-273-7821 fax
 Boxing Cat Productions (Tim Allen)
 11500 Hart St.
 North Hollywood, CA 91605
 818-765-4870
 818-765-4975 fax
 Boz Productions (Bo Zenga)
 1632 N. Sierra Bonita Avenue
 Los Angeles, California 90046-2816
 323-876-3232
 323-876-3231 fax
 Brave New Films
 1948 N. Van Ness Avenue
 Los Angeles, California 90068
 323-962-9913
 323-962-9903 fax
 Bregman Productions - IAC Prods.. (Martin&Michael Bregman)
 150 E. 57th St. Penthouse 1A

NY, NY 10022
 212-421-6161
 Brillstein-Grey Entertainment
 9150 Wilshire Blvd, Ste 350
 Beverly Hills, CA 90212
 310-275-6135
 310-275-6180 fax
 Brookfilms, Ltd. (Mel Brooks)
 9336 W. Washington Blvd.
 Culver City, CA 90232
 310-202-3292
 310-202-3225 fax
 Brookwell/McNamara Entertainment
 c/o Hollywood Center Studios
 1040 N. Las Palmas, Bldg. #33, 2nd Floor
 Hollywood, CA 90038
 323-860-8989
 Brownhouse Productions (Whitney Houston)
 c/o Walt Disney Studios
 500 S. Buena Vista Street
 Burbank, CA 91521
 818-560-3952
 Bruckheimer Films, Jerry
 1631 10th Street
 Santa Monica, CA 90404
 310-664-6260
 Bubble Factory, The
 8840 Wilshire Blvd., 3rd Floor
 Beverly Hills, CA 90211
 310-358-3000
 310-358-3299 fax
 Bungalow 78 Productions
 5555 Melrose Ave., Lasky Bldg. #200
 Los Angeles, CA 90038
 323-956-4440
 323-862-2090 fax
 Butchers Run Films (Robert Duvall)
 1041 N. Formosa Ave., Santa Monica Bldg.
 West Hollywood, CA 90046
 323-850-2703
 323-850-2741 fax

C-2 Pictures
2308 Broadway
Santa Monica, CA 90404
310-315-6000
310-828-0443 fax
C3 Entertainment, Inc.
1725 Victory Blvd.
Glendale, CA 91201
818-956-1337
818-241-0122 (fax)
query@c3entertainment.com
www.c3entertainment.com
C/W Productions (Tom Cruises' co.)
5555 Melrose Ave.
Hollywood, CA 90038
323-956-8199
323-862-1250 (fax)
Calley Productions, John
10202 West Washington Blvd. Lean Bldg., Suite 119
Culver City, CA 90232
310-244-7777
310-244-4070 (fax)
Cannell Studios
7083 Hollywood Blvd., Ste. 600
Hollywood, CA 90028
323-465-5800
323-856-7390 fax
Capital Arts Entertainment
17941 Ventura Blvd.
Encino, CA 91316
818-343-8950
Cappa Productions (Martin Scorsese/Barbara De Fina)
445 Park Ave.
New York, New York 10022
212-906-8800
Capstone Pictures
2008 North Berendo Street
Los Angeles, CA 90027
323-665-8178
Carlyle Prods. & Mgmt
2050 Laurel Canyon Road
Los Angeles, CA 90046

323-848-4960
 323-650-8249 fax
 Carter Company, The Thomas
 3000 W. Olympic Blvd.
 Santa Monica, CA 90404
 310-264-3990
 310-264-3991 fax
 Casey Silver Productions (formerly Gone Fishin' Prods.)
 1411 5th Street, Suite 200
 Santa Monica, CA 90401
 310-566-3750
 310-566-3751 fax
 Castle Rock Entertainment
 335 N. Maple Dr., St.. 135
 Beverly Hills, CA 90210
 310-285-2300
 310-285-2345 fax
 Catfish Productions (James Keach & Jane Seymour)
 23852 Pacific Coast Highway, Ste. 313
 Malibu, CA 90265
 310-456-6175
 310-264-9148 fax
 Cecchi Gori Pictures
 11990 San Vicente Blvd., Ste 200
 Los Angeles, CA 90049
 310-442-4777
 310-442-9507 fax
 Centropolis Entertainment (Roland Emmerich)
 1445 N. Stanley, 3rd Floor
 Los Angeles, CA 90046
 323-850-1212
 323-850-1201 fax
 Chancellor Entertainment
 10600 Holman Ave., Ste 1
 Los Angeles, CA 90024
 310-474-4521
 310-470-9273 fax
 Chartoff Productions
 1250 Sixth St., Ste. 101
 Santa Monica, CA 90401
 310-319-1960
 310-319-3469 fax

Cheyenne Enterprises (Bruce Willis)
 406 Wilshire Boulevard
 Santa Monica, California 90401
 310-455-5000
 310-688-8000
 Chick Flicks
 116 N. Robertson Blvd., Ste. 400
 Los Angeles, CA 90048
 310-967-6541
 310-854-0383 fax
 Cinergi Pictures Entertainment Inc.
 2308 Broadway
 Santa Monica, CA 90404-2916
 310-315-6000
 310-828-0443 fax
 Cinetel Films
 8255 Sunset Blvd.
 Los Angeles, CA 90046
 323-654-4000
 323-650-6400 fax
 Cineville International, Inc.
 3400 Aripport Ave.
 Santa Monica, CA 90405
 310-397-7150
 310-397-7155 fax
 Classic Films, Inc
 6427 Sunset Blvd.
 Hollywood, CA 90028
 323-962-7855
 323-962-8028 fax
 Clean Break Productions (Tom Arnold)
 14046 Aubrey Rd.
 Beverly Hills, CA 90210
 818-995-1221
 818-995-0089 fax
 Cloud 9 Media Group, LLC
 818-506-9922
 Collision Entertainment
 1817 Stanford St. 2nd Floor
 Santa Monica, CA 90404
 310-315-0678
 310-315-0688 fax

Colomby Films
2110 Main Street, Suite 302
Santa Monica, CA 90405
310-399-8881
310-392-1323 fax
Company Films
2629 Main Street, Ste 167
Santa Monica, CA 90405
310-399-2500
310-399-2583 fax
Concept Entertainment
Attn: David Faigenblum, Eve LaDue
9348 Civic Center Drive, 3rd Floor
Beverly Hills, CA 90210
(310) 276-6177
(310) 276-9477 fax
Email: enquiries@conceptentertainment.biz
Concorde-New Horizons Corp. (Roger Corman)
11600 San Vicente Blvd.
Los Angeles, CA 90049
310-820-6733
310-207-6816 fax
Concourse Productions (Mark Rydell)
171 Pier Avenue #354
Santa Monica, CA 90405
310-306-0502
Constantin Film Development, Inc.
9200 Sunset Blvd, Ste 730
Los Angeles, CA 90069
310-247-0305
310-247-0305 fax
Conundrum Entertainment (Bobby & Peter Farrelly)
325 Wilshire Blvd., Ste 201
Santa Monica, CA 90401
310-319-2800
310-319-2808 fax
Cornucopia Pictures
10989 Bluffsides Dr., Ste 3414
Studio City, CA 91604
818-985-2720
Cosmic Entertainment
310-275-8080

Craven/Maddalena Films
11846 Ventura Blvd., Ste 208
Studio City, CA 91604
818-752-0197
818-752-1789 fax
Crusader Entertainment
132-B Lasky Dr.
Beverly Hills, CA 90212
310-248-6360
310-248-6370 fax
Crispy Films
9713 Santa Monica Blvd. Suite 201
Beverly Hills, CA 90210
310-550-1424
310-550-1425 fax
Crystal Sky, LLC
1901 Avenue of the Stars, #605
Los Angeles, CA 90067
310-843-0223
310-553-9895 fax
Cube Vision
2900 West Olympic Boulevard
Santa Monica, CA 90404
310-255-7000
Dark Horse Entertainment
421 S. Beverly Drive
Beverly Hills, CA 90212
310-789-4751
Darkwoods Productions (Frank Darabont)
1041 N. Formosa Ave. SME #108
West Hollywood, CA 90046
323-850-2497
323-850-2491 fax
David Ladd Films
MGM
2450 Broadway Street
Santa Monica, CA 90404
310-449-3410
310-586-8272
Davis Entertainment Co. (John Davis)
2121 Ave. of the Stars, St.. 2900

Los Angeles, CA 90067
310-556-3550
De Laurentiis Company, Dino
100 Universal City Plaza, Bungalow 5195
Universal City, CA 91608
818-777-2111
818-866-5566 fax
De Line Pictures
Paramount Pictures
5555 Melrose Ave.
Los Angeles, CA 90038
323-956-3200
323-862-1301 fax
DeeGee Entertainment
368 N. La Cienega Blvd.
Los Angeles, CA 90048
310-652-0999
310-652-0718 fax
Deep River Productions
100 N. Crescent Dr. Ste 350
Beverly Hills, CA 90210
310-432-1800
310-432-1801 fax
Delaware Pictures
650 N. Brosnan Ave.
Hollywood, CA 90004
323-960-4552
323-960-4556 fax
Destiny Force Prods.
233 Wilshire Blvd. Ste. 400
Santa Monica, CA 90401
310-449-0076
310-734-1822 fax
Di Novi Pictures (Denise Di Novi)
3110 Main St. #220
Santa Monica, CA 90405
310-581-1355
310-399-0499 fax
Dimension Films
375 Greenwich Street
New York, NY 10013

212-941-3800
212-941-3949 fax
Donners' Company, The
9465 Wilshire Blvd., Suite 420
Beverly Hills, CA 90212
310-777-4600
310-777-4610 fax
Dreyfuss/James Prods.
The Lot
1041 N. Formosa Ave., Pickford Bldg. Rm 110
West Hollywood, CA 90046
323-850-3140
323-850-3141 fax
Eagle Nation Films (LeVar Burton)
13547 Ventura Blvd., Ste. 209
Sherman Oaks, CA 91423
323-956-5989
Edmonds Entertainment (Kenneth "Babyface" Edmonds)
1635 N. Cahuenga Blvd.
Los Angeles, CA 90028
323-860-1550
323-860-1554 fax
El Dorado Pictures (Alec Baldwin)
725 Arizona Ave., Ste. 100
Santa Monica, Ca 90401
310-458-4800
310-458-4802 fax
Electric Entertainment (Dean Devlin)
5707 Melrose Ave.
Hollywood, Ca 90038
323-817-1300
323-467-7280 fax
www.electric-entertainment.com
Energy (Brooklyn Weaver)
999 N. Doheny Dr. #711
Los Angeles 90069
310-274-3440
<http://www.energyentertainment.net>
*First look deal with Sony based Original Films(Neal Moritz)
Escape Artists
Sony Pictures
10202 W. Washington Blvd.

Culver City, CA 90232
 310-244-8833
 310-244-2151 fax
 Esparaza-Katz Productions/Maya Pictures
 3030 Andrita St
 Los Angeles, CA 90065
 310-281-3770
 310-281-3777 fax
 Evans Co., The Robert
 Paramount Pictures
 5555 Melrose Ave., Lubitsch #117
 Los Angeles, CA 90038
 323-956-8800
 323-862-0070 fax
 Everyman Pictures (Jay Roach, director)
 10201 West Pico Blvd.
 Los Angeles, CA 90035
 310-369-4200
 310-969-0883 fax
 Evolution Entertainment
 901 N. Highland Ave.
 Los Angeles, CA 90038
 323-850-3232
 323-850-0521 fax
 Face Productions/Jennilind Productions (Billy Crystal)
 Castle Rock Entertainment
 335 N. Maple Dr., Ste 135
 Beverly Hills, CA 90210
 310-285-2300
 Farrell/Minoff Prods. (Mike Farrell)
 14011 Ventura Blvd., Ste. 401
 Sherman Oaks, CA 91423
 818-789-5766
 818-789-7459 fax
 Feldman Co., Edward S.
 1041 N. Formosa Ave., Santa Monica East, Ste. 210
 West Hollywood, CA 90046
 323-850-2655
 323-850-2649 fax
 FGM Entertainment (Frank Mancuso, Jr.)
 310 N. Canon Dr., Ste. 328
 Beverly Hills, CA 90210

310-205-9900
310-205-9909 fax
Fields Productions, Adam
8899 Beverly Blvd., Suite 821
W. Hollywood, CA 90048
310-859-9300
310-859-4795 fax
Fifty Cannon Entertainment (Mike Newell)
1950 Sawtelle Blvd., Ste 333
Los Angeles, CA 90025
310-244-4622
Filmcolony, Ltd.
100 N. Crescent Dr., Ste. 125
Beverly Hills, CA 90210
310-432-1701
310-432-1705 fax
Fine Line Features
116 N. Robertson Blvd. Ste 200
Los Angeles, CA 90048
212-649-4800
310-854-5811
310-659-1453 fax
Finerman Prods., Wendy
10202 W. Washington Blvd.,
Culver City, CA 90232
310-244-8800
310-244-8488 fax
Fireworks Entertainment
421 S. Beverly Dr.
Beverly Hills, CA 90212
310-789-4700
310-789-4747 fax
First Kiss Productions (Alicia Silverstone)
468 North Camden Drive, Suite 200
Beverly Hills, CA 90210
310-860-5611
First Look Media
8000 Sunset Blvd.
Los Angeles, CA 90046
323-337-1000
Flatiron Films
9229 Sunset Blvd., Ste 608

Los Angeles, CA 90069
 310-271-6559
www.flatironfilms.com
 Flower Films, Inc. (Drew Barrymore)
 9220 Sunset Blvd., #309
 Los Angeles, CA 90069
 310-285-0200
 310-285-0827 fax
 Flutie Entertainment
 9300 Wilshire Blvd, Suite 333
 Beverly Hills, CA 90212
 310-247-1100
 310-247-1122 fax
www.FlutieEnt.com
 Flying Freehold Productions (Patrick Stewart)
 233 Wilshire Blvd., Suite 600
 Santa Monica, CA 90401
 310-459-8142
 310-230-3572 fax
 Fortis Films (Sandra Bullock)
 8581 Santa Monica Blvd, Ste. 1
 W. Hollywood, CA 90069
 310-659-4533
 310-659-4373 fax
 Forward Pass (Michael Mann, director)
 12233 Olympic Blvd., Ste 340
 Los Angeles, CA 90064
 310-207-7378
 Foster Productions, David
 1041 N. Formosa Ave., Formosa Bldg, Ste 211
 West Hollywood, CA 90046
 323-850-2710
 323-850-2712 fax
fosterflicks@aol.com
 Foundation Entertainment
 3272 Motor Ave., 2nd Fl
 Los Angeles, CA 90034
 310-204-4686
 310-204-4603 fax
www.foundent.com
 Foundry Capital (Robert Greenhut, producer)
 140 W. 57th Street

New York, New York 10019
 212-977-9597
 212-977-9525 fax
 F.R. Productions (Fred Roos, producer)
 2980 Beverly Glen Circle, Ste 200
 Los Angeles, CA 90077
 310-470-9212
 310-470-4905 fax
 Franchise Pictures Inc.
 8228 Sunset Blvd., Ste 305
 Los Angeles, CA 90046
 323-848-3444
 323-822-1442 fax
 Furthur Films (Michael Douglas)
 100 Universal City Plaza, Bldg. 1320
 Universal City, CA 91608
 818-777-6700
 818-866-1278 fax

**** Please note that we do our best to keep the page updated and accurate, but addresses can frequently change (without our knowing it) so it is best to check with the company first to make sure they have not moved.**

Gaylord Films
 4000 Warner Blvd. Bldg. 148
 Burbank, CA 91522
 818-954-3500
 Gene Simmons Company, The
 P.O. Box 16075
 Beverly Hills, CA 90210
 310-859-1694
 310-859-2631 fax
 George Street Pictures (Chris O'Donnell)
 3815 Hughes Ave. Ste. 3
 Culver City, CA 90232
 310-841-4361
 310-204-6310 fax
 Gerber Pictures
 9465 Wilshire Blvd., Suite 318
 Beverly Hills, CA 90212
 310-385-5880
 310-385-5881 fax
 GhettoSuburbia Entertainment
 4335 Van Nuys Blvd., Suite 116

Sherman Oaks, CA 91403
 818-749-4920
 Gillen & Price
 7425 Oakwood Ave.
 Los Angeles, CA 90036
 323-655-8047
 323-655-8047 fax
 Giraffe Productions (Jay Mohr)
 500 S. Buena Vista St.
 Burbank, CA 91521
 818-560-6500
 818-560-4466 Fax
 Gittes, Inc.
 10202 W. Washington Blvd. Poitier #1200
 Culver City, CA 90232-3195
 310-244-4333
 310-244-1711 fax
 Global Network Pictures
 244 Fifth Ave.2 Fl., Suite A215
 New York, New York 10001
 212-802-9357 (Ricardo Cordero-Chairman)
 www.chezrisque.com
 Goat Cay Productions (Sigourney Weaver)
 P.O. Box 38
 New York, New York, 10150
 212-421-8293
 212-421-8294 fax
 Goatsingers, The (Harvey Keitel)
 177 W. Broadway, 2nd Floor
 New York, NY 10013
 212-966-3045
 212-966-4362 fax
 Goepp Circle Productions (Jonathan Frakes)
 10990 Wilshire Blvd., 16th Floor
 Los Angeles, CA 90024
 323-650-3392
 Golchan Productions, Frederic
 10990 Wilshire Blvd., 14th Floor
 Los Angeles, CA 90024
 310-208-8525
 310-208-1764 fax

Goldcrest Films International, Inc.

1240 Olive

Los Angeles, CA 90069

323-650-4551

323-650-3581 fax

Goldstein Co., The

1644 Courtney Ave.

Los Angeles, CA 90046

310-659-9511

310-659-8779 fax

Goldwyn Productions, John

5555 Melrose Avenue

Hollywood, CA 90038

323-956-5054

Good Machine

417 Canal, 4th Floor

New York, NY 10013

212-343-9230

212-343-9645 fax

Goodman-Rosen Productions

421 South Beverly Drive

Beverly Hills, CA 90212

310-789-4558

Gordan Company, Mark

12200 W. Olympic Blvd., Ste 250

Los Angeles, CA 90064

310-943-6401

310-943-6402 fax

Gordon Productions, Dan

2060-D Ave. Los Arboles, #256

Thousand Oaks, CA 91362

805-496-2566

Gracie Films (James L. Brooks)

10202 W. Washington Blvd., Poitier Bldg.

Los Angeles, CA 90232

310-244-4222

310-244-1530 fax

Grade A Entertainment

368 N. La Cienega Blvd.

Los Angeles, CA 90048

310-358-8600

development@gradeaent.com

Graham/Rosenzweig Films
 6399 Wilshire Blvd. Ste 510
 Los Angeles, CA 90048
 323-782-6888
 323-782-6967 fax
 Grammnet Productions (Kelsey Grammer)
 5555 Melrose Avenue, Lucy Bungalow
 Los Angeles, CA 90038
 323-956-5547
 323-862-1433 fax
 Gran Via Productions (Mark Johnson)
 9350 Civic Center Drive, Suite 100
 Beverly Hills, CA 90210
 310-777-3522
 Green Moon Productions (Antonio Banderas/Melanie Griffith)
 11718 Barrington Ct. Ste. 827
 Los Angeles, CA 90049
 310-471-8800
 310-471-8022 fax
 Greenstreet Films, Inc.
 9 Desbrosses St., 2nd Fl.
 New York, NY 10013
 212-343-1049
 212-343-0774 fax
 Haines Company, Randa
 9242 Beverly Blvd., St. 200
 Beverly Hills, CA 90210
 818-760-1173
 818-760-1175 fax
 Hallway Pictures
 4929 Wilshire Boulevard, Suite 388
 Los Angeles, CA 90010
 323-937-9210
 323-937-9222 fax
 Hamzeh Mystique Films
 61 Blaney Street
 Swampscott, MA 01907-2546
 781-596-1281
 781-599-2424 fax
 ziad@hamzehmystiquefilms.com
 Handprint Entertainment
 1100 Glendon Ave. Ste 1000

Los Angeles, Ca 90024
310-481-4400
310-481-4419 fax
Happy Madison Productions (Adam Sandler)
10202 West Washington Blvd., Judy Garland Bldg.
Culver City, CA 90232
310-244-3100
Harpo Films, Inc. (Oprah Winfrey)
345 N. Maple Dr., Ste. 315
Beverly Hills, CA 90210
310-278-5559
Hart-Sharp Entertainment
380 Lafayette St., ste 304
New York, NY 10003
212-475-7555
212-475-1717 fax
Harvey Entertainment Company
11835 W. Olympic Blvd. #550E
Los Angeles, CA 90064
310-444-4100
310-444-4101 fax
HBO Films
2049 Century Park East, St.. 3600
Los Angeles, CA 90067
310-201-9200
www.hbo.com/films
Heel & Toe Films (Paul Attanasio)
2058 Broadway
Santa Monica, CA 90404
310-264-1866
310-264-1865 fax
Hill Productions, Debra
1250 6th St., St.. 205
Santa Monica, CA 90401
310-319-0052
310-260-8502 fax
Hofflund Polone
9465 Wilshire Blvd., Ste 820
Beverly Hills, CA 90212
310-859-1971
310-859-7250 fax

Horseshoe Bay Prods.
 11965 Venice Blvd., Suite 205
 Los Angeles, CA 90066
 310-566-7850
 310-566-7849 fax
 Hungry Man Films
 428 Broadway, 6th Fl.
 New York, NY 10013
 212-625-5600
 212-625-5699 fax
 Hyams Productions, Inc. , Peter
 1453 Third St. Ste. 315
 Santa Monica, CA 90401
 310-393-1553
 310-393-1554 fax
 Hyde Park Entertainment
 2450 Broadway Street
 Santa Monica, CA 90404
 310-449-3191
 310-449-3356 fax
 Icon Productions, Inc. (Mel Gibson)
 808 Wilshire Blvd., 4th Floor
 Santa Monica, CA 90401
 310-434-7300
 310-434-7377 fax
 Imagemovers (Robert Zemeckis)
 100 Universal City Plaza, Bldg. 484
 Universal City, CA 91608
 818-733-8313
 818-733-8333 fax
 Imagine Entertainment (Ron Howard & Brian Grazer)
 9465 Wilshire Blvd., 7th Floor
 Beverly Hills, CA 90212
 310-858-2000
 310-858-2020 fax
 Incognito Entertainment
 9440 Santa Monica Blvd., Suite 302
 Beverly Hills, CA 90210
 310-246-1500
 310-246-0469 fax
 Indelible Pictures (Art Linson)
 219 Rose Avenue

Venice, CA 90291
 310-399-5699
 Indican Productions (Julia Ormond)
 2565 Broadway, Ste 138
 New York, NY 10025
 212-666-1500
 212-666-9588 fax
 Industry Entertainment (Keith Addis & Nick Wechsler)
 955 S. Carrilo Dr., 3rd Floor
 Los Angeles, CA 90048
 323-954-9000
 323-954-0990 fax
 Initial Entertainment Group
 3000 W. Olympic Blvd., Ste 1550
 Santa Monica, CA 90404
 310-315-1722
 310-315-1723 fax
 Intermedia Films
 9350 Civic Center Drive, Suite 100
 Beverly Hills, CA 90210
 310-777-0007
 310-777-0008 fax
 www.intermediafilm.com
 Irish Dreamtime (Pierce Brosnan)
 2450 Broadway, Ste. E-5021
 Santa Monica, CA 90404
 310-449-3411
 310-586-8138 fax
 Ixtlan Productions (Oliver Stone)
 1207 4th Street
 Santa Monica, CA 90401
 310-395-0525
 310-395-1536 fax
 Jacobson Company, The (Tom Jacobson)
 500 S. Buena Vista St.
 Burbank, CA 91521
 818-560-1600
 818-655-8746 fax
 Jersey Films (Danny De Vito)
 PO Box 491246
 Los Angeles, CA 90049

310-550-3200
310-550-3210 fax
Jim Henson Pictures
1416 North La Brea Avenue
Hollywood, CA 90028
323-802-1500
Jinks/Cohen Company, The
100 Universal City Plaxa
Universal City, CA 91608
818-733-9880
818-733-9843 fax
Johnson Productions, Don
9876 Wilshire Blvd., Ste 33
Beverly Hills, CA 90210
310-887-6001
Josephson Entertainment
10201 W. Pico Blvd., Bldg. 50
Los Angeles, CA 90035
310-369-7501
310-969-0898 fax
Jovy Junior Enterprises Ltd
31 Kingly Street
London
W1R 5LA, UK
Junction Entertainment (Jon Turtleaub)
9615 Brighton Way, Ste 320
Beverly Hills, CA 90210
310-246-9799
310-246-3824 Fax
Kaplan/Perrone Entertainment (Aaron Kaplan & Sean Perrone)
10202 W. Washington Blvd.
Astaire Bldg. Suite #3003
Culver City, CA 90232
310-244-6681
310-244-2151 (fax)
Katalyst Films
1633 26th Street, 2nd Fl.
Santa Monica, CA 90404
310-907-2236
310-907-2456 fax
Katz Prods., Marty
3000 Olympic Blvd.

Santa Monica, CA 90404
 310-264-3948
 310-264-3949 fax
 Kelley Productions, David E.
 Raleigh Manhattan Beach Studios
 1600 Rosecrans Ave., Bldg. 4B
 Manhattan Beach, CA 90266
 310-727-2200
 Kennedy/Marshall Company
 619 Arizona Avenue
 Santa Monica, CA 90401
 310-656-8400
 310-656-8430 fax
 Killer Films, Inc.
 380 Lafayette St., #302
 New York, New York 10003
 212-473-3950
 212-473-6152 fax
 Kingsgate Films, Inc. (Nick Nolte)
 8954 W. Pico , 2nd Fl
 Los Angeles, CA 90035
 310-281-5880
 310-281-2633 fax
 Kinowelt Film Production UK
 38-42 Whitfield St
 London
 W1T 2AP
 +44-207-916-0157
 Kirschner Productions, David
 400 South June Street
 Los Angeles, CA 90020
 323-939-0230
 Kleiser Prods., Randal
 3050 Runyon Canyon Rd.
 Los Angeles, CA 90046
 323-850-5511
 323-850-1074 fax
 Kline Productions, Adam
 4553 Glencoe Avenue, Suite 200
 Marina Del Rey, CA 90202
 310-314-2000
 arkpix@aol.com

Konrad Pictures
 10202 W. Washington Blvd.
 Culver City, CA 90232
 310-244-3555
 310-244-0555 fax
 Kopelson Entertainment (Arnold & Anne Kopelson)
 8560 Sunset Blvd., Suite 600
 Los Angeles, CA 90069
 310-360-3200
 310-360-3201 fax
 Kosberg Prods., Robert
 1438 N. Gower St., Box 10
 Hollywood, CA 90028
 323-468-4513
 530-483-3257 fax
 Krainin Productions, Inc.
 25211 Summerhill Ln
 Stevenson Ranch, CA 91381
 845-359-0445
 845-359-0446 fax
 or
 818-763-8747 (voice and fax)
 Krane Group, The Jonathan
 8033 Sunset Blvd., Ste. 6750
 Los Angeles, CA 90046
 310-278-0142
 310-278-0925 fax
 Kushner-Locke Company, The
 846 Woodacres Road
 Santa Monica, CA 90402
 310-395-3433
 La Luna Films
 335 N. Maple Dr., Ste 235
 Beverly Hills, CA 90210
 310-285-9696
 310-285-9691 fax
 Ladd Company, The (Alan Ladd, Jr.)
 9465 Wilshire Blvd, Ste 910
 Beverly Hills, CA 90212
 310-777-2060
 310-777-2061 fax

Lakeshore Entertainment Group
 5555 Melrose Ave., Gloria Swanson Bldg.
 Los Angeles, CA 90038
 310-956-4222
 310-862-1190 fax
 Lang Syne Films, Inc.
 1501 Broadway, Suite 1800
 New York, NY 10036
 212-944-9090
 LangSyneFilms@yahoo.com
 Larger Than Life Productions
 100 Universal City Plaza, Bldg. 5138
 Universal City, CA 91608
 818-777-4004
 818-866-5677 fax
 Largo Entertainment
 2029 Century Park East, Ste. 4125
 Los Angeles, CA 90067
 310-203-0055
 310-2030254 fax
 LaSalle Holland
 141 W. 28th Stree, Suite 300
 New York, NY 10001
 (212) 541-4443
 (212) 563-9655
 www.lasalleholland.com
 Leaudouce Films
 1626 Wilcox Ave. # 424
 Los Angeles, CA 90028
 323-469-3546
 www.leaudoucefilms.com
 Levinson/Fontana Company, The (Barry Levinson)
 185 Broome Street
 New York, NY 10002
 212-353-8209
 Licht/Mueller Film Corp
 132 S. Lasky Dr., Ste 200
 Beverly Hills, CA 90212
 310-205-5500
 310-205-5590 fax
 Lighthouse Productions
 120 El Camino Dr, Ste 212

Beverly Hills, CA 90212
310-859-4923
310-859-7511 fax
Lightstorm Entertainment (James Cameron)
919 Santa Monica Blvd.
Santa Monica, CA 90401
310-656-6100
310-656-6102 fax
Lion Rock Productions (John Woo and Terence Chang)
2120 Colorado Avenue, Suite 225
Santa Monica, CA 90404
310-309-2980
310-309-6151 fax
Lions Gate Entertainment Corp.
4553 Glencoe Ave. Ste 200
Marina del Rey, CA 90292
310-314-2000
310-392-0252 fax
Live Planet, Inc. (Ben Affleck, Matt Damon, Chris Moore, Sean Bailey)
2644 30th Street, Suite 101
Santa Monica, CA 90405
310-664-2400
310-664-2401 (fax)
www.liveplanet.com
Lobell Productions, Mike
1424 N. Crescent Heights Blvd., Suite 21
Los Angeles, CA 90046
323-822-2910
Longbow Productions
4181 Sunswept Drive, Ste. 100
Studio City, CA 91604
818-762-6600
Love Spell Entertainment (Jennifer Love Hewitt)
4063 Radford Ave., #213
Studio City, CA 91604
818-754-5453
818-754-5463 fax
Lucid Film (Ryan Phillippe)
9350 Civic Center Drive
Los Angeles, CA 90210
310-777-3536

Mad Chance
 4000 Warner Blvd., Bungalow 3
 Burbank, CA 91522
 818-954-3803
 818-954-3447 fax
 Malpaso Prods. (Clint Eastwood)
 c/o Warner Bros.
 4000 Warner Blvd, Bldg. 81
 Burbank, CA 91522-0811
 818-954-3367
 818-954-4803 fax
 Mandalay Pictures
 4751 Wilshire Blvd, 3rd Floor
 Los Angeles, CA 90010
 323-549-4300
 323-549- 9832 fax
 Mandolin Entertainment
 12210 1/2 Nebraksa Avenue
 Los Angeles, CA 90025
 310-943-4354
 Mandy Films, Inc. (Leonard Goldberg)
 9201 Wilshire Blvd., #206
 Beverly Hills, CA 90210
 310-246-0500
 310-246-0350 fax
 Manhattan Project Ltd., The
 1775 Broadway, Ste 410
 New York, NY 10019-1903
 212-258-2541
 212-258-2546 fax
 Mania Productions
 PO Box 807
 Venice, CA 90294
 310-399-2622 fax
 E-mail: development@mania.com
 Website:www.mania.com
 Notes: Sci-fi, fantasy, & horror
 Manifest Film Company
 619 18th Street
 Santa Monica, CA 90402
 310-899-5554
 310-899-5553 fax

Mark Prods., Laurence
10202 W. Washington Blvd., Poiter Bldg. Ste. 3111
Culver City, CA 90232
310-244-5239
Marmont Prods, Inc
1543 Dog Team Road
New Haven, VT 05472
802-388-2461
802-388-2555
marprod@earthlink.net
Marstar Prods.
8840 Wilshire Blvd, #102
Beverly Hills, CA 90211
310-358-3210
310-820-1850 fax
Marvel Studios Inc.
10474 Santa Monica Blvd., Ste 206
Los Angeles, CA 90025
310-234-8991
310-234-8481 fax
Material (Jorge Saralegui)
3000 Olympic Blvd., Suite 2311
Santa Monica, CA 90404
310-998-5828
310-998-5827 fax
Matthau Company, The (Charles Matthau)
11661 San Vicente Blvd, #609
Los Angeles, CA 90049
310-454-3300
www.matthau.com
Maverick Films (Madonna)
9348 Civic Center Drive
Beverly Hills, CA 90210
310-276-6177
310-276-9477 fax
Mayhem Pictures
725 Arizona Ave. Ste. 302
Santa Monica, CA 90401
310-393-5005
310-393-5017 fax
Media 8 Entertainment
1875 Century Park East, Ste 2000

Los Angeles, CA 90067
 310-226-8300
 310-226-8350 fax
 Meerson-Krikes
 427 N. Canon Dr., Ste 216
 Beverly Hills, CA 90210
 310-858-0552
 310-858-0554 fax
 Mendel Productions, Barry
 100 Universal City Plaza, Bug. 5163
 Universal City, CA 91608
 818-733-3076
 818-733-4070 fax
 Meno Film Co. (Gus Van Sant)
 122 Hudson Street, 5th Floor
 New York, NY 10013
 646-613-1260
 Merchant-Ivory (Ismail Merchant & James Ivory)
 250 W. 57th St., Ste. 1825
 New York, New York 10107
 212-582-8049
 212-459-9201
 Merv Griffin Entertainment
 9860 Wilshire Blvd.
 Beverly Hills, CA 90210
 310-385-3160
 310-385-3162 fax
 Mestres Productions, Ricardo
 115 Barrington Walk
 Los Angeles, CA 90049
 310-472-3242
 310-472-3215 fax
 Metafilmics, Inc
 4250 Wilshire Blvd.
 Los Angeles, CA 90010
 818-734-9320
 Meyer Productions., Patricia K.
 511 Hill St. Ste 313
 Santa Monica, CA 90405
 310-392-0422
 310-264-3979 fax
 pk.meyer@verizon.net

Middle Fork Prods.
301 N. Canon Drive, Suite 228
Beverly Hills, CA 90024
310-271-4200
310-271-8200 fax
Mike's Movies (Michael Peyser)
627 N. Las Palmas
Los Angeles, CA 90004
323-462-4690
323-462-4699 fax
Mindfire Entertainment
3740 Overland Ave., Suite E
Los Angeles, CA 90034
310-204-4481
310-204-5882 fax
www.mindfireentertainment.com
Miracle Pictures (A. Kitman Ho)
1223 Wilshire Blvd., Suite 916
Santa Monica, CA 90401
310-392-3011
Mirage Enterprises (Sydney Pollack/Anthony Minghella)
233 S. Beverly Dr. Ste 200
Beverly Hills, CA 90212
310-888-2830
310-888-2820 fax
Misher Films
100 Universal City Plaza
Universal City, CA 91608
818-777-0555
818-733-5709 fax
Montecito Picture Company, The (Ivan Reitman & Tom Pollock)
1482 East Valley Road, Suite 477
Montecito, CA 93108
805-565-8590
805-565-1893 fax
Morgan Creek Productions
10351 Santa Monica Blvd., Suite 200
Los Angeles, CA 90025
310-432-4848
310-432-4844 fax
www.morgancreek.com

Morra, Brezner, Steinberg, & Tenenbaum
 345 N. Maple Drive, Suite 200
 Beverly Hills, CA 90210
 310-385-1820
 310-385-1834 fax
 Mosaic Media Group
 9200 Sunset Blvd. 10th Floor
 Los Angeles, CA 90069
 310-786-4900
 310-777-2185 fax
 Mostow/Lieberman
 100 Universal City Plaza, Bung 4111
 Universal City, CA 91608
 818-777-4444
 818-866-1328 fax
 Motion Picture Corp. of America
 1401 Ocean Ave. Ste. 301
 Santa Monica, Ca 90401
 310-319-9500
 310-319-9501 fax
 Mount Film Company (Thom Mount)
 9169 Sunset Blvd.
 Los Angeles, CA 90069
 310-288-5990
 310-288-5991 fax
 Mr. Mudd (John Malkovich)
 5225 Wilshire Blvd., Ste 604
 Los Angeles, CA 90036
 323-932-5656
 323-932-5666 fax
 Mutant Enemy, Inc. (Joss Whedon)
 1800 Stewart Street
 Santa Monica, CA 90404
 310-579-5180
 310-579-5380 fax
 Mutual Film Company (Mark Gordon & Gary Levinsohn)
 650 N. Bronson Ave., Clinton Building
 Hollywood, CA 90004
 323-871-5690
 323-871-5689 fax
 Naaila Entertainment (Hype Williams)
 2110 Broadway, Suite A

Santa Monica, CA 90404
310-255-0111
310-255-0112 fax
Neufeld Productions, Mace
9100 Wilshire Boulevard, Suite 517 (East Tower)
Beverly Hills, California 90212
310-401-6868
310-401-6866 fax
New Crime Productions (John Cusack)
555 Rose Ave.
Venice, CA 90291
310-396-2199
310-396-4249 fax
New Regency Prods. (Arnon Milchan)
10201 W. Pico Blvd. Bldg. 12
Los Angeles, CA 90035
310-369-8300
310-969-0470 fax
Newman Entertainment, Vincent
8840 Wilshire Blvd., 3rd Floor
Beverly Hills, CA 90211
310-358-3050
310-358-3289 fax
Newmarket Capital Group
202 N. Canon Drive.
Beverly Hills, CA 90210
310-858-7472
310-858-7473 fax
Nine Yards Entertainment
8530 Wilshire Blvd. , 5th Floor
Beverly Hills, CA 90211
310-289-1088
310-289-1288 fax

No Hands Productions
9 Desbrosses Street, 2nd Floor
New York, NY 10013
212-609-0947 fax
Email: email@nohandsproductions.com
www.nohandsproductions.com
Nu Image (Avi Lerner)
6423 Wilshire Blvd.

Los Angeles, CA 90048
310-388-6900
Nuance Prods. (Paul Reiser)
4049 Radford Ave.
Studio City, CA 91604
818-754-5484
818-754-5485 fax
Numenorean Films
12930 Ventura Blvd., #820
Studio City, CA 91604
818-763-3797
E-mail:info@NumenoreanFilms.com
www.numenoreanfilms.com
Obst Prods., Lynda
5555 Melrose Ave., Bldg. 210
Hollywood, CA 90038
323-956-8744
323-862-2287 fax
Offroad Entertainment
5555 Melrose Ave., Bldg. 209
Hollywood, CA 90038
323-956-4425
323-862-1120 fax
Oliver Productions, Lin
8271 Beverly Blvd.
Los Angeles, CA 90068
323-782-1495
www.linoliverproductions.com
Olmos Productions, Inc. (Edward James Olmos)
500 S. Buena Vista Street
Old Animation Bldg.
Burbank, CA 91521
818-560-8651
818-560-8655 fax
Original Film (Neal Moritz)
2045 S. Barrington Avenue
Los Angeles, CA 90025
310-445-9000
310-445-9191 fax
Out of the Blue...Entertainment
10202 W. Washington Blvd, Astaire Bldg, #1200
Culver City, CA 90232

310-244-7811
310-244-1539 fax
OutaSite New Media Studios
1099 Gainard Street
Crescent City, California 95531
707-465-1556
888-975-8889
707-465-1556 fax
<http://www.outasite.com>
admin@outasite.com
Outerbanks Entertainment (Kevin Williamson)
8000 Sunset Blvd., 3rd Floor
Los Angeles, CA 90046
323-654-3700
323-654-3797 fax
Outfit Management/Noci Pctures, The
www.nocipictures.com
E-mail: moviegossfilm@aol.com
Note: Please email 25 word synopsis
Outlaw Productions
9155 Sunset Blvd.
West Hollywood, CA 90069
310-777-2000
310-777-2010 fax
www.outlawfilm.com
Overbrook Entertainment (Will Smith)
450 North Roxbury Drive, 4th Floor
Beverly Hills, California 90210
310-432-2400
Oxygen Media
75 Ninth Ave.
New York, NY 10011
212-651-2000
212-651-2099 fax
Pacifica Entertainment, Inc.
9350 Civic Center Drive, Suite 100
Beverly Hills, CA 90210
310-550-3800
310-550-3801 fax
Palomar Pictures
5657 Wilshire Blvd., 5th Floor

Los Angeles, CA 90036
 323-525-2900
 Pandemonium (Bill Mechanic)
 100 N. Crescent Drive, Suite 148
 Beverly Hills, CA 90210
 310-385-4088
 Pandora Films
 4000 Warner Blvd. Bldg. 148
 Burbank, CA 91522
 818-954-3600
 818-954-7713 fax
 Pariah (Gavin Polone)
 9465 Wilshire Blvd., Set. 820
 Beverly Hills, CA 90212
 310-859-1971
 310-859-7250 fax
 Parkway Productions (Penny Marshall)
 100 Universal City Plaza, Bldg. 1320 E. Ste 3B
 Universal City, CA 91608
 818-777-3865
 818-733-2915 fax
 Penn's Company, Zak
 Twentieth Century Fox
 10201 W. Pico, Bldg. 31 Rm 303
 Los Angeles, CA 90035
 310-369-7360
 310-969-0249 fax
 Permut Presentations (David Permut)
 9150 Wilshire Blvd., Ste. 247
 Beverly Hills, CA 90212
 310-248-2792
 310-248-2797 fax
 Pfeffer Film
 Walt Disney Studios
 500 S. Buena Vista Blvd., Animation Bldg.
 Burbank, CA 91521
 818-560-3177
 818-843-7485 fax
 Phase I Productions (Joe Wizan)
 3210 Club Dr.
 Los Angeles, CA 90064

310-842-8401
 310-280-0415 fax
 Phoenix Pictures
 10202 W. Washington Blvd., Frankovich
 Culver City, CA 90232
 310-244-6100
 310-839-8915 fax
 Pink Slip Pictures (Max Wong)
 1314 N. Coronado Street
 Los Angeles, CA 90026
 213-483-7100
 Plan B (Brad Pitt and Jennifer Aniston)
 9150 Wilshire Blvd., Suite 350
 Beverly Hills, CA 90210
 310-275-6135
 Platinum Dunes (Michael Bay)
 631 Colorado Ave.
 Santa Monica, CA 90401
 310-394-9200
 Platt Productions, Marc
 Universal Studios
 100 Universal City Plaza, Bungalow 5184
 Universal City, CA 91608
 818-777-8811
 818-866-6353 fax
 Plum Pictures
 85 Fifth Avenue, 12th Floor
 New York, NY 10003
 212-379-1566
 212-989-7744 fax
 Pressman Film Corp., Edward R.
 1648 North Wilcox Avenue
 Hollywood, CA 90028
 323-871-8383
 Pretty Pictures (Neil LaBute)
 100 Universal City Plaza, Bldg. 2352 A 3rd Floor
 Universal City, CA 91608
 8818-733-0926
 818-866-0847 Fax
 Protozoa Pictures
 438 W. 37th St., Ste 5G
 New York, NY 10018

212-244-3369

212-244-3735 Fax

Punch Productions (Dustin Hoffman)

11661 San Vincente Blvd., Suite 222

Los Angeles, CA 90049

310-442-4888

310-442-4884 fax

**** Please note that we do our best to keep the page updated and accurate, but addresses can frequently change (without our knowing it) so it is best to check with the company first to make sure they have not moved.**

Radar Pictures, Inc.

10900 Wilshire Blvd, Ste 1400

Los Angeles, CA 90024

310-208-8525

310-208-1764 fax

Radiant Pictures (Wolfgang Peterson & Gail Katz)

914 Montana Ave., 2nd Floor

Santa Monica, CA 90403

310-656-1400

310-656-1408 fax

Ranshohoff Productions, Inc. Martin

400 S. Beverly Dr. Ste 308

Beverly Hills, CA 90212

310-551-2680

310-551-2094 fax

Rat Entertainment (Brett Ratner)

9255 Sunset Blvd., Ste 310

Los Angeles, C 90069

310-228-5000

310-860-9251 fax

Recorded Picture Company

7001 Melrose Ave.

Los Angeles, CA 90038

323-937-0733

323-936-4913 fax

Red Bird Productions (Debbie Allen)

3623 Hayden Avenue

Culver City, CA 90203

310-202-1711

Red Hen Productions (Stuart Gordon)

3607 W. Magnolia, Suite L

Burbank, CA 91505

818-563-3600
 818-787-6637 fax
 Red Hour Films (Ben Stiller)
 193 N. Robertson Blvd.
 Beverly Hills, CA 90211
 310-289-2565
 310-289-5988 fax
 Red Om Films (Julia Roberts)
 16 W. 19th St., 12th Fl.
 New York , NY 10011
 212-243-2900
 212-243-2973 fax
 Red Strokes Entertainment (Garth Brooks)
 9465 Wilshire Blvd. Ste.319
 Beverly Hills, CA 90212
 310-786-7887
 310-786-7827 fax
 Red Wagon Prods. (Doug Wick & Lucy Fisher)
 10202 W. Washington Blvd.,Hepburn West
 Culver City, CA 90232
 310-244-4466
 310-244-1480 fax
 Rehme Productions (Robert Rehme)
 10956 ½ Weyburn Ave.
 Los Angeles, CA 90024
 310-824-3371
 310-824-5459 fax
 Reiner/Greisman (Rob Reiner)
 335 N. Maple Drive, Suite 135
 Beverly Hills, CA 90210
 310-285-2300
 Renaissance Pictures (Sam Raimi)
 315 S. Beverly Drive, Suite 2166
 Beverly Hills, CA 90212
 310-785-3900
 310-785-9176 fax
 Renfield Prods. (Joe Dante)
 1041 N. Formosa Ave, Writers Bldg. 321
 West Hollywood, CA 90046
 323-850-3905
 323-850-3907 fax

Reperage (Jean-Jacques Annaud)

333 S. Beverly Drive., Ste 100

Beverly Hills, CA 90212

310-552-1275

310-552-1276 fax

Revelations Entertainment (Morgan Freeman)

301 Arizona Ave., Ste. 303

Santa Monica, CA 90401

310-394-3131

310-394-3133 fax

Revolution Studios (Joe Roth)

2900 W. Olympic Blvd.

Santa Monica, CA 90404

310-255-7000

RKO Pictures, Inc.

1875 Century Park East, Ste 2140

Los Angeles, CA 90067

310-277-0707

310-226-2490 fax

Roscoe Enterprises, Inc

3000 W. Olympic Blvd., Ste 2223

Santa Monica, CA 90404

310-449-4066

310-264-4158 fax

Roundtable Ink

6161 Santa Monica Blvd., Ste 202

Hollywood, CA 90038

323-466-4646

323-466-4640 fax

Ruddy Morgan Organization, Inc., The

9300 Wilshire Blvd., Ste 508

Beverly Hills, CA 90212

310-271-7698

310-278-9978 fax

Rudin Prods., Scott

5555 Melrose Ave., DeMille Bldg.

Los Angeles, CA 90038

323-956-4600

323-862-0262 fax

Saban Entertainment

10960 Wilshire Blvd.

Los Angeles, CA 90024

310-235-5100
310-235-5102 fax
Samuelson Prods. Limited
10401 Wyton Dr.
Los Angeles, CA 90024-2527
310-208-1000
310-208-2809 fax
Sandbox Entertainment
116 N. Robertson Blvd., Ste 400
Los Angeles, CA 90048
310-967-6451
310-659-6425 fax
Sarkissian Productions, Arthur
9255 Sunset Blvd., Ste 340
West Hollywood, CA 90069
310-385-1486
310-936-2800 fax
Saturn Films (Nicholas Cage)
9000 Sunset Blvd., #911
West Hollywood, CA 90069
310-887-0900
310-248-2965 fax
Scherick Associates
1950 Sawtelle Blvd., Suite 282
Los Angeles, CA 90025
E-mail: info@scherick.com
Note: Please address queries to "Development Manager."
Schiff Productions, Paul
3000 W. Olympic Blvd., Bldg 2 Ste 1476
Santa Monica, CA 90404
310-264-3914
310-264-3913 fax
Schroeder Entertainment, Adam
4000 Warner Blvd.
Burbank, CA 91522
818-954-5627
Schumacher Prods., Joel
4000 Warner Blvd.
Burbank, CA 91522
818-954-6100
310-954-4642 fax

Scott Free Productions (Ridley & Tony Scott)
634 N. La Peer Dr.
West Hollywood, CA 90069
310-360-2250
310-360-2251 fax
Screen Gems
10202 W. Washington Blvd.
Culver City, CA 90232
310-244-4000
Section Eight (George Clooney & Steven Soderbergh)
4000 Warner Bros., Bldg. 15
Burbank, CA 91522
818-954-4860
Seraphim Films (Clive Barker)
1606 Argyle St.
Hollywood, CA 90028
323-462-0840
323-462-9911 fax
www.clivebarker.com
Seven Arts Pictures
9595 Wilshire Blvd., Penthouse
Beverly Hills, CA 90212
310-887-3830
310-887-3840 fax
Shady Acres Entertainment
100 Universal City Plaza
Universal City, CA 91608
818-777-4446
818-866-6612 fax
Shonkyte Productionioins, Inc. (Sean Young)
2629 Main Street PMB 129
Santa Monica, CA 90405
E-mail: postmaster@seanyoung.com
Shoreline Entertainment, Inc.
1875 Century Park East, Suite 600
Los Angeles, CA 90067
310-551-2060
310-201-0729 (Fax)
Signature Films/ Millennium Dance Complex
5113 Lankershim Blvd.
N. Hollywood, CA 91601

818-752-2991
818-752-8386 fax
Silver Pictures (Joel Silver)
4000 Warner Blvd., Bldg. 90
Burbank, CA 91522-0001
818-954-4490
818-954-3237 fax
Simian Films (Hugh Grant/Elizabeth Hurley)
335 N. Maple Drive, Suite 335
310-285-2371
Simon Productions, Randy
1113 N. Hillcrest Rd
Beverly Hills, CA 90210
310-274-7440
310-274-9809 fax
Simonds Co., The Robert
1999 Avenue of the Stars, Ste 2350
Los Angeles, CA 90067
310-789-2200
310-201-5998 fax
Single Cell Pictures (Michael Stipe)
1016 N. Palm Ave
West Hollywood, CA 90069
310-360-7600
310-360-7011 fax
Sirk Productions
2460 Lemoine Ave, 3rd Floor
Fort Lee, NJ 07024
201-944-0982
E-mail: sirkprod@yahoo.com
www.sirkproductions.com
Skylark Entertainment / R & R Films
12405 Venice Blvd., Suite 237
Los Angeles, CA 90066
310-390-2659
310-402-3223 fax
Skylark Films
1123 Pacific St. Ste. G
Santa Monica, CA 90405-1525
310-396-5753
310-396-5753 *51

SNL Studios (LA)
5555 Melrose Avenue
Los Angeles, CA 90038
323-956-5729
323-862-8605 fax
Solo One Productions (Marlee Matlin)
8205 Santa Monica Blvd.
Los Angeles, CA 90046
323-658-8748
Sommers Company, The (Stephen Sommers & Bob Ducsay)
204 Santa Monica Blvd., Suite A
Santa Monica, CA 90401
310-917-9200
Spanky Pictures, Inc. (Ted Demme)
1041 N. Formosa Ave. Picford Bldg. Rm. 199
West Hollywood, CA 90046
323-850-2788
323-850-2745 fax
Spelling Films
5700 Wilshire Blvd., St.. 375
Los Angeles, CA 90036
323-965-5700
Spring Creek Productions (Paula Weinstein)
335 N. Maple Dr., Ste 209
Beverly Hills, CA 90210
310-270-9000
310-270-9001 fax
Spyglass Entertainment Group (Roger Birnbaum)
10900 Wilshire Blvd., 10th Fl
Los Angeles, CA 90024
310-443-5800
310-443-5912 Fax
www.spyglassentertainment.com
Stampede Entertainment (Ron Underwood)
3000 W. Olympic Blvd., Bldg 3
Santa Monica, CA 90404
310-552-9977
Stone Village Productions (Scott Steindorff)
1036 Carol Drive, Suite 302
West Hollywood, CA 90069
310-205-6339
310-205-6368 fax

Storm Entertainment
127 Broadway, Suite 200
Santa Monica, CA 90401
310-656-2500
310-656-2510 fax
Storyline Entertainment
500 S. Buena Vista St.
Old Animation Bldg. Ste 3D
Burbank, CA 91521
818-560-2928
818-560-5145 fax
Strike Entertainment
3000 West Olympic Boulevard
Santa Monica, CA 90404
310-315-0550
Sudden Storm Productions
1 Deer Park Crescent, Suite 703
Toronto, Ontario M4V 3C4
416-927-9342
info@suddenstorm.ca
www.suddenstorm.ca
Sundance Institute
8857 W. Olympic Blvd.
Beverly Hills, CA 90211
310-360-1981
310-360-1969
Tall Trees Productions
7758 Sunset Blvd.
Los Angeles, CA 90046
323-878-1111
323-878-1112 fax
Tapestry Films, Inc.
9328 Civic Center Dr.
Beverly Hills, CA 90210
310-275-1191
310-275-1266 fax
Taylor Made Films
1270 Stone Canyon Rd.
Los Angeles, CA 90077
310-472-1763
310-472-8698 fax

Team Todd
 2900 Olympic Blvd
 Santa Monica, CA 90404
 310-255-7265
 310-255-7222 fax
 E-mail: teamtodd@aol.com
 Ten Thirteen Productions (Chris Carter)
 PO Box 900
 Beverly Hills, CA 90213
 310-369-1100
 TIG Productions, Inc.
 100 Universal City Plaza
 Universal City, CA 91608
 818 777-2737
 818 733-5616 fax
 Tisch Co., The Steve
 10202 W. Washington Blvd., Astaire Bldg.
 Culver City, CA 90232
 310-244-6612
 Tollin/Robbins Productions
 10960 Ventura Blvd., 2nd Floor
 Studio City, CA 91604
 818-766-5004
 Totem Prods. (Tony Scott)
 8009 Santa Monica Blvd.
 Los Angeles, CA 90046
 323-650-4994
 323-650-1961 fax
 Tribeca Productions (Robert De Niro)
 375 Greenwich St. 8th floor
 New York, NY 10013
 212-941-4000
 212-941-4044 fax
 Trigger Street Productions (Kevin Spacey)
 755 A North La Cienega Blvd.
 Los Angeles, CA 90069
 310-360-1612
 310-360-1616 fax
 www.triggerstreet.com
 Trilogy Entertainment Group
 325 Wilshire Blvd., Ste 203
 Santa Monica, CA 90401

310-656-9733
310-656-9737 fax
Troma, Inc.
c/o Troma Bldg.
733 9th Avenue
New York, NY 10019
212-757-4555
www.tromaville.com
True Blue Productions (Kirstie Alley)
PO Box 27127
Los Angeles, CA 90027
323-661-9191
323-661-9190 fax
Turman-Morrissey Company, The
1875 Century Park East, Suite 2000
Los Angeles, CA 90067
Type A Films
100 Universal City Plaza Building 1320, Suite 2E
Universal City, CA 91608
818-777-6222
Ufland Productions
534 21st St.
Santa Monica, CA 90402
310-656-3031
310-656-3073 fax
Underworld Entertainment (Hughes Brothers)
1329 Palisades Beach Road
Santa Monica, CA 90401
310-393-9993
310-393-1566 fax
Upfront Productions
12841 South Hawthorne Blvd., #297
Hawthorne, CA 90250
Email: Filmnu@yahoo.com
Web site: www.upfrontproductions.com
Valhalla Motion Pictures (Gale Anne Hurd)
8530 Wilshire Blvd, Ste 400
Beverly Hills, CA 90211
310-360-8530
310-360-8531 fax
Vanguard Films
8703 W. Olympic Blvd.

Los Angeles, CA 90035
 310-360-8039
 310-888-8012 fax
 Vault Inc., The
 1831 Centinela Ave., 2nd Fl
 Santa Monica, CA 90404
 310-315-0012
 310-315-9322 fax
 Vertigo Entertainment
 9348 Civic Center Drive, Mezzanine Level
 Beverly Hills, CA 90210
 310-288-5170
 310-278-5295 fax
 Victor & Grais Productions
 2932 Wilshire Blvd., Ste. 202
 Santa Monica, CA 90403
 310-828-3339
 310-828-9588 fax
 View Askew Productions, Inc.
 116 Broad Street
 Red Bank, NJ 07701
 732-842-6933
 732-842-3772 fax
 Village Roadshow Pictures
 3400 Riverside Dr. Ste 900
 Burbank, CA 91505
 818-260-6000
 818-260-6001 fax
 Wachs Company, The Robert D.
 345 N. Maple Dr., Ste 179
 Beverly Hills, CA 90210
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c. You shall not be under any obligation to me with respect to the submitted material except as may later be set forth in a fully executed written agreement between us.

d. I realize that you may have had access to and/or may have

independently created or have had created ideas, themes, formats and/or other materials which may be similar to the theme, plot, idea, format or other element of the material now being submitted by me and I agree that I will not be entitled to any compensation by reason of the use by you of such similar material.

I have retained a copy of the Material and agree that you shall not be obligated to return the Material to me, and I release you from all liability if the Material is lost, misplaced, stolen or destroyed.

I acknowledge that you are under no obligation to use the Material in any manner. I further represent and warrant that the material is original with me, that I am the author and sole and exclusive owner of the Material and of all rights in and to the Material, and that I have full power and authority to submit the Material to you on the foregoing terms and conditions, each and all of which shall be binding on me, my agents, heirs, successors, licensees and assigns.

Signed: _____
(Your Signature)

[If co-authored, co-author should sign too: _____]

Received by: _____

Date Received: _____

Life Rights Contract:

This is a sample of the contract you might use if someone agrees to let you write a script involving their true story.

I, _____, hereby irrevocably consent and agree that you, _____, and your successors, licensees, and assigns in perpetuity and throughout the universe have the right to use, fictionalize, and/or exploit in whole or in part my life story, my name, likeness, poses, statements, writings, photographs, anecdotes, acts, appearances, and voices. I understand and agree that you may portray me and my life story in any manner and by any actor/actors, under my name or any other name. I hereby waive any objection that I may have that your use of such material may be defamatory, constitute an invasion of privacy, or otherwise violate any right which I may have in connection with such material. I hereby waive any right to

bring and prosecute an action for defamation, invasion of privacy, right of publicity, or any similar action, whether my life story is used by you or your successors, licensees, or assigns.

You will have the right to add to, subtract from, arrange, alter, and revise my life story and all materials relating thereto in any manner and to combine such materials with materials relating thereto in any manner and hereby waive any rights of "droit moral" that you may have in my life story. All rights, licenses, and privileges granted to you shall be cumulative, and you may exercise or use any of said rights, licenses, and privileges separately from, simultaneously with, or in connection with any other such rights, licenses, and privileges.

I grant you and your successors, licensees, and assigns in perpetuity and throughout the universe all motion picture rights (including, without limitation, all silent, sound, dialogue, talking, and musical motion picture rights), all television rights, remake and sequel rights, novelization rights, and all allied, ancillary, corollary rights, subsidiary, merchandising rights including, without limitation, videocassette, videodisk, soundtrack interactive, online which may be produced in any and all media, now known or devised in the future in any and all languages, and any and all other rights pertaining thereto, and the right to exploit the aforesaid rights in any manner and by all means, whether now known or hereafter devised.

ACCEPTED AND AGREED:

Signature

Name

Date

Signature

Name

Date

Screenplay Option Contract:

Title of screenplay

Author

Producer

This letter, when signed and dated by you, _____, and returned by mail to me, _____, will confirm the agreement between you and I regarding any

and all motion picture, television, broadcast, home video, remake, sequel, CD-Rom and all other computer-assisted forms of media, merchandising, allied, subsidiary and ancillary rights now known or hereafter invented throughout the universe and in any and all languages (exclusive of book publishing) to the screenplay written by you called _____.

OPTION

In return for \$_____, development services and other valuable consideration, receipt of which is hereby acknowledged, you hereby grant me the exclusive option to purchase the Rights to the screenplay for an exclusive period of ____ months from the date of my receipt of this signed contract. It is also agreed that the option may be automatically extended without any additional consideration at the end of ____ months for an additional ____ days by giving notice if there are negotiations with a buyer in order to conclude negotiations. The option may be extended on the same terms for an additional ____ months upon mutual written consent.

If the property is set up with a production company, the option may be automatically extended for a period of ____ months upon notice and payment to you of \$_____. Thereafter, the option may be extended for an additional ____ months upon notice and payment to you of \$_____.

PURCHASE PRICE

1. Theatrical Motion Picture

If the initial release is a theatrical motion picture, the purchase price is __% of the "direct approved budget" (i.e. excluding legal, interest, contingency, overhead, and completion guarantees) with a floor of \$_____ and a ceiling of \$_____.

2. Television Movie

Network: If the initial release is a television movie for a U.S. network (ABC, CBS, NBC, FBN) the purchase price is \$_____.

Cable: If the initial release is a television movie for a cable or non-network broadcast, the purchase price is \$_____.

3. Sequels, Prequels, Spinoffs

50% of original.

4. Remakes

33 1/3% of original

5. Television series

For a U.S. broadcast network (ABC, NBC, CBS, FBN) prime time series, payments will be \$_____ per produced episode of up to 30 minutes; \$_____ per produced episode up to 60 minutes; \$_____ over 60 minutes.

For a series on any other broadcast or cable entity, payments will be \$_____ up to 30 minutes; \$_____ up to 60 minutes; \$_____ over 60 minutes.

WRITING SERVICES

And additional writing services shall be paid according to appropriate WGA minimums.

PROFIT PARTICIPATION

_____% of 100% of net profits from all sources to _____(Production Company.)

You warrant that you, _____, have (a) exclusive 100% ownership of the Rights free and clear of any claim, right, adverse interest or encumbrance and (b) the authority and unencumbered right to enter into this Agreement and grant the Rights to me.

Until such time as we execute a more detailed document incorporating these and other provisions standard for such agreements in the entertainment industry, this will constitute an agreement binding on _____ and _____ and their respective successors, assigns, heirs, and legal representatives. _____

(Producer) shall consult with you or your representative regarding the assignment of the Agreement but shall have at her sole discretion the right to assign this Agreement or any of her rights hereunder, but no such assignment shall relieve her of her obligations hereunder unless the assignee assumes all such obligations in writing.

This Agreement constitutes the entire understanding between us with respect to the subject matter hereof and no modification of this Agreement shall be effective unless it is in writing executed by us both. Nothing contained herein shall be deemed to create or constitute a partnership between or joint venture by us. This Agreement shall be construed in accordance with the laws of the State of _____ applicable to contracts negotiated, executed, and to be wholly performed within said state. Reference to _____ (producer) shall include _____ (production company) and conversely.

ACCEPTED AND AGREED:

Name

Date

Name

Date

Copyrighting Screenplays

Many writers are concerned that someone will steal their work. Other writers want to use concepts or situations created by someone else. This page attempts to explain how writers can best protect their own work, while shamelessly stealing other people's ideas.

Copyright is a concept that has developed in force and sophistication for the past four hundred years or so. In Classical times, authors wrote for fame; they had no way of getting royalties when books were copied by hand.

With the invention of the printing press came the possibility of getting paid royalties. But Elizabethan England had no copyright laws. Rogue publishers would regularly send people with extremely good memories (memories were much better then) to see plays by popular authors such as Shakespeare. They would come home, write down as much of the dialogue as they could remember, and the publisher would try to get a folio out before the legitimate owner of the work published a clean copy. They also bribed actors to steal scripts, which required the playwright to write out separate copies of the play for each actor, with only the parts they needed to have. Only after the publication of many "bad folios" did Shakespeare publish his own copies of his plays, risking that someone would buy his "good folio" and put on his play without paying him.

Current copyright law is strong but finicky.

What is copyright?

Copyright is the right of the author to control who can publish his or her work. It exists from the moment he creates something copyrightable, and can be sold, licensed or given to another party.

There are four main criteria for determining what is copyrightable:

The work must be original. If you stole your plot from Shakespeare, you can't copyright that plot, only the ways you creatively departed from Shakespeare's work.

It must be the independent expression of an author. Only the expression, not the underlying ideas, are protected. For example, your specific dialogue, the sequence of scenes or visual images, your characters, all can be protected. Your concept can not be protected. What's an idea, and what's the expression of an idea, is a matter the courts decide case by case, but if it can be told in two sentences, my bet is it's an idea.

The work must be of a non-utilitarian nature. You can't copyright a contract or instruction manual.

The work must be fixed in a tangible medium of expression, i.e. on paper, computer disk, magnetic tape, or stone tablets, not just something you said over lunch.

How do I enforce my copyright?

There are two ways people protect their copyright in the entertainment industry.

The Writer's Guild of America (WGA) will, for your \$20 check, archive a copy of your work (screenplay or synopsis), and send you back a slip with a registration number on it, providing independent proof that you wrote a screenplay or story at a certain time. This can be useful if someone later steals your idea or screenplay, but:

The registration lasts only 5 years, then has to be updated.

The registration has no legal meaning, except as evidence.

A better way to protect your screenplay is to register it with the Registrar of Copyright. You do so by sending it to the Library of Congress in Washington, DC. It is then archived by the Librar of Congress in perpetuity, which is why the LoC is the largest library in the world.

There are important legal differences to the two services. The Library of Congress provides a legal registration of copyright under federal law. The WGA provides only a private-party service with no legal effect. It is good for evidence, but it is not statutory. The legal difference between evidence and a statutory registration is the difference between having a contract that says you bought a house (evidence), and having the title deed registered in your name with the state government (statutory). The legal distinction is important. If someone steals your screenplay and you can prove it (evidence), you are entitled to damages. But you have to prove you have been damaged, and you have to prove how much you have been damaged, usually by measuring how much money you would have made if the other guy hadn't stolen your work. But if you have registered with the LoC, you can be awarded statutory damages. That means that the statute fixes a certain minimum amount of damages which you will be rewarded even if you can't prove you would have made any money if your work had not been stolen. You don't need to prove you were hurt, or that the other guy made any money. You only need to prove that he stole your idea and "published" it.

To register a work at the LoC, you need a form PA, which you can order by phone at (202) 707 9100. This

Is permanent, and

Is a legal and statutory registration with the US government.

You can also download a form PA in PDF format.

Download Form PA with instructions.

Download Form PA without instructions.

Download Short Form PA.

You will need Acrobat Reader, which you can download free on the Net:

For more information on copyright in the US, check out the LoC itself.

Note that popping a script in the mail and mailing it to yourself (so-called "poor man's copyright") is completely useless. What is to prevent you from mailing yourself an envelope today and then putting a different script in it ten years from now?

You do not need to be a US citizen to copyright a work at the Library of Congress.

However, if you copyright your work in most nations, your work is effectively copyrighted in the US, I believe. For example, if you copyright your work in France, you may consider it protected in the United States by virtue of various international copyright conventions. If you live in a recent nation such as Croatia, or a nation on poor terms with the US such as Cuba, North Korea or Libya, then you will need to

copyright your work here in order to be protected. Of course if you're a writer, you'd better get out of Cuba, North Korea or Libya as fast as you can before you say something someone doesn't like.

Although you can't copyright an idea, you can protect your idea contractually. If you agree with someone that, if they use your idea, they have to buy it from you first, then you have a contract. If they steal your idea, you can sue them for breach of contract -- even if it isn't an original idea and you never wrote it down. A written contract is the safest way to do this, but an oral contract is legally all you need, though practically, it's usually not worth the paper it's written on. You can create a legal and enforceable oral contract by saying, "If you use this, I wanna get paid, okay?" in front of witnesses who will testify to what you said in court.

The truth is, most producers in Hollywood are far too busy to steal your idea. When you're making a \$30 million picture, it's rarely worth the hassle to steal someone's idea when you can buy it for \$50,000.

Before 1989, you were obliged to put a copyright notice on your work. You no longer have to do so. However, the copyright infringer may claim she infringed "innocently" unless you put the notice on.

By the way, you only have to copyright your work once. Even if you revise it, by protecting the plot and characters, you are essentially guaranteeing that anyone who steals from a later work will run afoul of your copyright. If you change the work so completely that someone could steal from it without stealing from the original, that's when you need to copyright the work again..

What if you want to write something based on someone else's work?

You may not legally distribute something that incorporates copyrighted work that someone else owns, unless they give you permission. If you do, they are entitled to sue you for money damages, and then also enjoin you (stop you) from distributing it any further.

Two exceptions are "fair use," which allows you to use brief quotations; and parody.

You can, for example, distribute a poster for "Star Wars" in which the evil Kenneth Starr appears as Darth Vader, using the exact style and format of the original Star Wars poster. You can quote a short phrase from a song in a movie without permission from the owner of the copyright of the song, but if you have a character singing the song or if you use any part of an actual recording of a song, you will need permission, which will generally cost a lot of money. "Happy Birthday," by the way, is still under copyright!

You can base your work on other people's work that has fallen out of copyright, or which is not copyrightable. Work that is not copyrightable includes, for example, a premise, a concept, or a basic plot. In other words you can write a script about a little girl who is whisked away to a magical land and, opposed by evil creatures and helped by wonderful allies, tries to get home. But from the moment the allies include a Tin Woodman, a Cowardly Lion, or a Scarecrow, you have infringed on the copyright of the L. Frank Baum estate. You also can't have the Tin Woodman show up in a dream

sequence in a drama you wrote; the character himself is under copyright.

Once enough time has lapsed, the rights to the book *The Wizard of Oz* lapse, and become "public domain." At that moment, anyone can make a movie of *The Wizard of Oz*. However, they can't use any details invented for the 1939 movie starring Judy Garland; these are still under copyright.

Prior to 1978, the author of a work had a copyright for 28 years, and could renew it for an additional 28 years. This has now been extended to 47 years, for a total of 75 years. So, as of this writing, a work that is older than 75 years (i.e. written in 1913 or before) is now public domain. Under Public Law 102-307, any work created in 1960 or later is automatically renewed for 47 years.

In the case of works written now, copyright lasts 70 years after the death of the author, or in the case of multiple authors, of the last surviving author. A "work for hire" lasts 95 years from publication or 120 years from authorship. (These terms were extended in October, 1998; they used to be 50, 75 and 100 years.) A "work for hire" exists when a writer is hired by a company to write something for them, for example a television staff writer; in this case the "author" is legally considered to be the company paying the bill.

Glossary

A Page - A revised page that extends beyond the original page, going onto a second page. (i.e. Page 1, 1A, 2, 3, 3A)

Abbreviations - shortcuts used in scripts such V.O., O.C.,

Act - A large division of a full-length play, separated from the other act or acts by an intermission.

Act/Scene Heading - Centered, all CAPS heading at the start of an act or scene. Act numbers are written in Roman numerals, scene numbers in ordinals.

Acting Edition - A published play script, typically for use in productions in the amateur market or as reading copies. Often has a list of prop list or set design sketches.

Action - The moving pictures we see on screen. Also, the direction given by a director indicating that filming begins.

ad lib - Dialogue in which the characters or actors make up what they say in real time on the movie set or on stage. From the Latin ad libitum, "in accordance with desire."

Against - A term describing the ultimate potential payday for a writer in a film deal. \$400,000 against \$800,000 means that the writer is paid \$400,000 when the script is finished (through rewrite and polish); when and if the movie goes into production, the writer gets an additional \$400,000.

Agent Submission - A method of play submission, in which a theater requires that a script be submitted by a recognized literary agent.

Alan Smithee - A fictional name taken by a writer or director who doesn't want their real name credited on a film.

Angle - A particular camera placement.

Approved writer - A writer whom a television network trusts to deliver a good script once hired.

Arbitration - Binding adjudication by members of a Writers Guild of America committee regarding proper onscreen writer credit of a movie; arbitration is available only to WGA members or potential WGA members.

Artistic Director - A theater company's chief artistic officer and usually the last stop before a play is selected for production.

Associate Artistic Director - An artistic officer of a theater company, frequently a director and often second to the Artistic Director, integrally involved with its artistic decisions.

At Rise Description - A stage direction at the beginning of an act or a scene that describes what is on stage literally "at rise" of the curtain, or more commonly in contemporary theater, as the lights come up.

Attached - Agreement by name actors and/or a director to be a part of the making of a movie.

Audio/Visual Script - A dual column screenplay with video description on the left and audio and dialogue on the right, used in advertising, corporate videos, documentaries and training films.

b.g. - Abbreviation for "background" (i.e. In the b.g., kids are fighting).

Back Door Pilot - A two-hour TV movie that is a setup for a TV series if ratings warrant further production.

Back End - Payment on a movie project when profits are realized.

Back Story - Experiences of a main character taking place prior to the main action, which contribute to character motivations and reactions.

Bankable - A person who can get a project financed solely by having their name is attached.

Beat - A parenthetically noted pause interrupting dialogue, denoted by (beat), for the purpose of indicating a significant shift in the direction of a scene, much in the way that a hinge connects a series of doors.

Beat Sheet - An abbreviated description of the main events in a screenplay or story.

Bill - The play or plays that together constitute what the audience is seeing at any one sitting. Short for "playbill."

Binding - What literally holds the script together. As a writer submitting your manuscript, you might use either brads with cardstock covers or one of a number of other pre-made folders (all available from The Writers Store).

Black Box - A flexible theater space named for its appearance.

Blackout - A common stage direction at the end of a scene or an act.

Book - The story and the non-musical portion (dialogue, stage directions) of a theatrical musical.

Brads - Brass fasteners used to bind a screenplay printed on three-hole paper, with Acco #5 solid brass brads generally accepted as having the highest quality.

Bump - A troublesome element in a script that negatively deflects the reader's attention away from the story.

Button - A TV writing term referring to a witty line that "tops off" a scene.

Cable - A cable television network such as HBO, or cable television in general.

Cast - The characters who are physically present in the play or film. These are the roles for which actors will be needed. When we talk about a role in a stageplay as being double-cast with another, it means that the same actor is expected to play both roles. This happens in film as well (e.g. Eddie Murphy), but only rarely.

Cast Page - A page that typically follows the Title Page of a play, listing the characters, with very brief descriptions of each.

Center (Stage) - The center of the performance space, used for placement of the actors and the set.

CGI - Computer Generated Image; a term denoting that computers will be used to generate the full imagery.

Character - Any personified entity appearing in a film or a play.

Character arc - The emotional progress of the characters during the story.

Character name - When any character speaks, his or her name appears on the line preceding the dialogue. In screenplays, the name is tabbed to a location that is roughly in the center of the line. In playwriting, typically the name is centered, but with the advent of screenwriting software that automatically positions the character name

correctly, it has become acceptable to use a similar format for character names in stageplays.

Cheat a script - Fudging the margins and spacing of a screenplay on a page (usually with a software program) in an attempt to fool the reader into thinking the script is shorter than it really is.

Close Up - A very close camera angle on a character or object.

Commission - A play for which a theater company gives a playwright money to write, typically with the understanding that the theater will have the right of first refusal to premiere it.

Complication - The second act of a three-act dramatic structure, in which "the plot thickens," peaking at its end.

Conflict - The heart of drama; someone wants something and people and things keep getting in the way of them achieving the goal. At times, the obstacles can be common to both the hero and villain, and the ultimate goal a laudable one for both parties.

Continuing Dialogue - Dialogue spoken by the same character that continues uninterrupted onto the next page, marked with a (cont'd) in a stage play.

Continuous Action - Included in the scene heading when moving from one scene to the next, as the action continues.

Copyright - Proof of ownership of an artistic property that comes with registering your script through the United States Register of Copyrights.

Copyright Notice - Placing ©Your Name on the Title Page of a script.

Courier 12 pitch - The main font in use in the U.S. by both publishers and the Hollywood film industry.

Designer - Theater professional whose job it is to envision any of the following elements in a play: costumes, sets, lights, sound or properties.

Development - The process of preparing a script for production.

Development Hell - The dreaded creative death malaise that occurs when the development process lasts too long.

Dialogue - The speeches between characters in a film or a play.

Direct Solicitation - When a theater contacts a playwright or his agent about submitting a script. Theaters that use this method typically do not want the playwright to initiate the contact.

Direction, Stage Direction - (See Stage Directions in Revised above.)

Director - In a stageplay, the individual responsible for staging (i.e. placing in the space or "blocking") the actors, sculpting and coordinating their performances, and making sure they fit with the design elements into a coherent vision of the play. In a musical, there will typically be a separate musical director responsible for the musical elements of the show. In a Dramatists Guild contract, the playwright has approval over the choice of director (and the cast and designers). In film, the director carries out the duties of a stage director and then some (e.g. choosing the shot list), with considerably more say-so over the final product.

Downstage - The part of the stage closest to the audience, so named because when stages were raked (slanted), an actor walking toward the audience was literally walking down. Called "Down" for short.

Draft - A version of a play. Each draft of rewrites/revisions should be numbered differently.

Dramatists Guild of America - The professional organization of playwrights, composers and lyricists, based in New York.

Dual Dialog - When two characters speak simultaneously

Emphasized Dialogue - Dialogue that the playwright wants stressed, usually identified with italics.

Establishing Shot - A cinematic shot that establishes a certain location or area.

Evening-Length Play - A play that constitutes a full evening of theater on its own (a.k.a. Full-Length Play).

Event - What precipitates a play. For example, Big Daddy's birthday is the event in *Cat on a Hot Tin Roof*.

Exposition - The first act of a dramatic structure, in which the main conflict and characters are "exposed" or revealed. Also, any information about the characters, conflict or world of the play.

EXT. - Outdoors.

Extension - A technical note placed directly to the right of the Character name that denotes HOW the character's voice is heard. For example, O.S. is an extension that stands for Off-Screen.

f.g. - Abbreviation for "foreground" (i.e. In the f.g., kids are fighting).

Feature Film - A movie made primarily for distribution in theaters.

FLASHBACK - A scene from the past that interrupts the action to explain motivation or reaction of a character to the immediate scene.

Font - The look of the printed text on the page. For screenplays, Courier 12 point is the standard (a fixed font which in practical terms means that an l or an m, although the m being wider, occupy the same width of space). For stageplays, while Courier 12 point is often used, Times Roman and other proportional spaced, clearly readable fonts are also acceptable. (Proportional spaced fonts make adjustments for skinnier letters; text usually takes less space.)

Formula - More commonly used in the world of film than for describing the stage, it usually refers to a "sure-fire" method of structuring a script (i.e. it must include certain elements and arrive at a certain ending). For example, there have been a slew of movies where a group of misfits are thrown together and ultimately become the David that slays Goliath on the athletic field (e.g. *The Bad News Bears*).

FREEZE FRAME - The image on the screen stops, freezes and becomes a still shot.

Full-Length Play - Also known as an Evening Length Play, a play that constitutes a full evening of theater.

Genre - The category a story or script falls into - such as: thriller, romantic comedy, action, screwball comedy

Green Light - A project OKed for production.

Header - An element of a Production Script occupying the same line as the page number, which is on the right and .5" from the top. Printed on every script page, header information includes the date of a revision and the color of the page.

Heat - Positive gossip about a project on the Hollywood grapevine.

High concept - A brief statement of a movie's basic idea that is felt to have tremendous public appeal.

Hip pocket - A casual relationship with an established agent in lieu of a signed, formal agreement of representation.

Hook - A term borrowed from songwriting that describes that thing that catches the public's attention and keeps them interested in the flow of a story.

In the Round - A type of theater space in which the audience is, usually in a circular configuration, on all sides of the playing area.

Indie - A production company independent of major film studio financing.

INT. - Indoors.

Intercut - A script instruction denoting that the action moves back and forth between two or more scenes.

Intermission - A break between acts or scenes of the play to allow for set changes, and for the audience to go to the bathroom, stretch and buy concessions.

Interrupt - When one character cuts off another character's dialogue, sometimes marked with an ... but better marked with an em dash (--).

Left - On stage, the actors' left, assuming they are facing the audience. Short for Stage Left.

Lights Fade - A common stage direction to end a scene or an act.

Line Reading - When a director or playwright gives an actor a specific way to perform a line of dialogue.

Literary Manager - The artistic officer of a theater in charge of at least the first stages of reviewing scripts for possible production. She may have dramaturg responsibilities as well.

Literary Office - Usually headed by the literary manager and often staffed with interns and in-house or freelance readers. Typically the place to direct script submissions and inquiries.

Locked Pages - A software term for finalized screenplay pages that are handed out to the department heads and talent in preparation for production.

Logline - A "25 words or less" description of a screenplay.

Lyrics - The words that are sung by characters in a musical.

M.O.S. - Without sound, so described because a German-born director wanting a scene with no sound told the crew to shoot "mit out sound."

Manuscript - A script before it has been published.

Manuscript Format - The ideal submission format in the United States and in a number of other countries, with character names centered and CAPS before their dialogue, and indented stage directions.

Master Scene Script - A script formatted without scene numbering (the usual format for a spec screenplay).

Match Cut - A transition in which something in the scene that follows in some way directly matches a character or object in the previous scene.

Miniseries - A long-form movie of three hours or more shown on successive nights or weeks on U.S. television networks.

Montage - A cinematic device used to show a series of scenes, all related and building to some conclusion.

Movie of the Week - Also known as an "MOW," a movie made primarily for broadcast on a television or cable network.

Multimedia - Writing and filmmaking encompassing more than one medium at a time which, script-wise, usually refers to CD-ROM games or Internet-based programming.

Multiple Casting - When an actor plays more than one character.

Musical - A play in which songs and music are an integral part of the dramatic structure.

Musical Numbers Page - A page in a musical script, usually following the Cast Page, that lists the musical numbers, divided by act, and the characters that sing in them.

Notes - Ideas about a screenplay shared with a screenwriter by someone responsible for moving the script forward into production, which the screenwriter is generally expected to use to revise the screenplay. A similar paradigm exists on stage, with notes coming most often from the dramaturg or director.

Numbered Scenes - Numbers that appear to the right and left of the scene heading to aid the Assistant Director in breaking down the scenes for scheduling and production.

O.C. - Abbreviation for Off Camera, denoting that the speaker is resident within the scene but not seen by the camera.

O.S. - Abbreviation for Off Screen, denoting that the speaker is not resident within the scene.

Off - Short for offstage. Typically written as (off) next to a character name when a character speaking dialogue is offstage while she speaks.

One-Act Play - Technically, a play that has only one act, but in more common usage, a play that is not an evening unto itself but instead usually runs no more than an hour. A common arrangement is to produce three half-hour long one-acts on the same bill.

One-hour Episodic - A screenplay for a television show whose episodes fill a one-hour time slot, week to week.

Opening Credits - Onscreen text describing the most important people involved in the making of a movie.

Option - The securing of the rights to a screenplay for a given length of time.

Package - The assembly of the basic elements necessary to secure financing for a film.

PAN - A camera direction indicating a stationary camera that pivots back and forth or up and down.

Parenthetical - Also known as a "wryly" because of the propensity of amateur screenwriters to try to accent a character's speech -- as in BOB (wryly) -- an inflection to a speech noted by a writer. Of course, in stageplays, all stage directions (at least in

Manuscript Format) are in parentheses, but "directing off the page," as it's often called, is equally frowned upon.

Pass - A rejection of a property by a potential producer or an agent.

Pitch - To verbally describe a property to a potential buyer in the hope it will be bought.

Play - Sometimes known as a stageplay, it's a production which is meant to be performed on stage in front of a live audience.

Playwright - A person who writes stage plays.

Playwriting - The craft or act of writing scripts for the stage (i.e. the live theater).

Points - Percentage participation in the profits of a film.

Polish - In theory, to rewrite a few scenes in a script to improve them. In practice, a screenwriter is often expected to do a complete rewrite of a script for the price of a polish.

POV - Point of View; a camera angle placed so as to seem the camera is the eyes of a character.

Producer - The person or entity financially responsible for a stage or film production.

Production Script - A script in which no more major changes or rewrites is anticipated to occur, which is used day by day for filming on a movie set.

Professional Recommendation - A method of submission in which a writer may submit a full script if it's accompanied by a theater professional (typically a literary manager or artistic director, though sometimes a director is acceptable as well).

Property - Any intellectual property in any form (including a play or screenplay) that might form the basis of a movie. In theater, usually called a "prop," an item (e.g. a gun, spoon, hairbrush, etc.) that can held by one of the characters.

Proscenium - A type of stage in which the actors play opposite the audience, from which they are separated. Most high school auditoriums are prosceniums.

Published Play Format - The format typically found in an Acting Edition, meant to save space, in which the character names are on the left and stage directions occur on the same lines as dialogue.

Query - A method of submission in which a writer approaches a theater with a brief letter, accompanied by a synopsis and sample pages.

Rake - A stage that is slanted so that as an actor moves away from the audience, he gets higher. Few contemporary theaters have raked stages. It's more likely that the house (i.e. where the audience sits) will be raked.

Reader (aka Script Reader) - A person who reads screenplays for a production company or stageplays for a theater company and writes a report about them, often being paid per report.

Reading - A "performance" of a play in which the actors are script-in-hand. It could either take place around a table (called a "table reading") or with some blocking or staging (a "staged reading").

Register of Copyrights - The US government office that registers intellectual property (e.g. scripts), necessary prior to filing a claim for copyright infringement in court.

- Release** - A legal document given to unrepresented writers for signing by agents, producers or production companies, absolving said entities of legal liability.
- Resolution** - The third act of a dramatic structure, in which the conflict comes to some kind of conclusion: the protagonist either gets it or doesn't.
- Reversal** - A place in the plot where a character achieves the opposite of his aim, resulting in a change from good fortune to bad fortune.
- Revised Pages** - Changes are made to the script after the initial circulation of the Production Script, which are different in color and incorporated into the script without displacing or rearranging the original, unrevised pages.
- Right** - On stage, the actors' right, assuming they are facing the audience. Short for Stage Right.
- Romantic comedy** - Also known as a "romcom," a comedic movie in which the main story resolves around a romance.
- Scene** - Action taking place in one location and in a distinct time that (hopefully) moves the story to the next element of the story.
- Scene Heading** - A short description of the location and time of day of a scene, also known as a "slugline." For example: EXT. MOUNTAIN CABIN - DAY would denote that the action takes place outside a mountain cabin during daylight hours.
- Screenwriter** - The most important and most abused person in Hollywood. The screenwriter writes the script that provides the foundation for the film, though it may go through any number of changes, both in the rewriting process before production, during production, and in the editing process afterward. While in the world of theater, there is usually only one playwright on any given play (or one collaborative team), in film there may be many screenwriters throughout the life of a project.
- Script** - The blueprint or roadmap that outlines a movie story through visual descriptions, actions of characters and their dialogue. The term "script" also applies to stageplays as well.
- Script cover** - What protects the script on its travels between the writer and its many potential readers. The Writers Store carries a number of acceptable covers.
- Script reader** - (See above as Reader.)
- Script Writing Software** - Computer software designed specifically to format and aide in the writing of screenplays and teleplays.
- Securely Bound Script** - Typically, a stageplay contest's request that a script be more firmly bound than brads will do. Either it is literally bound, or it is securely held in a folder.
- Set** - The physical elements that are constructed or arranged to create a sense of place.
- Setting** - The time and place of a play or screenplay.
- Screening** - The showing of a film for test audiences and/or people involved in the making of the movie.
- SFX** - Abbreviation for Sound Effects.
- Shooting Script** - A script that has been prepared to be put into production.

Shot - What the camera sees. For example, TRACKING SHOT would mean that the camera is following a character or character as he walks in a scene. WIDE SHOT would mean that we see every character that appears in the scene, all at once.

Showrunner - A writer/producer ultimately responsible for the production of a TV series, week to week.

Simultaneous Dialogue - When two characters speak at the same time, written in two columns side by side.

Situation comedy - Also known as a "sitcom," a normally 30-minute (in the United States) comedic television show revolving around funny situations the main characters repeatedly fall into.

Slugline - Another name for the SCENE HEADING

SMASH CUT - A quick or sudden cut from one scene to another.

Soap Opera - Daytime dramas so named because they were originally sponsored by the makers of laundry detergent in the early days of television.

Spec Script - A script written without being commissioned on the speculative hope that it will be sold.

SPFX - Abbreviation for Special Effects.

Split Screen - A screen with different scenes taking place in two or more sections; the scenes are usually interactive, as in the depiction of two sides of a phone conversation.

Stage center - More commonly known as Center Stage, it is the center of the performance space, used for placement of the actors and the set.

Stage Directions - In a stageplay, the instructions in the text for the actors (e.g. entrances, exit, significant actions or business) and stage crew (e.g. lights fade). Also, in a musical, the person who directed the non-musical elements of the show may be credited with "Stage Direction" to distinguish him from the Music Director, who will be credited with "Music Direction."

Stage Left - On stage, the actors' left, assuming they are facing the audience. "Left" for short.

Stage Right - On stage, the actors' right, assuming they are facing the audience. "Right" for short.

Stock Shot - A sequence of film previously shot and available for purchase and use from a film library.

Submission - Name for a script once it is submitted to producers or agents.

Suggested Setting - A setting on stage in which a few set pieces or lighting or other technical elements take the place of elaborate set construction.

SUPER - Abbreviation for "superimpose" meaning the laying one image on top of another, usually words over a filmed scene (i.e. Berlin, 1945).

Synopsis - A two to three page, double-spaced description of a screenplay.

Tag - A short scene at the end of a movie that usually provides some upbeat addition to the climax.

Technical Demands - The extent to which a play requires specific lighting, sound, sets, etc. Plays with minimal technical demands are easier and less expensive to produce.

Ten-Minute Play - A complete play, with a beginning, middle and end, designed to play in ten minutes.

The Business - Show business in general; more specifically, Hollywood moviemaking and television business.

Thriller - A fast-paced, high stakes crime story in which the protagonist is generally in danger at every turn, with the most danger coming in the final confrontation with the antagonist.

Thrust - A stage configuration in which the playing area protrudes into the audience; the actors have audience on three sides of them.

Ticking Clock - A dramatic device in which some event looming in the near future requires that the conflict reach a speedy resolution (hence, the ticking clock).

TITLE - Text that appears onscreen denoting a key element of the movie, a change of location or date, or person involved in the making of the movie.

Title Page - A page of the script that contains the title and the author's contact information.

Touring Play - A play with minimal technical demands that is meant to be easily packed up and moved from one performance space to another.

Transition - A script notation denoting an editing transition within the telling of a story. For example, DISSOLVE TO: means the action seems to blur and refocus into another scene, and is generally used to denote a passage of time.

Treatment - A scene by scene description of a screenplay, minus all or most of the dialogue.

Tweak - A minor change made in a scene or portion of a screenplay or a stageplay.

Unsolicited Script - A method of script submission in which the writer sends the script, without prior contact, to the theater or production company. Some theaters allow this, most don't-and very few film production companies, for liability reasons, can read unsolicited materials.

Upstage - The part of the stage farthest from the audience, so named because when stages were raked (slanted), an actor walking away from the audience was literally walking up. Called "Up" for short.

V.O. - Abbreviation for Voice Over, denoting that the speaker is narrating the action onscreen.

WGA Signatory - An agent, producer or production company that has signed an agreement to abide by established agreements with the Writers Guild of America.

Workshop - A developmental "production" of a play, with a significant amount of rehearsal, but with less fully realized production values (e.g. set) than a full production.

Writers Guild of America - Also known as "the WGA." The main union for screenwriters in the United States, with chapters in Los Angeles and New York.

Poetics

By Aristotle

Written 350 B.C.E

Translated by S. H. Butcher

Table of Contents

Section 1

Part I

I propose to treat of Poetry in itself and of its various kinds, noting the essential quality of each, to inquire into the structure of the plot as requisite to a good poem; into the number and nature of the parts of which a poem is composed; and similarly into whatever else falls within the same inquiry. Following, then, the order of nature, let us begin with the principles which come first.

Epic poetry and Tragedy, Comedy also and Dithyrambic poetry, and the music of the flute and of the lyre in most of their forms, are all in their general conception modes of imitation. They differ, however, from one another in three respects- the medium, the objects, the manner or mode of imitation, being in each case distinct.

For as there are persons who, by conscious art or mere habit, imitate and represent various objects through the medium of color and form, or again by the voice; so in the arts above mentioned, taken as a whole, the imitation is produced by rhythm, language, or 'harmony,' either singly or combined.

Thus in the music of the flute and of the lyre, 'harmony' and rhythm alone are employed; also in other arts, such as that of the shepherd's pipe, which are essentially similar to these. In dancing, rhythm alone is used without 'harmony'; for even dancing imitates character, emotion, and action, by rhythmical movement.

There is another art which imitates by means of language alone, and that either in prose or verse- which verse, again, may either combine different meters or consist of but one kind- but this has hitherto been without a name. For there is no common term we could apply to the mimes of Sophron and Xenarchus and the Socratic dialogues on the one hand; and, on the other, to poetic imitations in iambic, elegiac, or any similar meter. People do, indeed, add the word 'maker' or 'poet' to the name of the meter, and speak of elegiac poets, or epic (that is, hexameter) poets, as if it were not the imitation that

makes the poet, but the verse that entitles them all to the name. Even when a treatise on medicine or natural science is brought out in verse, the name of poet is by custom given to the author; and yet Homer and Empedocles have nothing in common but the meter, so that it would be right to call the one poet, the other physicist rather than poet. On the same principle, even if a writer in his poetic imitation were to combine all meters, as Chaeremon did in his Centaur, which is a medley composed of meters of all kinds, we should bring him too under the general term poet.

So much then for these distinctions.

There are, again, some arts which employ all the means above mentioned- namely, rhythm, tune, and meter. Such are Dithyrambic and Nomic poetry, and also Tragedy and Comedy; but between them originally the difference is, that in the first two cases these means are all employed in combination, in the latter, now one means is employed, now another.

Such, then, are the differences of the arts with respect to the medium of imitation

Part II

Since the objects of imitation are men in action, and these men must be either of a higher or a lower type (for moral character mainly answers to these divisions, goodness and badness being the distinguishing marks of moral differences), it follows that we must represent men either as better than in real life, or as worse, or as they are. It is the same in painting. Polygnotus depicted men as nobler than they are, Pauson as less noble, Dionysius drew them true to life.

Now it is evident that each of the modes of imitation above mentioned will exhibit these differences, and become a distinct kind in imitating objects that are thus distinct. Such diversities may be found even in dancing, flute-playing, and lyre-playing. So again in language, whether prose or verse unaccompanied by music. Homer, for example, makes men better than they are; Cleophon as they are; Hegemon the Thasian, the inventor of parodies, and Nicochares, the author of the Deiliad, worse than they are. The same thing holds good of Dithyrambs and Nomes; here too one may portray different types, as Timotheus and Philoxenus differed in representing their Cyclopes. The same distinction marks off Tragedy from Comedy; for Comedy aims at representing men as worse, Tragedy as better than in actual life.

Part III

There is still a third difference- the manner in which each of these objects may be imitated. For the medium being the same, and the objects the same, the poet may imitate by narration- in which case he can either take another personality as Homer

does, or speak in his own person, unchanged- or he may present all his characters as living and moving before us.

These, then, as we said at the beginning, are the three differences which distinguish artistic imitation- the medium, the objects, and the manner. So that from one point of view, Sophocles is an imitator of the same kind as Homer- for both imitate higher types of character; from another point of view, of the same kind as Aristophanes- for both imitate persons acting and doing. Hence, some say, the name of 'drama' is given to such poems, as representing action. For the same reason the Dorians claim the invention both of Tragedy and Comedy. The claim to Comedy is put forward by the Megarians- not only by those of Greece proper, who allege that it originated under their democracy, but also by the Megarians of Sicily, for the poet Epicharmus, who is much earlier than Chionides and Magnes, belonged to that country. Tragedy too is claimed by certain Dorians of the Peloponnese. In each case they appeal to the evidence of language. The outlying villages, they say, are by them called komai, by the Athenians demoi: and they assume that comedians were so named not from komazein, 'to revel,' but because they wandered from village to village (kata komas), being excluded contemptuously from the city. They add also that the Dorian word for 'doing' is dran, and the Athenian, prattein.

This may suffice as to the number and nature of the various modes of imitation.

Part IV

Poetry in general seems to have sprung from two causes, each of them lying deep in our nature. First, the instinct of imitation is implanted in man from childhood, one difference between him and other animals being that he is the most imitative of living creatures, and through imitation learns his earliest lessons; and no less universal is the pleasure felt in things imitated. We have evidence of this in the facts of experience. Objects which in themselves we view with pain, we delight to contemplate when reproduced with minute fidelity: such as the forms of the most ignoble animals and of dead bodies. The cause of this again is, that to learn gives the liveliest pleasure, not only to philosophers but to men in general; whose capacity, however, of learning is more limited. Thus the reason why men enjoy seeing a likeness is, that in contemplating it they find themselves learning or inferring, and saying perhaps, 'Ah, that is he.' For if you happen not to have seen the original, the pleasure will be due not to the imitation as such, but to the execution, the coloring, or some such other cause.

Imitation, then, is one instinct of our nature. Next, there is the instinct for 'harmony' and rhythm, meters being manifestly sections of rhythm. Persons, therefore, starting with this natural gift developed by degrees their special aptitudes, till their rude improvisations gave birth to Poetry.

Poetry now diverged in two directions, according to the individual character of the writers. The graver spirits imitated noble actions, and the actions of good men. The more trivial sort imitated the actions of meaner persons, at first composing satires, as the former did hymns to the gods and the praises of famous men. A poem of the satirical kind cannot indeed be put down to any author earlier than Homer; though many such writers probably there were. But from Homer onward, instances can be cited- his own *Margites*, for example, and other similar compositions. The appropriate meter was also here introduced; hence the measure is still called the iambic or lampooning measure, being that in which people lampooned one another. Thus the older poets were distinguished as writers of heroic or of lampooning verse.

As, in the serious style, Homer is pre-eminent among poets, for he alone combined dramatic form with excellence of imitation so he too first laid down the main lines of comedy, by dramatizing the ludicrous instead of writing personal satire. His *Margites* bears the same relation to comedy that the *Iliad* and *Odyssey* do to tragedy. But when Tragedy and Comedy came to light, the two classes of poets still followed their natural bent: the lampooners became writers of Comedy, and the Epic poets were succeeded by Tragedians, since the drama was a larger and higher form of art.

Whether Tragedy has as yet perfected its proper types or not; and whether it is to be judged in itself, or in relation also to the audience- this raises another question. Be that as it may, Tragedy- as also Comedy- was at first mere improvisation. The one originated with the authors of the *Dithyramb*, the other with those of the phallic songs, which are still in use in many of our cities. Tragedy advanced by slow degrees; each new element that showed itself was in turn developed. Having passed through many changes, it found its natural form, and there it stopped.

Aeschylus first introduced a second actor; he diminished the importance of the Chorus, and assigned the leading part to the dialogue. Sophocles raised the number of actors to three, and added scene-painting. Moreover, it was not till late that the short plot was discarded for one of greater compass, and the grotesque diction of the earlier satyric form for the stately manner of Tragedy. The iambic measure then replaced the trochaic tetrameter, which was originally employed when the poetry was of the satyric order, and had greater with dancing. Once dialogue had come in, Nature herself discovered the appropriate measure. For the iambic is, of all measures, the most colloquial we see it in the fact that conversational speech runs into iambic lines more frequently than into any other kind of verse; rarely into hexameters, and only when we drop the colloquial intonation. The additions to the number of 'episodes' or acts, and the other accessories of which tradition tells, must be taken as already described; for to discuss them in detail would, doubtless, be a large undertaking.

Part V

Comedy is, as we have said, an imitation of characters of a lower type- not, however, in the full sense of the word bad, the ludicrous being merely a subdivision of the ugly. It consists in some defect or ugliness which is not painful or destructive. To take an obvious example, the comic mask is ugly and distorted, but does not imply pain.

The successive changes through which Tragedy passed, and the authors of these changes, are well known, whereas Comedy has had no history, because it was not at first treated seriously. It was late before the Archon granted a comic chorus to a poet; the performers were till then voluntary. Comedy had already taken definite shape when comic poets, distinctively so called, are heard of. Who furnished it with masks, or prologues, or increased the number of actors- these and other similar details remain unknown. As for the plot, it came originally from Sicily; but of Athenian writers Crates was the first who abandoning the 'iambic' or lampooning form, generalized his themes and plots.

Epic poetry agrees with Tragedy in so far as it is an imitation in verse of characters of a higher type. They differ in that Epic poetry admits but one kind of meter and is narrative in form. They differ, again, in their length: for Tragedy endeavors, as far as possible, to confine itself to a single revolution of the sun, or but slightly to exceed this limit, whereas the Epic action has no limits of time. This, then, is a second point of difference; though at first the same freedom was admitted in Tragedy as in Epic poetry.

Of their constituent parts some are common to both, some peculiar to Tragedy: whoever, therefore knows what is good or bad Tragedy, knows also about Epic poetry. All the elements of an Epic poem are found in Tragedy, but the elements of a Tragedy are not all found in the Epic poem.

Part VI

Of the poetry which imitates in hexameter verse, and of Comedy, we will speak hereafter. Let us now discuss Tragedy, resuming its formal definition, as resulting from what has been already said.

Tragedy, then, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions. By 'language embellished,' I mean language into which rhythm, 'harmony' and song enter. By 'the several kinds in separate parts,' I mean, that some parts are rendered through the medium of verse alone, others again with the aid of song.

Now as tragic imitation implies persons acting, it necessarily follows in the first place, that Spectacular equipment will be a part of Tragedy. Next, Song and Diction, for these are the media of imitation. By 'Diction' I mean the mere metrical arrangement of the words: as for 'Song,' it is a term whose sense every one understands.

Again, Tragedy is the imitation of an action; and an action implies personal agents, who necessarily possess certain distinctive qualities both of character and thought; for it is by these that we qualify actions themselves, and these- thought and character- are the two natural causes from which actions spring, and on actions again all success or failure depends. Hence, the Plot is the imitation of the action- for by plot I here mean the arrangement of the incidents. By Character I mean that in virtue of which we ascribe certain qualities to the agents. Thought is required wherever a statement is proved, or, it may be, a general truth enunciated. Every Tragedy, therefore, must have six parts, which parts determine its quality- namely, Plot, Character, Diction, Thought, Spectacle, Song. Two of the parts constitute the medium of imitation, one the manner, and three the objects of imitation. And these complete the list. These elements have been employed, we may say, by the poets to a man; in fact, every play contains Spectacular elements as well as Character, Plot, Diction, Song, and Thought.

But most important of all is the structure of the incidents. For Tragedy is an imitation, not of men, but of an action and of life, and life consists in action, and its end is a mode of action, not a quality. Now character determines men's qualities, but it is by their actions that they are happy or the reverse. Dramatic action, therefore, is not with a view to the representation of character: character comes in as subsidiary to the actions. Hence the incidents and the plot are the end of a tragedy; and the end is the chief thing of all. Again, without action there cannot be a tragedy; there may be without character. The tragedies of most of our modern poets fail in the rendering of character; and of poets in general this is often true. It is the same in painting; and here lies the difference between Zeuxis and Polygnotus. Polygnotus delineates character well; the style of Zeuxis is devoid of ethical quality. Again, if you string together a set of speeches expressive of character, and well finished in point of diction and thought, you will not produce the essential tragic effect nearly so well as with a play which, however deficient in these respects, yet has a plot and artistically constructed incidents. Besides which, the most powerful elements of emotional interest in Tragedy- Peripeteia or Reversal of the Situation, and Recognition scenes- are parts of the plot. A further proof is, that novices in the art attain to finish of diction and precision of portraiture before they can construct the plot. It is the same with almost all the early poets.

The plot, then, is the first principle, and, as it were, the soul of a tragedy; Character holds the second place. A similar fact is seen in painting. The most beautiful colors, laid on confusedly, will not give as much pleasure as the chalk outline of a portrait. Thus Tragedy is the imitation of an action, and of the agents mainly with a view to the action.

Third in order is Thought- that is, the faculty of saying what is possible and pertinent in given circumstances. In the case of oratory, this is the function of the political art and of the art of rhetoric: and so indeed the older poets make their characters speak the language of civic life; the poets of our time, the language of the rhetoricians. Character is that which reveals moral purpose, showing what kind of things a man chooses or avoids. Speeches, therefore, which do not make this manifest, or in which the speaker does not choose or avoid anything whatever, are not expressive of character. Thought, on the other hand, is found where something is proved to be or not to be, or a general maxim is enunciated.

Fourth among the elements enumerated comes Diction; by which I mean, as has been already said, the expression of the meaning in words; and its essence is the same both in verse and prose.

Of the remaining elements Song holds the chief place among the embellishments

The Spectacle has, indeed, an emotional attraction of its own, but, of all the parts, it is the least artistic, and connected least with the art of poetry. For the power of Tragedy, we may be sure, is felt even apart from representation and actors. Besides, the production of spectacular effects depends more on the art of the stage machinist than on that of the poet.

Part VII

These principles being established, let us now discuss the proper structure of the Plot, since this is the first and most important thing in Tragedy.

Now, according to our definition Tragedy is an imitation of an action that is complete, and whole, and of a certain magnitude; for there may be a whole that is wanting in magnitude. A whole is that which has a beginning, a middle, and an end. A beginning is that which does not itself follow anything by causal necessity, but after which something naturally is or comes to be. An end, on the contrary, is that which itself naturally follows some other thing, either by necessity, or as a rule, but has nothing following it. A middle is that which follows something as some other thing follows it. A well constructed plot, therefore, must neither begin nor end at haphazard, but conform to these principles.

Again, a beautiful object, whether it be a living organism or any whole composed of parts, must not only have an orderly arrangement of parts, but must also be of a certain magnitude; for beauty depends on magnitude and order. Hence a very small animal organism cannot be beautiful; for the view of it is confused, the object being seen in an almost imperceptible moment of time. Nor, again, can one of vast size be beautiful; for

as the eye cannot take it all in at once, the unity and sense of the whole is lost for the spectator; as for instance if there were one a thousand miles long. As, therefore, in the case of animate bodies and organisms a certain magnitude is necessary, and a magnitude which may be easily embraced in one view; so in the plot, a certain length is necessary, and a length which can be easily embraced by the memory. The limit of length in relation to dramatic competition and sensuous presentment is no part of artistic theory. For had it been the rule for a hundred tragedies to compete together, the performance would have been regulated by the water-clock- as indeed we are told was formerly done. But the limit as fixed by the nature of the drama itself is this: the greater the length, the more beautiful will the piece be by reason of its size, provided that the whole be perspicuous. And to define the matter roughly, we may say that the proper magnitude is comprised within such limits, that the sequence of events, according to the law of probability or necessity, will admit of a change from bad fortune to good, or from good fortune to bad.

Part VIII

Unity of plot does not, as some persons think, consist in the unity of the hero. For infinitely various are the incidents in one man's life which cannot be reduced to unity; and so, too, there are many actions of one man out of which we cannot make one action. Hence the error, as it appears, of all poets who have composed a Heracleid, a Theseid, or other poems of the kind. They imagine that as Heracles was one man, the story of Heracles must also be a unity. But Homer, as in all else he is of surpassing merit, here too- whether from art or natural genius- seems to have happily discerned the truth. In composing the Odyssey he did not include all the adventures of Odysseus- such as his wound on Parnassus, or his feigned madness at the mustering of the host- incidents between which there was no necessary or probable connection: but he made the Odyssey, and likewise the Iliad, to center round an action that in our sense of the word is one. As therefore, in the other imitative arts, the imitation is one when the object imitated is one, so the plot, being an imitation of an action, must imitate one action and that a whole, the structural union of the parts being such that, if any one of them is displaced or removed, the whole will be disjointed and disturbed. For a thing whose presence or absence makes no visible difference, is not an organic part of the whole.

Part IX

It is, moreover, evident from what has been said, that it is not the function of the poet to relate what has happened, but what may happen- what is possible according to the law of probability or necessity. The poet and the historian differ not by writing in verse or in prose. The work of Herodotus might be put into verse, and it would still be a species of history, with meter no less than without it. The true difference is that one

relates what has happened, the other what may happen. Poetry, therefore, is a more philosophical and a higher thing than history: for poetry tends to express the universal, history the particular. By the universal I mean how a person of a certain type on occasion speak or act, according to the law of probability or necessity; and it is this universality at which poetry aims in the names she attaches to the personages. The particular is- for example- what Alcibiades did or suffered. In Comedy this is already apparent: for here the poet first constructs the plot on the lines of probability, and then inserts characteristic names- unlike the lampooners who write about particular individuals. But tragedians still keep to real names, the reason being that what is possible is credible: what has not happened we do not at once feel sure to be possible; but what has happened is manifestly possible: otherwise it would not have happened. Still there are even some tragedies in which there are only one or two well-known names, the rest being fictitious. In others, none are well known- as in Agathon's *Antheus*, where incidents and names alike are fictitious, and yet they give none the less pleasure. We must not, therefore, at all costs keep to the received legends, which are the usual subjects of Tragedy. Indeed, it would be absurd to attempt it; for even subjects that are known are known only to a few, and yet give pleasure to all. It clearly follows that the poet or 'maker' should be the maker of plots rather than of verses; since he is a poet because he imitates, and what he imitates are actions. And even if he chances to take a historical subject, he is none the less a poet; for there is no reason why some events that have actually happened should not conform to the law of the probable and possible, and in virtue of that quality in them he is their poet or maker.

Of all plots and actions the episodic are the worst. I call a plot 'episodic' in which the episodes or acts succeed one another without probable or necessary sequence. Bad poets compose such pieces by their own fault, good poets, to please the players; for, as they write show pieces for competition, they stretch the plot beyond its capacity, and are often forced to break the natural continuity.

But again, Tragedy is an imitation not only of a complete action, but of events inspiring fear or pity. Such an effect is best produced when the events come on us by surprise; and the effect is heightened when, at the same time, they follow as cause and effect. The tragic wonder will then be greater than if they happened of themselves or by accident; for even coincidences are most striking when they have an air of design. We may instance the statue of Mitys at Argos, which fell upon his murderer while he was a spectator at a festival, and killed him. Such events seem not to be due to mere chance. Plots, therefore, constructed on these principles are necessarily the best.

Part X

Plots are either Simple or Complex, for the actions in real life, of which the plots are an imitation, obviously show a similar distinction. An action which is one and continuous in

the sense above defined, I call Simple, when the change of fortune takes place without Reversal of the Situation and without Recognition

A Complex action is one in which the change is accompanied by such Reversal, or by Recognition, or by both. These last should arise from the internal structure of the plot, so that what follows should be the necessary or probable result of the preceding action. It makes all the difference whether any given event is a case of propter hoc or post hoc.

Part XI

Reversal of the Situation is a change by which the action veers round to its opposite, subject always to our rule of probability or necessity. Thus in the Oedipus, the messenger comes to cheer Oedipus and free him from his alarms about his mother, but by revealing who he is, he produces the opposite effect. Again in the Lynceus, Lynceus is being led away to his death, and Danaus goes with him, meaning to slay him; but the outcome of the preceding incidents is that Danaus is killed and Lynceus saved.

Recognition, as the name indicates, is a change from ignorance to knowledge, producing love or hate between the persons destined by the poet for good or bad fortune. The best form of recognition is coincident with a Reversal of the Situation, as in the Oedipus. There are indeed other forms. Even inanimate things of the most trivial kind may in a sense be objects of recognition. Again, we may recognize or discover whether a person has done a thing or not. But the recognition which is most intimately connected with the plot and action is, as we have said, the recognition of persons. This recognition, combined with Reversal, will produce either pity or fear; and actions producing these effects are those which, by our definition, Tragedy represents. Moreover, it is upon such situations that the issues of good or bad fortune will depend. Recognition, then, being between persons, it may happen that one person only is recognized by the other- when the latter is already known- or it may be necessary that the recognition should be on both sides. Thus Iphigenia is revealed to Orestes by the sending of the letter; but another act of recognition is required to make Orestes known to Iphigenia.

Two parts, then, of the Plot- Reversal of the Situation and Recognition- turn upon surprises. A third part is the Scene of Suffering. The Scene of Suffering is a destructive or painful action, such as death on the stage, bodily agony, wounds, and the like.

Section 2

Part XII

The parts of Tragedy which must be treated as elements of the whole have been already mentioned. We now come to the quantitative parts- the separate parts into which

Tragedy is divided- namely, Prologue, Episode, Exode, Choric song; this last being divided into Parode and Stasimon. These are common to all plays: peculiar to some are the songs of actors from the stage and the Commoi.

The Prologue is that entire part of a tragedy which precedes the Parode of the Chorus. The Episode is that entire part of a tragedy which is between complete choric songs. The Exode is that entire part of a tragedy which has no choric song after it. Of the Choric part the Parode is the first undivided utterance of the Chorus: the Stasimon is a Choric ode without anapaests or trochaic tetrameters: the Commos is a joint lamentation of Chorus and actors. The parts of Tragedy which must be treated as elements of the whole have been already mentioned. The quantitative parts- the separate parts into which it is divided- are here enumerated.

Part XIII

As the sequel to what has already been said, we must proceed to consider what the poet should aim at, and what he should avoid, in constructing his plots; and by what means the specific effect of Tragedy will be produced.

A perfect tragedy should, as we have seen, be arranged not on the simple but on the complex plan. It should, moreover, imitate actions which excite pity and fear, this being the distinctive mark of tragic imitation. It follows plainly, in the first place, that the change of fortune presented must not be the spectacle of a virtuous man brought from prosperity to adversity: for this moves neither pity nor fear; it merely shocks us. Nor, again, that of a bad man passing from adversity to prosperity: for nothing can be more alien to the spirit of Tragedy; it possesses no single tragic quality; it neither satisfies the moral sense nor calls forth pity or fear. Nor, again, should the downfall of the utter villain be exhibited. A plot of this kind would, doubtless, satisfy the moral sense, but it would inspire neither pity nor fear; for pity is aroused by unmerited misfortune, fear by the misfortune of a man like ourselves. Such an event, therefore, will be neither pitiful nor terrible. There remains, then, the character between these two extremes- that of a man who is not eminently good and just, yet whose misfortune is brought about not by vice or depravity, but by some error or frailty. He must be one who is highly renowned and prosperous- a personage like Oedipus, Thyestes, or other illustrious men of such families.

A well-constructed plot should, therefore, be single in its issue, rather than double as some maintain. The change of fortune should be not from bad to good, but, reversely, from good to bad. It should come about as the result not of vice, but of some great error or frailty, in a character either such as we have described, or better rather than worse. The practice of the stage bears out our view. At first the poets recounted any legend that came in their way. Now, the best tragedies are founded on the story of a few

houses- on the fortunes of Alcmaeon, Oedipus, Orestes, Meleager, Thyestes, Telephus, and those others who have done or suffered something terrible. A tragedy, then, to be perfect according to the rules of art should be of this construction. Hence they are in error who censure Euripides just because he follows this principle in his plays, many of which end unhappily. It is, as we have said, the right ending. The best proof is that on the stage and in dramatic competition, such plays, if well worked out, are the most tragic in effect; and Euripides, faulty though he may be in the general management of his subject, yet is felt to be the most tragic of the poets.

In the second rank comes the kind of tragedy which some place first. Like the *Odyssey*, it has a double thread of plot, and also an opposite catastrophe for the good and for the bad. It is accounted the best because of the weakness of the spectators; for the poet is guided in what he writes by the wishes of his audience. The pleasure, however, thence derived is not the true tragic pleasure. It is proper rather to Comedy, where those who, in the piece, are the deadliest enemies- like Orestes and Aegisthus- quit the stage as friends at the close, and no one slays or is slain.

Part XIV

Fear and pity may be aroused by spectacular means; but they may also result from the inner structure of the piece, which is the better way, and indicates a superior poet. For the plot ought to be so constructed that, even without the aid of the eye, he who hears the tale told will thrill with horror and melt to pity at what takes Place. This is the impression we should receive from hearing the story of the Oedipus. But to produce this effect by the mere spectacle is a less artistic method, and dependent on extraneous aids. Those who employ spectacular means to create a sense not of the terrible but only of the monstrous, are strangers to the purpose of Tragedy; for we must not demand of Tragedy any and every kind of pleasure, but only that which is proper to it. And since the pleasure which the poet should afford is that which comes from pity and fear through imitation, it is evident that this quality must be impressed upon the incidents.

Let us then determine what are the circumstances which strike us as terrible or pitiful.

Actions capable of this effect must happen between persons who are either friends or enemies or indifferent to one another. If an enemy kills an enemy, there is nothing to excite pity either in the act or the intention- except so far as the suffering in itself is pitiful. So again with indifferent persons. But when the tragic incident occurs between those who are near or dear to one another- if, for example, a brother kills, or intends to kill, a brother, a son his father, a mother her son, a son his mother, or any other deed of the kind is done- these are the situations to be looked for by the poet. He may not indeed destroy the framework of the received legends- the fact, for instance, that Clytemnestra was slain by Orestes and Eriphyle by Alcmaeon- but he ought to show of

his own, and skilfully handle the traditional. material. Let us explain more clearly what is meant by skilful handling.

The action may be done consciously and with knowledge of the persons, in the manner of the older poets. It is thus too that Euripides makes Medea slay her children. Or, again, the deed of horror may be done, but done in ignorance, and the tie of kinship or friendship be discovered afterwards. The Oedipus of Sophocles is an example. Here, indeed, the incident is outside the drama proper; but cases occur where it falls within the action of the play: one may cite the Alcmaeon of Astydamas, or Telegonus in the Wounded Odysseus. Again, there is a third case- [to be about to act with knowledge of the persons and then not to act. The fourth case] is when some one is about to do an irreparable deed through ignorance, and makes the discovery before it is done. These are the only possible ways. For the deed must either be done or not done- and that wittingly or unwittingly. But of all these ways, to be about to act knowing the persons, and then not to act, is the worst. It is shocking without being tragic, for no disaster follows. It is, therefore, never, or very rarely, found in poetry. One instance, however, is in the Antigone, where Haemon threatens to kill Creon. The next and better way is that the deed should be perpetrated. Still better, that it should be perpetrated in ignorance, and the discovery made afterwards. There is then nothing to shock us, while the discovery produces a startling effect. The last case is the best, as when in the Cresphontes Merope is about to slay her son, but, recognizing who he is, spares his life. So in the Iphigenia, the sister recognizes the brother just in time. Again in the Helle, the son recognizes the mother when on the point of giving her up. This, then, is why a few families only, as has been already observed, furnish the subjects of tragedy. It was not art, but happy chance, that led the poets in search of subjects to impress the tragic quality upon their plots. They are compelled, therefore, to have recourse to those houses whose history contains moving incidents like these.

Enough has now been said concerning the structure of the incidents, and the right kind of plot.

Part XV

In respect of Character there are four things to be aimed at. First, and most important, it must be good. Now any speech or action that manifests moral purpose of any kind will be expressive of character: the character will be good if the purpose is good. This rule is relative to each class. Even a woman may be good, and also a slave; though the woman may be said to be an inferior being, and the slave quite worthless. The second thing to aim at is propriety. There is a type of manly valor; but valor in a woman, or unscrupulous cleverness is inappropriate. Thirdly, character must be true to life: for this is a distinct thing from goodness and propriety, as here described. The fourth point is consistency: for though the subject of the imitation, who suggested the type, be

inconsistent, still he must be consistently inconsistent. As an example of motiveless degradation of character, we have Menelaus in the Orestes; of character indecorous and inappropriate, the lament of Odysseus in the Scylla, and the speech of Melanippe; of inconsistency, the Iphigenia at Aulis- for Iphigenia the suppliant in no way resembles her later self.

As in the structure of the plot, so too in the portraiture of character, the poet should always aim either at the necessary or the probable. Thus a person of a given character should speak or act in a given way, by the rule either of necessity or of probability; just as this event should follow that by necessary or probable sequence. It is therefore evident that the unraveling of the plot, no less than the complication, must arise out of the plot itself, it must not be brought about by the Deus ex Machina- as in the Medea, or in the return of the Greeks in the Iliad. The Deus ex Machina should be employed only for events external to the drama- for antecedent or subsequent events, which lie beyond the range of human knowledge, and which require to be reported or foretold; for to the gods we ascribe the power of seeing all things. Within the action there must be nothing irrational. If the irrational cannot be excluded, it should be outside the scope of the tragedy. Such is the irrational element the Oedipus of Sophocles.

Again, since Tragedy is an imitation of persons who are above the common level, the example of good portrait painters should be followed. They, while reproducing the distinctive form of the original, make a likeness which is true to life and yet more beautiful. So too the poet, in representing men who are irascible or indolent, or have other defects of character, should preserve the type and yet ennoble it. In this way Achilles is portrayed by Agathon and Homer.

These then are rules the poet should observe. Nor should he neglect those appeals to the senses, which, though not among the essentials, are the concomitants of poetry; for here too there is much room for error. But of this enough has been said in our published treatises.

Part XVI

What Recognition is has been already explained. We will now enumerate its kinds.

First, the least artistic form, which, from poverty of wit, is most commonly employed- recognition by signs. Of these some are congenital- such as 'the spear which the earth-born race bear on their bodies,' or the stars introduced by Carcinus in his Thyestes. Others are acquired after birth; and of these some are bodily marks, as scars; some external tokens, as necklaces, or the little ark in the Tyro by which the discovery is effected. Even these admit of more or less skilful treatment. Thus in the recognition of Odysseus by his scar, the discovery is made in one way by the nurse, in another by the

swineherds. The use of tokens for the express purpose of proof- and, indeed, any formal proof with or without tokens- is a less artistic mode of recognition. A better kind is that which comes about by a turn of incident, as in the Bath Scene in the Odyssey.

Next come the recognitions invented at will by the poet, and on that account wanting in art. For example, Orestes in the Iphigenia reveals the fact that he is Orestes. She, indeed, makes herself known by the letter; but he, by speaking himself, and saying what the poet, not what the plot requires. This, therefore, is nearly allied to the fault above mentioned- for Orestes might as well have brought tokens with him. Another similar instance is the 'voice of the shuttle' in the Tereus of Sophocles.

The third kind depends on memory when the sight of some object awakens a feeling: as in the Cyprians of Dicaeogenes, where the hero breaks into tears on seeing the picture; or again in the Lay of Alcinous, where Odysseus, hearing the minstrel play the lyre, recalls the past and weeps; and hence the recognition.

The fourth kind is by process of reasoning. Thus in the Choephoroi: 'Some one resembling me has come: no one resembles me but Orestes: therefore Orestes has come.' Such too is the discovery made by Iphigenia in the play of Polyidus the Sophist. It was a natural reflection for Orestes to make, 'So I too must die at the altar like my sister.' So, again, in the Tydeus of Theodectes, the father says, 'I came to find my son, and I lose my own life.' So too in the Phineidae: the women, on seeing the place, inferred their fate- 'Here we are doomed to die, for here we were cast forth.' Again, there is a composite kind of recognition involving false inference on the part of one of the characters, as in the Odysseus Disguised as a Messenger. A said [that no one else was able to bend the bow; ... hence B (the disguised Odysseus) imagined that A would] recognize the bow which, in fact, he had not seen; and to bring about a recognition by this means- the expectation that A would recognize the bow- is false inference.

But, of all recognitions, the best is that which arises from the incidents themselves, where the startling discovery is made by natural means. Such is that in the Oedipus of Sophocles, and in the Iphigenia; for it was natural that Iphigenia should wish to dispatch a letter. These recognitions alone dispense with the artificial aid of tokens or amulets. Next come the recognitions by process of reasoning.

Part XVII

In constructing the plot and working it out with the proper diction, the poet should place the scene, as far as possible, before his eyes. In this way, seeing everything with the utmost vividness, as if he were a spectator of the action, he will discover what is in keeping with it, and be most unlikely to overlook inconsistencies. The need of such a rule is shown by the fault found in Carcinus. Amphiaraus was on his way from the

temple. This fact escaped the observation of one who did not see the situation. On the stage, however, the Piece failed, the audience being offended at the oversight.

Again, the poet should work out his play, to the best of his power, with appropriate gestures; for those who feel emotion are most convincing through natural sympathy with the characters they represent; and one who is agitated storms, one who is angry rages, with the most lifelike reality. Hence poetry implies either a happy gift of nature or a strain of madness. In the one case a man can take the mould of any character; in the other, he is lifted out of his proper self.

As for the story, whether the poet takes it ready made or constructs it for himself, he should first sketch its general outline, and then fill in the episodes and amplify in detail. The general plan may be illustrated by the Iphigenia. A young girl is sacrificed; she disappears mysteriously from the eyes of those who sacrificed her; she is transported to another country, where the custom is to offer up an strangers to the goddess. To this ministry she is appointed. Some time later her own brother chances to arrive. The fact that the oracle for some reason ordered him to go there, is outside the general plan of the play. The purpose, again, of his coming is outside the action proper. However, he comes, he is seized, and, when on the point of being sacrificed, reveals who he is. The mode of recognition may be either that of Euripides or of Polyidus, in whose play he exclaims very naturally: 'So it was not my sister only, but I too, who was doomed to be sacrificed'; and by that remark he is saved.

After this, the names being once given, it remains to fill in the episodes. We must see that they are relevant to the action. In the case of Orestes, for example, there is the madness which led to his capture, and his deliverance by means of the purificatory rite. In the drama, the episodes are short, but it is these that give extension to Epic poetry. Thus the story of the Odyssey can be stated briefly. A certain man is absent from home for many years; he is jealously watched by Poseidon, and left desolate. Meanwhile his home is in a wretched plight- suitors are wasting his substance and plotting against his son. At length, tempest-tost, he himself arrives; he makes certain persons acquainted with him; he attacks the suitors with his own hand, and is himself preserved while he destroys them. This is the essence of the plot; the rest is episode.

Part XVIII

Every tragedy falls into two parts- Complication and Unraveling or Denouement. Incidents extraneous to the action are frequently combined with a portion of the action proper, to form the Complication; the rest is the Unraveling. By the Complication I mean all that extends from the beginning of the action to the part which marks the turning-point to good or bad fortune. The Unraveling is that which extends from the beginning of the change to the end. Thus, in the Lynceus of Theodectes, the Complication consists

of the incidents presupposed in the drama, the seizure of the child, and then again ... [the Unraveling] extends from the accusation of murder to

There are four kinds of Tragedy: the Complex, depending entirely on Reversal of the Situation and Recognition; the Pathetic (where the motive is passion)- such as the tragedies on Ajax and Ixion; the Ethical (where the motives are ethical)- such as the Phthioides and the Peleus. The fourth kind is the Simple. [We here exclude the purely spectacular element], exemplified by the Phoroides, the Prometheus, and scenes laid in Hades. The poet should endeavor, if possible, to combine all poetic elements; or failing that, the greatest number and those the most important; the more so, in face of the caviling criticism of the day. For whereas there have hitherto been good poets, each in his own branch, the critics now expect one man to surpass all others in their several lines of excellence.

In speaking of a tragedy as the same or different, the best test to take is the plot. Identity exists where the Complication and Unraveling are the same. Many poets tie the knot well, but unravel it Both arts, however, should always be mastered.

Again, the poet should remember what has been often said, and not make an Epic structure into a tragedy- by an Epic structure I mean one with a multiplicity of plots- as if, for instance, you were to make a tragedy out of the entire story of the Iliad. In the Epic poem, owing to its length, each part assumes its proper magnitude. In the drama the result is far from answering to the poet's expectation. The proof is that the poets who have dramatized the whole story of the Fall of Troy, instead of selecting portions, like Euripides; or who have taken the whole tale of Niobe, and not a part of her story, like Aeschylus, either fail utterly or meet with poor success on the stage. Even Agathon has been known to fail from this one defect. In his Reversals of the Situation, however, he shows a marvelous skill in the effort to hit the popular taste- to produce a tragic effect that satisfies the moral sense. This effect is produced when the clever rogue, like Sisyphus, is outwitted, or the brave villain defeated. Such an event is probable in Agathon's sense of the word: 'is probable,' he says, 'that many things should happen contrary to probability.'

The Chorus too should be regarded as one of the actors; it should be an integral part of the whole, and share in the action, in the manner not of Euripides but of Sophocles. As for the later poets, their choral songs pertain as little to the subject of the piece as to that of any other tragedy. They are, therefore, sung as mere interludes- a practice first begun by Agathon. Yet what difference is there between introducing such choral interludes, and transferring a speech, or even a whole act, from one play to another.

Part XIX

It remains to speak of Diction and Thought, the other parts of Tragedy having been already discussed. concerning Thought, we may assume what is said in the Rhetoric, to which inquiry the subject more strictly belongs. Under Thought is included every effect which has to be produced by speech, the subdivisions being: proof and refutation; the excitation of the feelings, such as pity, fear, anger, and the like; the suggestion of importance or its opposite. Now, it is evident that the dramatic incidents must be treated from the same points of view as the dramatic speeches, when the object is to evoke the sense of pity, fear, importance, or probability. The only difference is that the incidents should speak for themselves without verbal exposition; while effects aimed at in should be produced by the speaker, and as a result of the speech. For what were the business of a speaker, if the Thought were revealed quite apart from what he says?

Next, as regards Diction. One branch of the inquiry treats of the Modes of Utterance. But this province of knowledge belongs to the art of Delivery and to the masters of that science. It includes, for instance- what is a command, a prayer, a statement, a threat, a question, an answer, and so forth. To know or not to know these things involves no serious censure upon the poet's art. For who can admit the fault imputed to Homer by Protagoras- that in the words, 'Sing, goddess, of the wrath, he gives a command under the idea that he utters a prayer? For to tell some one to do a thing or not to do it is, he says, a command. We may, therefore, pass this over as an inquiry that belongs to another art, not to poetry.

Part XX

Language in general includes the following parts: Letter, Syllable, Connecting Word, Noun, Verb, Inflection or Case, Sentence or Phrase.

A Letter is an indivisible sound, yet not every such sound, but only one which can form part of a group of sounds. For even brutes utter indivisible sounds, none of which I call a letter. The sound I mean may be either a vowel, a semivowel, or a mute. A vowel is that which without impact of tongue or lip has an audible sound. A semivowel that which with such impact has an audible sound, as S and R. A mute, that which with such impact has by itself no sound, but joined to a vowel sound becomes audible, as G and D. These are distinguished according to the form assumed by the mouth and the place where they are produced; according as they are aspirated or smooth, long or short; as they are acute, grave, or of an intermediate tone; which inquiry belongs in detail to the writers on meter.

A Syllable is a nonsignificant sound, composed of a mute and a vowel: for GR without A is a syllable, as also with A- GRA. But the investigation of these differences belongs also to metrical science.

A Connecting Word is a nonsignificant sound, which neither causes nor hinders the union of many sounds into one significant sound; it may be placed at either end or in the middle of a sentence. Or, a nonsignificant sound, which out of several sounds, each of them significant, is capable of forming one significant sound- as amphi, peri, and the like. Or, a nonsignificant sound, which marks the beginning, end, or division of a sentence; such, however, that it cannot correctly stand by itself at the beginning of a sentence- as men, etoi, de.

A Noun is a composite significant sound, not marking time, of which no part is in itself significant: for in double or compound words we do not employ the separate parts as if each were in itself significant. Thus in Theodorus, 'god-given,' the doron or 'gift' is not in itself significant.

A Verb is a composite significant sound, marking time, in which, as in the noun, no part is in itself significant. For 'man' or 'white' does not express the idea of 'when'; but 'he walks' or 'he has walked' does connote time, present or past.

Inflection belongs both to the noun and verb, and expresses either the relation 'of,' 'to,' or the like; or that of number, whether one or many, as 'man' or 'men'; or the modes or tones in actual delivery, e.g., a question or a command. 'Did he go?' and 'go' are verbal inflections of this kind.

A Sentence or Phrase is a composite significant sound, some at least of whose parts are in themselves significant; for not every such group of words consists of verbs and nouns- 'the definition of man,' for example- but it may dispense even with the verb. Still it will always have some significant part, as 'in walking,' or 'Cleon son of Cleon.' A sentence or phrase may form a unity in two ways- either as signifying one thing, or as consisting of several parts linked together. Thus the Iliad is one by the linking together of parts, the definition of man by the unity of the thing signified.

Section 3

Part XXI

Words are of two kinds, simple and double. By simple I mean those composed of nonsignificant elements, such as ge, 'earth.' By double or compound, those composed either of a significant and nonsignificant element (though within the whole word no element is significant), or of elements that are both significant. A word may likewise be triple, quadruple, or multiple in form, like so many Massilian expressions, e.g., 'Hermo-caico-xanthus [who prayed to Father Zeus].'

Every word is either current, or strange, or metaphorical, or ornamental, or newly-

coined, or lengthened, or contracted, or altered.

By a current or proper word I mean one which is in general use among a people; by a strange word, one which is in use in another country. Plainly, therefore, the same word may be at once strange and current, but not in relation to the same people. The word *signon*, 'lance,' is to the Cyprians a current term but to us a strange one.

Metaphor is the application of an alien name by transference either from genus to species, or from species to genus, or from species to species, or by analogy, that is, proportion. Thus from genus to species, as: 'There lies my ship'; for lying at anchor is a species of lying. From species to genus, as: 'Verily ten thousand noble deeds hath Odysseus wrought'; for ten thousand is a species of large number, and is here used for a large number generally. From species to species, as: 'With blade of bronze drew away the life,' and 'Cleft the water with the vessel of unyielding bronze.' Here *arusai*, 'to draw away' is used for *tamein*, 'to cleave,' and *tamein*, again for *arusai*- each being a species of taking away. Analogy or proportion is when the second term is to the first as the fourth to the third. We may then use the fourth for the second, or the second for the fourth. Sometimes too we qualify the metaphor by adding the term to which the proper word is relative. Thus the cup is to Dionysus as the shield to Ares. The cup may, therefore, be called 'the shield of Dionysus,' and the shield 'the cup of Ares.' Or, again, as old age is to life, so is evening to day. Evening may therefore be called, 'the old age of the day,' and old age, 'the evening of life,' or, in the phrase of Empedocles, 'life's setting sun.' For some of the terms of the proportion there is at times no word in existence; still the metaphor may be used. For instance, to scatter seed is called sowing: but the action of the sun in scattering his rays is nameless. Still this process bears to the sun the same relation as sowing to the seed. Hence the expression of the poet 'sowing the god-created light.' There is another way in which this kind of metaphor may be employed. We may apply an alien term, and then deny of that term one of its proper attributes; as if we were to call the shield, not 'the cup of Ares,' but 'the wineless cup'.

A newly-coined word is one which has never been even in local use, but is adopted by the poet himself. Some such words there appear to be: as *ernyges*, 'sprouters,' for *kerata*, 'horns'; and *areter*, 'supplicator', for *hiereus*, 'priest.'

A word is lengthened when its own vowel is exchanged for a longer one, or when a syllable is inserted. A word is contracted when some part of it is removed. Instances of lengthening are: *poleos* for *poleos*, *Peleiadeo* for *Peleidou*; of contraction: *kri*, *do*, and *ops*, as in *mia ginetai amphoteron ops*, 'the appearance of both is one.'

An altered word is one in which part of the ordinary form is left unchanged, and part is recast: as in *dexiteron kata mazon*, 'on the right breast,' *dexiteron* is for *dexion*.

Nouns in themselves are either masculine, feminine, or neuter. Masculine are such as end in N, R, S, or in some letter compounded with S- these being two, PS and X. Feminine, such as end in vowels that are always long, namely E and O, and- of vowels that admit of lengthening- those in A. Thus the number of letters in which nouns masculine and feminine end is the same; for PS and X are equivalent to endings in S. No noun ends in a mute or a vowel short by nature. Three only end in I- meli, 'honey'; kommi, 'gum'; peper, 'pepper'; five end in U. Neuter nouns end in these two latter vowels; also in N and S.

Part XXII

The perfection of style is to be clear without being mean. The clearest style is that which uses only current or proper words; at the same time it is mean- witness the poetry of Cleophon and of Sthenelus. That diction, on the other hand, is lofty and raised above the commonplace which employs unusual words. By unusual, I mean strange (or rare) words, metaphorical, lengthened- anything, in short, that differs from the normal idiom. Yet a style wholly composed of such words is either a riddle or a jargon; a riddle, if it consists of metaphors; a jargon, if it consists of strange (or rare) words. For the essence of a riddle is to express true facts under impossible combinations. Now this cannot be done by any arrangement of ordinary words, but by the use of metaphor it can. Such is the riddle: 'A man I saw who on another man had glued the bronze by aid of fire,' and others of the same kind. A diction that is made up of strange (or rare) terms is a jargon. A certain infusion, therefore, of these elements is necessary to style; for the strange (or rare) word, the metaphorical, the ornamental, and the other kinds above mentioned, will raise it above the commonplace and mean, while the use of proper words will make it perspicuous. But nothing contributes more to produce a cleanness of diction that is remote from commonness than the lengthening, contraction, and alteration of words. For by deviating in exceptional cases from the normal idiom, the language will gain distinction; while, at the same time, the partial conformity with usage will give perspicuity. The critics, therefore, are in error who censure these licenses of speech, and hold the author up to ridicule. Thus Eucleides, the elder, declared that it would be an easy matter to be a poet if you might lengthen syllables at will. He caricatured the practice in the very form of his diction, as in the verse:

"Epicharen eidon Marathonade badizonta,

"I saw Epichares walking to Marathon, "

or,

"ouk an g'eramenos ton ekeinou elleboron.

"Not if you desire his hellebore. "

To employ such license at all obtrusively is, no doubt, grotesque; but in any mode of poetic diction there must be moderation. Even metaphors, strange (or rare) words, or any similar forms of speech, would produce the like effect if used without propriety and with the express purpose of being ludicrous. How great a difference is made by the appropriate use of lengthening, may be seen in Epic poetry by the insertion of ordinary forms in the verse. So, again, if we take a strange (or rare) word, a metaphor, or any similar mode of expression, and replace it by the current or proper term, the truth of our observation will be manifest. For example, Aeschylus and Euripides each composed the same iambic line. But the alteration of a single word by Euripides, who employed the rarer term instead of the ordinary one, makes one verse appear beautiful and the other trivial. Aeschylus in his Philoctetes says:

"phagedaina d'he mou sarkas esthiei podos.

"The tumor which is eating the flesh of my foot. "

Euripides substitutes thoinatai, 'feasts on,' for esthiei, 'feeds on.' Again, in the line,

"nun de m'eon oligos te kai outidanos kai aeikes,

"Yet a small man, worthless and unseemly, "

the difference will be felt if we substitute the common words,

"nun de m'eon mikros te kai asthenikos kai aeides.

"Yet a little fellow, weak and ugly. "

Or, if for the line,

"diphron aeikelion katatheis oligen te trapezan,

"Setting an unseemly couch and a meager table, "

we read,

"diphron mochtheron katatheis mikran te trapezan.

"Setting a wretched couch and a puny table. "

Or, for eiones booosin, 'the sea shores roar,' eiones krazousin, 'the sea shores screech.'

Again, Aripgrades ridiculed the tragedians for using phrases which no one would employ in ordinary speech: for example, domaton apo, 'from the house away,' instead of apo domaton, 'away from the house;' sethen, ego de nin, 'to thee, and I to him;' Achilleos peri, 'Achilles about,' instead of peri Achilleos, 'about Achilles;' and the like. It is precisely because such phrases are not part of the current idiom that they give distinction to the style. This, however, he failed to see.

It is a great matter to observe propriety in these several modes of expression, as also in compound words, strange (or rare) words, and so forth. But the greatest thing by far is to have a command of metaphor. This alone cannot be imparted by another; it is the mark of genius, for to make good metaphors implies an eye for resemblances.

Of the various kinds of words, the compound are best adapted to dithyrambs, rare words to heroic poetry, metaphors to iambic. In heroic poetry, indeed, all these varieties are serviceable. But in iambic verse, which reproduces, as far as may be, familiar speech, the most appropriate words are those which are found even in prose. These are the current or proper, the metaphorical, the ornamental.

Concerning Tragedy and imitation by means of action this may suffice.

Part XXIII

As to that poetic imitation which is narrative in form and employs a single meter, the plot manifestly ought, as in a tragedy, to be constructed on dramatic principles. It should have for its subject a single action, whole and complete, with a beginning, a middle, and an end. It will thus resemble a living organism in all its unity, and produce the pleasure proper to it. It will differ in structure from historical compositions, which of necessity present not a single action, but a single period, and all that happened within that period to one person or to many, little connected together as the events may be. For as the sea-fight at Salamis and the battle with the Carthaginians in Sicily took place at the same time, but did not tend to any one result, so in the sequence of events, one thing sometimes follows another, and yet no single result is thereby produced. Such is the practice, we may say, of most poets. Here again, then, as has been already observed, the transcendent excellence of Homer is manifest. He never attempts to make the whole war of Troy the subject of his poem, though that war had a beginning and an end. It would have been too vast a theme, and not easily embraced in a single view. If, again, he had kept it within moderate limits, it must have been over-complicated by the variety of the incidents. As it is, he detaches a single portion, and admits as episodes many events from the general story of the war- such as the Catalogue of the ships and others- thus diversifying the poem. All other poets take a

single hero, a single period, or an action single indeed, but with a multiplicity of parts. Thus did the author of the Cypria and of the Little Iliad. For this reason the Iliad and the Odyssey each furnish the subject of one tragedy, or, at most, of two; while the Cypria supplies materials for many, and the Little Iliad for eight- the Award of the Arms, the Philoctetes, the Neoptolemus, the Eurypylus, the Mendicant Odysseus, the Laconian Women, the Fall of Ilium, the Departure of the Fleet.

Part XXIV

Again, Epic poetry must have as many kinds as Tragedy: it must be simple, or complex, or 'ethical,' or 'pathetic.' The parts also, with the exception of song and spectacle, are the same; for it requires Reversals of the Situation, Recognitions, and Scenes of Suffering. Moreover, the thoughts and the diction must be artistic. In all these respects Homer is our earliest and sufficient model. Indeed each of his poems has a twofold character. The Iliad is at once simple and 'pathetic,' and the Odyssey complex (for Recognition scenes run through it), and at the same time 'ethical.' Moreover, in diction and thought they are supreme.

Epic poetry differs from Tragedy in the scale on which it is constructed, and in its meter. As regards scale or length, we have already laid down an adequate limit: the beginning and the end must be capable of being brought within a single view. This condition will be satisfied by poems on a smaller scale than the old epics, and answering in length to the group of tragedies presented at a single sitting.

Epic poetry has, however, a great- a special- capacity for enlarging its dimensions, and we can see the reason. In Tragedy we cannot imitate several lines of actions carried on at one and the same time; we must confine ourselves to the action on the stage and the part taken by the players. But in Epic poetry, owing to the narrative form, many events simultaneously transacted can be presented; and these, if relevant to the subject, add mass and dignity to the poem. The Epic has here an advantage, and one that conduces to grandeur of effect, to diverting the mind of the hearer, and relieving the story with varying episodes. For sameness of incident soon produces satiety, and makes tragedies fail on the stage.

As for the meter, the heroic measure has proved its fitness by hexameter test of experience. If a narrative poem in any other meter or in many meters were now composed, it would be found incongruous. For of all measures the heroic is the stateliest and the most massive; and hence it most readily admits rare words and metaphors, which is another point in which the narrative form of imitation stands alone. On the other hand, the iambic and the trochaic tetrameter are stirring measures, the latter being akin to dancing, the former expressive of action. Still more absurd would it be to mix together different meters, as was done by Chaeremon. Hence no one has ever

composed a poem on a great scale in any other than heroic verse. Nature herself, as we have said, teaches the choice of the proper measure.

Homer, admirable in all respects, has the special merit of being the only poet who rightly appreciates the part he should take himself. The poet should speak as little as possible in his own person, for it is not this that makes him an imitator. Other poets appear themselves upon the scene throughout, and imitate but little and rarely. Homer, after a few prefatory words, at once brings in a man, or woman, or other personage; none of them wanting in characteristic qualities, but each with a character of his own.

The element of the wonderful is required in Tragedy. The irrational, on which the wonderful depends for its chief effects, has wider scope in Epic poetry, because there the person acting is not seen. Thus, the pursuit of Hector would be ludicrous if placed upon the stage- the Greeks standing still and not joining in the pursuit, and Achilles waving them back. But in the Epic poem the absurdity passes unnoticed. Now the wonderful is pleasing, as may be inferred from the fact that every one tells a story with some addition of his knowing that his hearers like it. It is Homer who has chiefly taught other poets the art of telling lies skilfully. The secret of it lies in a fallacy. For, assuming that if one thing is or becomes, a second is or becomes, men imagine that, if the second is, the first likewise is or becomes. But this is a false inference. Hence, where the first thing is untrue, it is quite unnecessary, provided the second be true, to add that the first is or has become. For the mind, knowing the second to be true, falsely infers the truth of the first. There is an example of this in the Bath Scene of the Odyssey.

Accordingly, the poet should prefer probable impossibilities to improbable possibilities. The tragic plot must not be composed of irrational parts. Everything irrational should, if possible, be excluded; or, at all events, it should lie outside the action of the play (as, in the Oedipus, the hero's ignorance as to the manner of Laius' death); not within the drama- as in the Electra, the messenger's account of the Pythian games; or, as in the Mysians, the man who has come from Tegea to Mysia and is still speechless. The plea that otherwise the plot would have been ruined, is ridiculous; such a plot should not in the first instance be constructed. But once the irrational has been introduced and an air of likelihood imparted to it, we must accept it in spite of the absurdity. Take even the irrational incidents in the Odyssey, where Odysseus is left upon the shore of Ithaca. How intolerable even these might have been would be apparent if an inferior poet were to treat the subject. As it is, the absurdity is veiled by the poetic charm with which the poet invests it.

The diction should be elaborated in the pauses of the action, where there is no expression of character or thought. For, conversely, character and thought are merely obscured by a diction that is over-brilliant

Part XXV

With respect to critical difficulties and their solutions, the number and nature of the sources from which they may be drawn may be thus exhibited.

The poet being an imitator, like a painter or any other artist, must of necessity imitate one of three objects- things as they were or are, things as they are said or thought to be, or things as they ought to be. The vehicle of expression is language- either current terms or, it may be, rare words or metaphors. There are also many modifications of language, which we concede to the poets. Add to this, that the standard of correctness is not the same in poetry and politics, any more than in poetry and any other art. Within the art of poetry itself there are two kinds of faults- those which touch its essence, and those which are accidental. If a poet has chosen to imitate something, [but has imitated it incorrectly] through want of capacity, the error is inherent in the poetry. But if the failure is due to a wrong choice- if he has represented a horse as throwing out both his off legs at once, or introduced technical inaccuracies in medicine, for example, or in any other art- the error is not essential to the poetry. These are the points of view from which we should consider and answer the objections raised by the critics.

First as to matters which concern the poet's own art. If he describes the impossible, he is guilty of an error; but the error may be justified, if the end of the art be thereby attained (the end being that already mentioned)- if, that is, the effect of this or any other part of the poem is thus rendered more striking. A case in point is the pursuit of Hector. if, however, the end might have been as well, or better, attained without violating the special rules of the poetic art, the error is not justified: for every kind of error should, if possible, be avoided.

Again, does the error touch the essentials of the poetic art, or some accident of it? For example, not to know that a hind has no horns is a less serious matter than to paint it inartistically.

Further, if it be objected that the description is not true to fact, the poet may perhaps reply, 'But the objects are as they ought to be'; just as Sophocles said that he drew men as they ought to be; Euripides, as they are. In this way the objection may be met. If, however, the representation be of neither kind, the poet may answer, 'This is how men say the thing is.' applies to tales about the gods. It may well be that these stories are not higher than fact nor yet true to fact: they are, very possibly, what Xenophanes says of them. But anyhow, 'this is what is said.' Again, a description may be no better than the fact: 'Still, it was the fact'; as in the passage about the arms: 'Upright upon their butt-ends stood the spears.' This was the custom then, as it now is among the Illyrians.

Again, in examining whether what has been said or done by some one is poetically right

or not, we must not look merely to the particular act or saying, and ask whether it is poetically good or bad. We must also consider by whom it is said or done, to whom, when, by what means, or for what end; whether, for instance, it be to secure a greater good, or avert a greater evil.

Other difficulties may be resolved by due regard to the usage of language. We may note a rare word, as in oureas men proton, 'the mules first [he killed],' where the poet perhaps employs oureas not in the sense of mules, but of sentinels. So, again, of Dolon: 'ill-favored indeed he was to look upon.' It is not meant that his body was ill-shaped but that his face was ugly; for the Cretans use the word eueides, 'well-flavored' to denote a fair face. Again, zoroterion de keraie, 'mix the drink livelier' does not mean 'mix it stronger' as for hard drinkers, but 'mix it quicker.'

Sometimes an expression is metaphorical, as 'Now all gods and men were sleeping through the night,' while at the same time the poet says: 'Often indeed as he turned his gaze to the Trojan plain, he marveled at the sound of flutes and pipes.' 'All' is here used metaphorically for 'many,' all being a species of many. So in the verse, 'alone she hath no part... , oie, 'alone' is metaphorical; for the best known may be called the only one.

Again, the solution may depend upon accent or breathing. Thus Hippias of Thasos solved the difficulties in the lines, didomen (didomen) de hoi, and to men hou (ou) kataputhetai ombro.

Or again, the question may be solved by punctuation, as in Empedocles: 'Of a sudden things became mortal that before had learnt to be immortal, and things unmixed before mixed.'

Or again, by ambiguity of meaning, as parocheken de pleo nux, where the word pleo is ambiguous.

Or by the usage of language. Thus any mixed drink is called oinos, 'wine'. Hence Ganymede is said 'to pour the wine to Zeus,' though the gods do not drink wine. So too workers in iron are called chalkeas, or 'workers in bronze.' This, however, may also be taken as a metaphor.

Again, when a word seems to involve some inconsistency of meaning, we should consider how many senses it may bear in the particular passage. For example: 'there was stayed the spear of bronze'- we should ask in how many ways we may take 'being checked there.' The true mode of interpretation is the precise opposite of what Glaucon mentions. Critics, he says, jump at certain groundless conclusions; they pass adverse judgement and then proceed to reason on it; and, assuming that the poet has said whatever they happen to think, find fault if a thing is inconsistent with their own fancy.

The question about Icarius has been treated in this fashion. The critics imagine he was a Lacedaemonian. They think it strange, therefore, that Telemachus should not have met him when he went to Lacedaemon. But the Cephallenian story may perhaps be the true one. They allege that Odysseus took a wife from among themselves, and that her father was Icadius, not Icarius. It is merely a mistake, then, that gives plausibility to the objection.

In general, the impossible must be justified by reference to artistic requirements, or to the higher reality, or to received opinion. With respect to the requirements of art, a probable impossibility is to be preferred to a thing improbable and yet possible. Again, it may be impossible that there should be men such as Zeuxis painted. 'Yes,' we say, 'but the impossible is the higher thing; for the ideal type must surpass the reality.' To justify the irrational, we appeal to what is commonly said to be. In addition to which, we urge that the irrational sometimes does not violate reason; just as 'it is probable that a thing may happen contrary to probability.'

Things that sound contradictory should be examined by the same rules as in dialectical refutation- whether the same thing is meant, in the same relation, and in the same sense. We should therefore solve the question by reference to what the poet says himself, or to what is tacitly assumed by a person of intelligence.

The element of the irrational, and, similarly, depravity of character, are justly censured when there is no inner necessity for introducing them. Such is the irrational element in the introduction of Aegeus by Euripides and the badness of Menelaus in the Orestes.

Thus, there are five sources from which critical objections are drawn. Things are censured either as impossible, or irrational, or morally hurtful, or contradictory, or contrary to artistic correctness. The answers should be sought under the twelve heads above mentioned.

Part XXVI

The question may be raised whether the Epic or Tragic mode of imitation is the higher. If the more refined art is the higher, and the more refined in every case is that which appeals to the better sort of audience, the art which imitates anything and everything is manifestly most unrefined. The audience is supposed to be too dull to comprehend unless something of their own is thrown by the performers, who therefore indulge in restless movements. Bad flute-players twist and twirl, if they have to represent 'the quoit-throw,' or hustle the coryphaeus when they perform the Scylla. Tragedy, it is said, has this same defect. We may compare the opinion that the older actors entertained of their successors. Mynniscus used to call Callippides 'ape' on account of the extravagance

of his action, and the same view was held of Pindarus. Tragic art, then, as a whole, stands to Epic in the same relation as the younger to the elder actors. So we are told that Epic poetry is addressed to a cultivated audience, who do not need gesture; Tragedy, to an inferior public. Being then unrefined, it is evidently the lower of the two.

Now, in the first place, this censure attaches not to the poetic but to the histrionic art; for gesticulation may be equally overdone in epic recitation, as by Sosistratus, or in lyrical competition, as by Mnasiheus the Opuntian. Next, all action is not to be condemned- any more than all dancing- but only that of bad performers. Such was the fault found in Callippides, as also in others of our own day, who are censured for representing degraded women. Again, Tragedy like Epic poetry produces its effect even without action; it reveals its power by mere reading. If, then, in all other respects it is superior, this fault, we say, is not inherent in it.

And superior it is, because it has all the epic elements- it may even use the epic meter- with the music and spectacular effects as important accessories; and these produce the most vivid of pleasures. Further, it has vividness of impression in reading as well as in representation. Moreover, the art attains its end within narrower limits for the concentrated effect is more pleasurable than one which is spread over a long time and so diluted. What, for example, would be the effect of the Oedipus of Sophocles, if it were cast into a form as long as the Iliad? Once more, the Epic imitation has less unity; as is shown by this, that any Epic poem will furnish subjects for several tragedies. Thus if the story adopted by the poet has a strict unity, it must either be concisely told and appear truncated; or, if it conforms to the Epic canon of length, it must seem weak and watery. [Such length implies some loss of unity,] if, I mean, the poem is constructed out of several actions, like the Iliad and the Odyssey, which have many such parts, each with a certain magnitude of its own. Yet these poems are as perfect as possible in structure; each is, in the highest degree attainable, an imitation of a single action.

If, then, tragedy is superior to epic poetry in all these respects, and, moreover, fulfills its specific function better as an art- for each art ought to produce, not any chance pleasure, but the pleasure proper to it, as already stated- it plainly follows that tragedy is the higher art, as attaining its end more perfectly.

Thus much may suffice concerning Tragic and Epic poetry in general; their several kinds and parts, with the number of each and their differences; the causes that make a poem good or bad; the objections of the critics and the answers to these objections....

A Nightmare on Elm Street Screenplay

A Nightmare on Elm Street

A Screenplay By:

Wes Craven

INT. (MONTAGE).

NIGHTMARE MUSIC THEME begins as we FADE UP on a SERIES OF SHOTS all CLOSE and teasing.

-- A man's FEET, in shabby work shoes, stalking through a junk bin in a dark, fire-lit, ash-dusted place. A huge BOILER ROOM is what it is, although we only glimpse it piecemeal. Then we SEE a MAN'S HAND, dirty and nail-bitten, reach INTO FRAME and pick up a piece of METAL.

-- ANOTHER ANGLE as the HAND grabs a grimey WORKGLOVE and slashes at it with a straight razor, until its fingertips are off.

-- CLOSE ON SAME HANDS dumping four fishing knives out of a filthy bag. Their blades are thin, curved, gleaming sharp.

-- MORE ANGLES, EVEN CLOSER. We can HEAR the MAN's wheezing BREATHING, but we still haven't seen his face. We never will. We just SEE more metal being assembled with crude tools, into some sort of linkage -- a splayed, spidery sort of apparatus, against a background light of FIRE, and a deep rushing of STEAM and HEAVY, DARK ENERGY.

-- And then we see this linkage attached to the glove.

-- Then the BLADES attached to all of it.

-- Then the MAN'S HAND slips into this glove-like apparatus, filling it out and transforming it into an awesome, deadly claw-hand with four razor/talons gleaming at its blackened

fingertips. Suddenly the HAND arches and STRIKES FORWARD, SLASHING THROUGH a DARK CANVAS, tearing it to shreds.

EXT. LOS ANGELES. NIGHT. (2nd Unit)

A PULSATION OF LIGHT AND SHADOW. MUSIC DROPS AWAY to a hushed RUSHING OF WIND and DISTANT SIRENS. CAMERA RACKS INTO FOCUS on a HIGH PANORAMA of the San Fernando Valley, its night sky lit from within by a strange GREENISH LIGHT. TITLES BEGIN.

CAMERA TILTS DOWN and ZOOMS SWIFTLY into the valley's web of light.

CUT TO:

INT. CONCRETE PASSAGEWAY.

TITLES CONTINUE as TINA GRAY, a strong girl of fifteen in a thin night shift, moves towards us down a dark concrete corridor. Her steps quicken as TITLES appear in the portion of frame she leaves free.

A subliminal COLLAGE of SOUND threads in and out of the MUSIC. Distant insane LAUGHTER. Slamming iron DOORS. A bleating animal CRY. A LAMB, white and blank-faced, skitters across her path and on into the dark. No reason why it's there.

Then another SOUND, much nearer -- the slithering SCRAPE of something like fingernails across slate. It sets our teet on edge, twists the MUSIC, and sends TINA running.

INT. BOILER ROOM.

Suddenly TINA's a tiny figure running among huge boilers steam pipes and catwalks -- a shadowed forest of iron and stone. She stops, listening intently as the SOUND of tiny hooves suddenly turns into the rattle of DISTANT RAIN.

Then she hears RIPPING FABRIC.

Someone is shouldering behind a ragged screen of dirty canvas, approaching TINA.

CLOSER ON THE CANVAS. The long curved fingerblades suddenly punch through, flashing in the firelight, and begin ripping through the thick fabric, as easily as scalpels through flesh. They make a hideous, extended RIPPING SOUND.

TINA rushes away, hands over her ears.

ANOTHER ANGLE -- as the blinded girl stumbles backwards. Then the canvas flaps free. The blades are gone. The TITLES END, and everything goes silent.

CAMERA CIRCLES until TINA's looking right into our eyes. The light from a nearby boiler pours through her thin night dress, leaving her naked and vulnerable. Then a deep, ragged VOICE whispers at her as CAMERA CLOSSES IN ON HER FACE.

VOICE (O.S.)

One two, Freddie's coming for
you...

TINA opens her mouth to scream but only a dry, yellow dust pours out. And at that precise moment a huge shadowy MAN with a grimey red and yellow sweater and a weird hat pulled over his scarred face lunges at her. And it's his fingers that are tipped with the long blades of steel, glinting in the boney light and giving the hulk the look of an otherworldly predator.

TINA dodges away, her legs suddenly elephantine and slow. The MAN seizes the trailing hem of her nightgown and hauls her back.

The MUSIC shrieks as TINA manages to tear free -- the MAN lurches after her with a hoarse SHOUT as we --

SMASH CUT TO:

INT. TINA'S BEDROOM. NIGHT.

TINA convulses in bed with a SCREAM, looking around wildly. Someone is KNOCKING on her door.

WOMAN'S VOICE (O.S.)

You okay, Tina?

TINA'S MOTHER sticks her head in with a worried look. TINA sits up and blows out a breath, groggy.

TINA

Just a dream, Ma...

(more to herself)

Damn dream, is all...

The woman, once attractive, ventures a step into the room. A MAN hovers
BACKGROUND. TINA's mother waves him away without looking, shoving a strand of
bleached hair from her eyes. She appraises her daughter.

TINA'S MOTHER

Some dream, judging from that.

She nods at TINA's nightshift.

TINA looks down at her nightgown, only now aware of the chill penetrating it
from the room. There are four long slashes up its middle, cleanly cut as if by scalpels.

MAN (O.S.)

(distant, annoyed)

You coming back to the sack or
what?

TINA'S MOTHER

Hold your horses.

(lower, to Tina as she
stands to leave)

You gotta cut your nails or stop
that kind of dreaming, Tina. One
or the other.

The woman shuts the door behind her. TINA looks back to her nightgown.

TINA

(low)

Oh, shit.

She suddenly snatches up the cross that hangs over her bed, her face white as
her sheet.

FADE TO BLACK

BURN ON

THE FIRST DAY

CHILDREN (O.S.)

(singing)

One two, Freddie's coming for you...
Three four better lock you door
Five six grab your crucifix...

EXT. HIGH SCHOOL. DAY.

FADE UP ON SHOT OF this large highschool and its crowds of STUDENTS.
FOREGROUND, TINA climbs out of a cherry-red 1959 Cadillac convertible with two
other students, best friend NANCY THOMPSON, and Nancy's boyfriend and owner of
the car, GLEN LANTZ.

FOREGROUND seeral GRADESCHOOLERS are playing jump-rope, and the old
ditty they sing continues unbroken from TINA's bedroom.

ROPE JUMPERS

Seven eight, gonna stay up late!
Nine ten -- never sleep again!

MOVING ANGLE FAVORING NANCY. She's a pretty girl in a letter sweater, with
an easy, athletic stride and the look of a natural leader. GLEN, holding her hand,
wears one of the school's football jerseys; a good-natured, bright kid. Tina's in mid-
conversation.

TINA

(referring to kids' song)

That's what it reminded me of --
that old jump rope song.

(shudders)

Worst nightmare I ever had.
You wouldn't believe it.

Nancy nods.

NANCY

Matter of fact I had a bad dream
last night myself...

TINA turns to NANCY, but before either can say more, ROD LANE, a lean, Richard Gere sort in black leather and New Wave studs joins up with them and interrupts.

ROD

(to Tina)

Had a hardon this morning when
I woke up, Tina. Had your name
written all over it.

Tina cracks her gum with a look of withering indifference.

TINA

There's four letters in my name,
Rod. How could there be room
on your joint for four letters?

The guy's stopped in his tracks.

ROD

Hey, up yours with a twirling lawn
mower!

He cuts off across the lawn.

TINA

Rod says the sweetest things.

NANCY

He's nuts about you.

TINA

Yeah, nuts.

TINA makes a face and rakes her fingernails across a tree as she passes.

TINA (CONTD)

(yawns)

Anyway, I'm too tired to worry
about the creep. Couldn't get
back to sleep at all.

(beat)

so what you dream?

NANCY

Forget it, the point is, every-
body has nightmares once in a while.
No biggy.

GLEN

Next time you have one, just
tell yourself that's just all
it is, right while you're having
it, y'know? That's the trick.
once you do that, you wake right
up. At least it works for me.

TINA looks at GLEN sharply. He kisses NANCY and darts off for class.

TINA

Hey! You have a nightmare too?

But GLEN's gone.

TINA (CONTD)

Maybe we're gonna have the Big
Earthquake. They say things get
weird just before that...

BELLS ARE RINGING, and STUDENTS crowding; TINA and NANCY are drawn
into the crush.

FADE TO BLACK

EXT. A VALLEY STREET. NIGHT.

ANGLE ON A MODEST HOME; no car, just a couple of BIKES in the drive. Every
light in the house and yard is turned on. We HEAR the rock group MADNESS played at a
'No adults home' volume.

INT. TINA'S LIVING ROOM. NIGHT.

ON GLEN, dialing. Nancy and TINA are watching, giggling.

TINA

I can't believe his mother let him
come over here.

NANCY

Right. Well, she didn't exactly...

GLEN shoves a cassette into TINA's Ghetto Blaster.

GLEN

(to TINA)

See, I got this cousin who lives
near the airport, that it's okay
for me to stay with, right? So I
found this sound effects tape at
Licorice Pizza, and...

The phone is answered. GLEN jerks the tone arm off the record with a
SCRUPPT!!

GLEN (CONTD)

Hello, Mom?

(pushes the 'play' button)

Yeah, out here at Barry's.

A JET PLANE begins to make itself heard on the tape. GLEN moves the
machine closer to the phone. It's a big plane -- sounds like a 747 coming in for a landing.

GLEN (CONTD)

Huh? Yeah, noisy as usual. Glad
we don't live here -- huh? Yeah,
Aunt Eunice says hello.

The Jet is SCREAMING IN now, full flaps and howling like a monstrous banshee.
NANCY and TINA dissolve into muffled
giggles.

GLEN (CONTD)

(shouting over the din)

Right, right -- I'll call you in the

morning! Right! Huh? Yeah, sure,
I, huh?...

Suddenly the tape goes silent. GLEN blanches. Next moment another
ENGINE is heard, but this one of a FORD LOTUS screaming by at 180 mph.

GLEN (CONTD)
(reacting to his mother's
reaction)
Uh...some kid's drag racing
outside, I think...

The sound effect changes abruptly to a SPEEDING SEDAN -- and the
old SCREECH of BRAKES, last-second SCREAM and horrible COLLISION. NANCY gamely
tries to find the right button to turn it off, but misses. There's a loud SCREEK of fast-
forward mayhem -- Glen improvises desperately.

GLEN (CONTD)
Listen, Mom, I got to go -- I
think there's been an accident out
front -- I --

NANCY jumps back from the cassette player -- WORLD WAR II bursts out at
top volume -- MACHINE GUNS, HAND GRENADES, DIVING BEARCATS and SHOUTS
of charging Huns. GLEN makes a last-ditch dive and flings the cassette out of the
machine.

Blessed silence at last.

GLEN (CONTD)
Right. I'll call the police. No,
just some neighbors having a fight,
I guess. I'm fine, I'm fine!
Call you in the morning!

He hangs up and sags back.

NANCY
Worked like a charm.

GLEN
Jesus.

TINA shoves another cassette in, and MICHAEL JACKSON'S 'THRILLER' blasts from the STEREO. The kids relax, the CAMERA GLIDES PAST THEM TO THE WINDOW.

The WIND is moving the bare TREE BRANCH outside. CAMERA PANS BACK to the comfortably threadbare room, uneasy. We see NANCY poking at a flame in the hearth as TINA comes FOREGROUND to draw the drapes.

NANCY

Nice to have a fire.

TINA

Really. Turn 'er up a little.

NANCY turns a nearby valve handle, and the gas fire climbs brightly over its artificial log. TINA joins her, heartened.

NANCY

Maybe we should call Rod, have him come over too. He might get jealous.

TINA

Rod and I are done. He's too much of a maniac.

GLEN

He should join the Marines, they could make something out of him. like a hand grenade.

TINA laughs despite herself. NANCY brightens.

NANCY

See? You've forgotten the bad dream. Didn't I tell you?

TINA shakes her head, wishing she had forgotten.

TINA

All day long I been seeing that guy's weird face, and hearing

those fingernails...

NANCY looks up with a flinch.

NANCY

Fingernails?

(blinks, laughing)

That's amazing, you saying that.

It made me remember the dream I
had last night.

TINA looks up.

TINA

What you dream?

NANCY

I dreamed about this guy in a
dirty red and yellow sweater;
I dream in color, y'know; he
walked into the room I was in,
right, right through the wall,
like it was smoke or something,
and just stared at me. Sort of
...obscenely. Then he walked
out through the wall on the
other side. Like he'd just
come to check me out...

The story has left the room deathly quiet. Especially TINA seems effected.

TINA

(quietly)

So what about fingernails?

NANCY remembers, imitating the frightful coincidence.

NANCY

He scraped his fingernails
along things -- actually, they
were more like fingerknives or
something, like he'd made them

himself? Anyway, they made
this horrible noise --
(imitates)
ssssccrrrtttt...

TINA pales.

TINA

Nancy. You dreamed about the
same creep I did, Nancy...

The girls stare at each other.

GLEN

That's impossible.

They look at him. He looks away, as if suddenly listening.

TINA

What?

GLEN

Nothing.

TINA

There's somebody out there.
isn't there...

NANCY

I didn't hear anything...

Then there's an unmistakeable SOUND. A distinct SCRAPING against the
house, just outside the window. Something multiple, thin and sharp. Something like
metal fingernails. NANCY's mouth opens a fraction of an inch.

EXT. FRONT OF HOUSE. NIGHT.

CLOSE ON FRONT DOOR as a BOLT UNLOCKS, a KEY TURNS, a CHAIN is
REMOVED. At last the door swings open and GLEN swaggers out.

GLEN

I'm gonna punch out your ugly
lights, whoever you are.

No answer but a slight RUSTLE in the bushes. GLEN does a 180 and walks
right back inside. The girls prod him right back out, giddy with giggling fear.

GLEN
It's just a stupid cat.

NANCY
Then bring us back its tail
and whiskers.

The girls push him farther. GLEN edges towards the shadows. Then the
SCRITCHING again. GLEN stops; TINA edges back into the house.

TINA
Anyway, I don't have a cat...

ANGLE INTO THE SHADOWS. Turned from the girls, GLEN sobers, listening. IN
HIS POV we see the street. Silent houses. Motionless trees on empty lawns.

GLEN
Kitty-kitty? Chow chow chow?

Not a living, or dead, soul. GLEN turns back to the girls with a shrug.
Instantly, a large FIGURE pounces and throws him to the ground with a SHOUT.

The girls SCREAM in panic and run for the house.

REVERSE -- ROD leaps up and shouts like a sportscaster --

ROD
And it's number thirty-six, Rod
Lane, bringing Lantz down just
three yards from the goal with a
brilliant tackle! And the fans
go wild!

ROD dances into the light, flashing a wild gypsy's grin at TINA. The girl's
relieved and frightened at the same time.

TINA

What the hell you doing here?

ROD

Came to make up, no big deal.
Your ma home?

TINA

Of course. What's that?

ROD takes the spindly hand rake he's found and scraps the house's wall. It makes a terrible SCRIITCHING SOUND. He grins and tosses it aside.

ROD

Intense, huh?

(sizes up the three)

So what's happening, an orgy or something?

GLEN

Maybe a funeral, you dickhead.

ROD wheels, a knife suddenly in his hand, as if ready to take Glen's throat out. NANCY breaks between --

NANCY

-- Just a sleep-over date, Rod.
Just Tina and me. Glen was just leaving.

ROD eyes GLEN, laughs and flips the knife closed and away, putting his arm around TINA's shoulder and laughing as if it's all a great joke.

ROD

You see his face?

(lower)

Your ma ain't home, is she?

(to Nancy & Glen)

Me and Tina got stuff to discuss.

He pulls TINA inside without further ceremony.

NANCY

Rod...

But ROD's already got himself and TINA halfway through the living room,
heading into the darder part of the house.

ROD

We got her mother's bed.
You two got the rest.

ANGLE BACK ON GLEN AND NANCY.

NANCY

We should get out of here...

TINA darts to the front door, her blouse half out.

TINA

Hey -- you guys're hanging around --
right?

(fake laughing/whine)

Don't leave me alone with this
lunatic -- Pleeeeze, NANCY!

She disappears. GLEN looks at NANCY. Too innocent.

GLEN

So we'll guard her together.
Through the night.

(moving closer)

In each others' arms like
we always said.

NANCY

Glen. Not now. I mean,
we're here for Tina now,
not for ourselves.

She kisses him lightly, then pushes him back.

GLEN

(frustrated)

Why's she so bothered by a
stupid nightmare, anyway?

NANCY

Because he was scary, that's
why.

GLEN

Who was scary?

NANCY turns and looks at him.

NANCY

Don't you think it's weird, her
and me dreaming about the same
guy?

(GLEN looks away;

NANCY stares closer)

You didn't have a bad dream
last night, did you?

GLEN gives her a funny look.

GLEN

Me? I don't dream.

He takes her inside. Over the SOUNDS of locks falling shut we

FADE TO BLACK

INT. TINA'S LIVING ROOM. NIGHT.

FADE UP ON an old 50's CLOCK, one of those set into the black plaster body
of a stalking panther. It's just past 2 AM.

PAN the cold hearth and darkened living room to REVEAL GLEN on the couch,
cacooned in sheets. He's listening miserably to the SOUNDS OF LOVEMAKING
coming from the next room. TINA peaks, ROD howls. Then silence.

GLEN

Morality sucks.

CUT TO:

INT. TINA'S MOTHER'S BEDROOM. NIGHT.

This is a slightly larger room than TINA's. Adult. Female. Spare in its appointments. The streetlight throws the narrow bed into broken shadow and light. TINA AND ROD lie in each other's arms in the middle of the big bed. Satiated.

TINA

I knew there was something
about you I liked...

ROD yawns into the pillows, happy.

ROD

You feel better now, right?

TINA

Jungle man fix Jane.

ROD

No more fights?

TINA

No more fights.

ROD

(sleepily)

Good. No more nightmares for
either of us then.

He pulls the covers over his head. He's almost out already.

TINA

(beat)

When did you have a nightmare?

ROD

(under the blankets)

Guys can have nightmares too,

y'know. You ain't got a corner
on the fucking market or someting.

He rolls over, practically snoring, and pulls another cover over his head. A dirty red and yellow cover.

TINA
(sleepily)

Where'd you get this snotty old
thing.

SNORES from ROD. INA yawns, turns off the light and snuggles against ROD, pulling the cover gingerly over herself, too.

INT. TINA'S BEDROOM. NIGHT.

CAMERA MOVES across the room of the original nightmare to find NANCY alone in TINA's bed, staring at the slanting ceiling above the bed. Thinking. We can just hear her HEART beating. She sighs and turns on her side.

Immediately the wall above her head turns a faint reddish hue, with a broad yellow smear across its center. All unseen by NANCY, the wall begins to pulse in exact time with her heart's beat.

CLOSE ON NANCY'S FACE. She closes her eyes.

ANGLE BACK UP ON THE CEILING JUST ABOVE HER HEAD. SOMETHING presses against the surface from the inside. The plaster buldges out as if suddenly elastic, taking the shape of the thing pressing from inside -- taking the shape of a man's face. The face opens its mouth. The knives rake through the surface.

ANGLE ON NANCY -- as plaster dust snows down on her.

She jerks awake, sitting bolt upright. The face retracts suddenly -- the wall is normal.

ANGLE DOWN ON NANCY as she looks up to the ceiling, touching her hair and feeling the plaster dust.

REVERSE IN HER POV TO THE CEILING. There are three parallel cuts in the plaster there. About eight inches long. As if cut by sharp knives. Nothing else.

Back on NANCY. She draws the covers around her and shivers. Eyes wide open.

EXT. TINA'S HOUSE. NIGHT.

Not a car or person in sight. A stricken breeze dies in the trees.

ZOOM IN on the window of the room where TINA sleeps. By the time we're FULL IN CLOSE on it, the air is again still as death. A moment later a PEBBLE bounces off the plane. The NIGHTMARE THEME appears in the lower registers and holds its breath.

Another PEBBLE strikes, with a sharper RAP.

INT. TINA'S MOTHER'S BEDROOM. NIGHT.

CLOSE ON TINA'S FACE as her eyes open.

REVERSE IN HER POV. Another PEBBLE clatters off the glass.

TINA raises slowly.

TINA

Rod...

SNORES from ROD. TINA sits up.

PAST HER TO THE WINDOW. The WIND MOVES AGAIN; the trees brush past the window with their shadows. Then another pebble. RAP! TINA slips to the window.

EXT. TINA'S BACK YARD. NIGHT.

She looks out on an old yard with a patch of banana trees rattling in the Santa Ana winds. It seems deserted, though the welling dark won't let her be sure. Then another pebble -- PAP!

-- hitting with a sharp RACK FOCUS.

A LOW ANGLE TO WINDOW as TINA jumps back, startled. She hadn't seen that one coming. But she's drawn back to the glass out of curiosity, straining to see in the dark. It's as if the stones are materializing out of thin air.

INT. TINA'S MOTHER'S ROOM. NIGHT.

WHAP! This time a heavier stone, and a thin crack bristles across the glass.

TINA

(low)

Who the fuck you think you are,
whoever you are?

EXT. TINA'S BACK YARD. NIGHT.

WIDE ANGLE ON THE REAR OF THE HOUSE. A LIGHT COMES ON. TINA appears in the doorway.

TINA

(listening)

Somebody there?

She can see through the backyard to a yawning gate and the back alley. No one there. But a word is spoken, as if by wind.

TINA

(garbled)

Tina.

TINA straightens, unable to swallow. There's a ragged, obscene GIGGLE. Deep in the throat. Phlegmy.

TINA

Who the hell is that?

TINA charges across the yard and through the gate, the MUSIC chasing after.

EXT. A SERVICE ALLEY. NIGHT.

She brakes in the middle of the alley and whirls around. Listening. Shivering in the same thin slashed nightgown.

A sharp crank of METAL, and fifty feet down the alley the lid of an ash can rolls from the dark like a huge tin coin and spirals noisily down.

LOW REVERSE ACROSS LID TO TINA. Despite herself she comes over and touches it. She comes up with long worms on her fingers.

Next moment the exact same shambling MAN from her nightmare staggers into view fifty feet behind her. TINA falls back into the shadows, shaking the worms off her fingers in repulsion. The MAN turns and starts directly for her, something shining on his right hand as he spreads his arms wide. He starts scrapping the steel FINGERNAILS along a cinderblock wall. Orange sparks spurt out -- his arms elongate until they reach from one side of the alley to the other -- and TINA is cut off from her home!

CLOSE ON HER as the SCRAPING of the blades gets louder and closer. She begins to shake uncontrollably.

TINA

Oh, shit, please God...

KILLER

(softly, approaching)

This is God...

He holds up his steel-tipped hand like a surgical-steel spider. TINA runs for her life.

WIDER ANGLE IN THE ALLEY -- a terrifying, all-out footrace between the girl and her pursuer. The MAN is fast; the distance between them closes with each heartbeat. TINA overturns ashcans -- claws her way through a rotten back fence, hammers against a window. Ashen FACES appear, recoil, pull curtains closed and disappear in fright.

EXT. TINA'S STREET. NIGHT.

TINA runs out onto front lawns, SCREAMING for help. No help comes. In fact, the only response is for all the porch lights on the block to be turned off. The MAN roars out from behind a tree -- a tree too narrow to have hidden him -- nearly upon the girl! TINA runs in panic -- at last making her own home, only to be trapped against its locked front door.

She hammers against its thick wood.

TINA

Nancy! Open the door -- Nancy!

The MAN slows. He has TINA now and knows it.

MAN

She's still awake. Nancy can't hear you.

TINA turns and looks full at the approaching MAN. Smudged by deep shadow, he's beg and hideous. He wears the same dirty yellow sweater from the first nightmare -- from the wall-hanging and blanket oo -- and has the same sagging hat and leering grin over his misshapen face. And on his fingers are the steel talons.

CLOSE ON HIM as he takes the blade on the end of his right index finger and lopes off one of the fingers of his left hand. Then another. We SEE the PIECES OF FINGERS fall past TINA's face in SLOW MOTION.

ANGLE ON THE GROUND of the FINGERS squirming on the ground, one flopping onto TINA's naked foot.

TINA leaps back, sickened, and begins stamping on them as if they were huge bugs.

The MAN snaps up his arm and the FINGERS fly back into place on his hand. He leers at TINA -- then suddenly lunges at her, sweeping with the cutting hand!

TINA's no weak sister -- blocks his arm, deflecting the spines and grabs the MAN's ugly face with her other hand. BUT the face only slides off to the bone. The MAN presses in, and TINA contorts in horror as the knives slash across her shoulder -- cutting her deeply.

TINA staggers backward, GROANING, her foot now inexplicably caught in bedclothes! She falls over her bed's conformter, twists away from the man and, like a child, pulls the cover over her! THE skull-faced MAN crushes down, and there's a fierce grappling -- punctuated by his GRUNTS and the girl's DEAFENING SCREAMS -- and they both become totally wrapped in the comforter -- until they're beneath it, fighting for life and death.

INT. TINA'S BEDROOM. NIGHT.

ROD lurches up into CLOSE UP in the lightless bedroom, half-awakened by the tremendous struggle somewhere, somehow inside the dark bed. ROD grabs groggily, lifting the blanket.

IN HIS POV we glimpse the dark underside of the blanket -- see TWO SHADOWY FIGURES flailing and clawing under teh bedspread -- TINA and the MAN -- or a shape that could be a man -- raging against each other.

ROD drops the blanket and leaps from the bed, scared full awake and terrified. Then the horrible TINA's GASPS change to the CRIES of a terribly wounded victim. ROD instantly jerks back the bedspread.

IN HIS POV we SEE TINA struggling and flailing along on the sheets, the MAN nowhere in sight.

ROD

T-tina!?

Suddenly TINA -- eyes turned inward to her tormentor -- give an awful jolt -- her arms and legs are spraddled as if by overwhelming force and pinned to the bed. Next instant, her nightgown flies apart and four long gashes chase across her torso. From no visible instruments! A huge irrigation of blood floods the bed.

Terrified, ROD dives for the light -- but at the same moment something invisible grabs TINA, wielding her body in the air and bringing it around in a swift blow that knocks ROD crashing into the light -- smashing it to bits.

CLOSER ON HIM as he struggles around. In the blue FLASHES OF ELECTRICITY ROD sees TINA sliding up the bedroom wall in a dark smear, dragged feet first!

ANGLE ON ROD -- paralyzed by terror!

ANGLE ON TINA's DYING EYES -- moving with her up the wall and bumping around the corner onto the ceiling. She's just looking at who's dragging her, eyes glazing.

REVERSE IN HER POV -- to the shadowy, horrendously ugly MAN dragging her with fierce glee across the ceiling, literally swabbing the ceiling with her bloody body. SEEN in FORCED PERSPECTIVE, the SHOT carries her across a great distance without seeming to get anywhere -- as if the ceiling is an endless plane.

ANGLE DOWN ON ROD -- on his hands and knees -- the lamp next to him blurting blue SPARKS and STROBING the nightmare room. ROD's screaming up at TINA's invisible tormentor.

ROD

What the hell's going on here!
Tina!

REVERSE IN HIS POV -- as the body falls like a sack of rocks onto the devastated bed, in SLOW MOTION, striking with a huge splash of blood. A sick, awful GIGGLE floats around the room, then ECHOES off into infinity. ROD staggers up, staring around as if hoping to see this phantom.

ROD

You motherfucker! I'll kill you
for that!

INT. TINA'S BEDROOM. NIGHT.

NANCY is sitting straight up in bed, terrified. The CRIES of ROD are ringing through the whole house. She forces herself to move -- bolting from the bed despite her terror and sense of dread.

INT. HALLWAY. NIGHT.

NANCY flies into the dark hall -- crashing directly into SOMEONE who lurches out of the dark before her. She SCREAMS and jumps back --

GLEN

What the hell's going on!?

NANCY

Oh -- jeez -- Glen! Rod's
gone ape!

ROD (OS)

(sobbing)

I'll kill you!

NANCY grabs the door; it's locked; she pounds on it. BAM! BAM! BAM!

Things fall into sudden, awful silence on the other side. GLEN's voice cracks
with fear.

GLEN

Rod?

(silence)

Rod, you better not hurt Tina...

ROD erupts into terrible HOARSE LAUGHTER AND SOBBING. Then they hear
BREAKING GLASS.

GLEN barrels into the door like the football player he is. The frame
splinters and they're in.

INT. TINA'S MOTHER'S BEDROOM. NIGHT.

Just inside the door NANCY slips and goes down hard. GLEN finds her in the dark
more by touch than sight.

GLEN

You okay?

NANCY

Yeah. Something slipping all
over here...

(feeling)

Tina?

No answer. The room is quiet as a tomb. Except for a steady DRIPPING,
from all over. Then GLEN finds a LIGHT SWITCH.

On the CLICK the devastation is revealed. There's BLOOD everywhere: up the walls, over the clawed ceiling, soaking the killing floor of the bed, and pooling in the dark red puddle where NANCY has slipped and fallen.

GLEN

Oh, shit...

NANCY wobbles up and sees TINA in the center of the ravaged bed.

Unmistakeably and utterly dead. NANCY presses against the wall, then contorts and chokes.

GLEN (CONTD)

(numb)

I...I'm gonna call the cops --

He bursts from the room.

TIGHT ON NANCY. She turns away from the body in repulsion, sticking her head through the shattered window ROD LANE used for his escape, sucking in the cold night air and moaning.

FADE TO BLACK

EXT/INT. POLICE STATION. NIGHT.

FADE UP ON RED LIGHTS and SIREN as an unmarked POLICE CAR speeds to the curb.

LT DON THOMPSON, a decent- looking man in his mid-40's, exits and punches a cigarette from his pack. His shaken aide, a uniformed patrolman named PARKER, greets him. (CAMERA FOLLOWS them from the car straight into the station and eventually to THOMPSON's OFFICE.)

PARKER

Lieutenant THompson. Sorry to wake you, but --

LT THOMPSON

I'd've canned your ass if you hadn't. What you got?

PARKER stumbles to open the door for THOMPSON as the man bulls into the station at a furious pace.

PARKER

Her name was Tina Gray. It was her home. Father abandoned ten years ago, mother's in Vegas with a boyfriend. We're trying to reach her now.

LT THOMPSON grimaces as if he knows the story.

LT THOMPSON

What's the Coroner got to say?

PARKER

Something like a razor was the weapon, but nothin was found on the scene.

THOMPSON is already to the desk officer SERGEANT GARCIA. The big MAN shoves him a sheaf of papers --

SERGEANT GARCIA

(wary)

Leutenant. You know who --

LT THOMPSON

Where is she?

SERGEANT GARCIA

I put her in your office...

PARKER scurries after.

PARKER

Looks like her boyfriend did it. Rod Lane. Musician type, arrests for brawling, dope --

LT THOMPSON

Terrific. What the hell was

she doing there?

PARKER

She lived there.

LT THOMPSON

I don't mean her --

INT. LT THOMPSON'S OFFICE. NIGHT.

THOMPSON enters his office and confronts NANCY and her mother,
MARGE THOMPSON.

LT THOMPSON (CONTD)

I mean you.

(accusingly, to Marge)

What the hell was she doing there?

MARGE THOMPSON is in her middle thirties; a good-looking woman
despite the hour and circumstances.

MARGE

Hello to you, too, Donald.

THOMPSON stops, the steam suddenly out of him. The girl is a wreck and he
winces to see it.

LT THOMPSON

Marge.

THOMPSON glances at PARKER and the other UNIFORMED COPS who are in
the room. As a man they head for the door. There's no question who the boss
is here. THOMPSON turns to NANCY. She fumbles a smile.

LT THOMPSON (CONTD)

How you doing, pal?

NANCY

Okay. Hi, dad.

NANCY's dress is dark with dried blood, her skin clammy and the color of paste. MARGE shoots her ex-husband a worried glance. THOMPSON pulls a chair close to NANCY.

LT THOMPSON

I don't want to get into this now,
God knows you need time.

(hotter)

But I'd sure would like to know
what the hell you were doing
shacked up with three other kids
in the middle of the night --
especially a delinquent lunatic
like Lane.

NANCY weaves.

NANCY

Rod's not a lunatic.

LT THOMPSON

You got a sane explanation for
what he did?

The girl is shreddin a Kleenex, staring off.

MARGE

Apparantly he was crazy jealous.
Nancy said they'd had a fight,
Rod and Tina.

NANCY

(quietly)

It wasn't that serious...

MARGE

Maybe you don't think murder's
serious --

NANCY sits bolt upright in her chair, her eyes flashing.

NANCY

She was my best friend! Don't
you dare say I don't take her
death seriously!

(lower, near tears)

I just meant their fights
weren't that serious.

The girl holds the woman's eyes a moment, then looks away.

NANCY (CONTD)

(to herself)

She dreamed this would happen...

THOMPSON

What?

NANCY

She had a nightmare about somebody
trying to kill her, last night.
That's why we were there; she was
afraid to sleep alone.

A tear splashes off the arm of her chair.

MARGE

She's been through enough for one
night. You have her statement.

The mother and daughter rise; THOMPSON raps on the door and PARKER opens
it.

LT THOMPSON

(to MARGE)

I suggest you keep a little better
track of her -- she's still a kid,
y'know.

MARGE wheels on him.

MARGE

You think I knew there were boys
there!? You try raising a

teenager alone.

Then she and the girl are gone. THOMPSON glares at PARKER.

LT THOMPSON

(low, to PARKER)

See they get home okay.

PARKER shoves his hands in his pockets. ON HIS FACE we

FADE TO BLACK

INT. NANCY'S KITCHEN. MORNING.

BURN ON

THE SECOND DAY

FADE UP ON MARGE THOMPSON opening a new bottle of gin, pouring herself a careful shot, drinking it, then chasing it with coffee. Nearby a TV drones the morning news. We can't yet see the SCREEN.

TV NEWSCASTER (OS/FILTER)

In the headlines this morning --
a local teenage girl was brutally
murdered during an all-night party.

MARGE TURNS, startled, seeing NANCY coming downstairs.

The girl looks a little better than she did in the Police Station, but her eyes are still red-rimmed, and a vacant stress masks her face. She looks to the TV. Stops.

TV NEWSCASTER (CONTD)

Police say the victim, fifteen-year-old Christina Grey, had quarrelled earlier with her boyfriend, Rod Lane, a punk rocker with a history of delinquency. Lane is now the subject of a city-wide manhunt. According to --

THE TV PICTURE has begun featuring a HANDHELD NEWSREEL SHOT of a dark rubber BODY BAG being carried to a CORONER'S VAN. Just before the thing is lifted inside, TINA's bloodied, white ARM slips from its zippered side and lolls into the dark night air. A man rudely shoves it back inside and pulls the zipper up the rest of the way.

WIDER -- as NANCY pales visible. MARGE darts to the TV and slaps it off, then turning to NANCY. She looks at the girl a moment, then goes to her and hugs her.

MARGE

(kind)

Where you think you're going?

NANCY

School.

MARGE

I could hear you tossing and turning all night, kiddo. You've no business going to school.

NANCY pulls away, determined.

NANCY

I gotta go to school, Mom.
Please. Otherwise I'll just sit up there and go crazy or something.

MARGE studies her face a moment.

MARGE

Did you sleep?

NANCY

I'll sleep in study hall, promise.
I'd rather keep busy, you know?

She absently drains the woman's coffee cup -- then pecks her cheek.

MARGE

Right home after.

NANCY (CONTD)

Right home after. See you.

MARGE watches the fir disappear outside, then lights a cigarette from the one already burning in her fingers.

EXT. STREET. DAY.

MUSIC slips back in, subtle but tense as we TRACK with NANCY as she walks alone down a sidewalk edged with thick flowering Oleander. She cocks her head, puzzled, as if sensing something. MUSIC mounts. NANCY looks across the street.

REVERSE IN HER POV. A MAN is over there in dark clothes, reading a newspaper, but really watching her.

NANCY shrugs and continues on, then stops and looks back again.

IN HER POV we SEE the MAN is gone.

Next moment -- with a MUSIC STING -- a BLOODIED HAND jumps out from the opposite direction, clamps over NANCY's mouth and drags her into the bushes.

EXT. BUSHES. DAY.

NANCY struggles, twisting against the powerful assailant.

A WIDER ANGLE REVEALS ROD LANE -- barefoot, clad only in jeans and leather jacket, still caked with dark blood. The rest of his skin is pale as a ghost's.

ROD

I'm not gonna hurt you.

He releases her warily. NANCY makes no move to run or scream, even though several STUDENTS pass on the nearby sidewalk. This reassures ROD just a little.

ROD

Your old man thinks I did it,
don't he?

NANCY

He doesn't know you.
(eyeing the blood)
Couldn't you change?

ROD

The cops were all over my house.
(shivers)
They'll kill me for sure.

NANCY

Nobody's gonna kill you.

He runs his hands down his face, trying to believe that. The two study each other.

ROD

I never touched her.

NANCY

You were screaming like crazy.

NANCY says this without accusation, just cool observation.

ROD

Someone else was there.

NANCY

The door was locked from your side.

ROD grabs her hard. His muscular body tenses.

ROD

Don't look at me like I'm some kind of fucking fruitcake or something, I'm warning you.

VOICE (O.S.)

Morning, Mr Lane.

The boy jerks round. NANCY's father, his .38 leveled right at ROD's belly, eases out of the bushes.

LT THOMPSON

Now just step away from her, son.
Like your ass depended on it.
I'm warning you.

ROD backs away, looking once at NANCY with a look of terrible sadness. Then he dives out of the bushes and runs like hell.

THOMPSON snaps his revolver to fire -- but instinctively NANCY jumps between --

NANCY

No!

THOMPSON jerks his gun into the air, furious.

LT THOMPSON

Jesus -- are you crazy!?

He plunges past the girl.

EXT. STREET. DAY.

ROD races like a frightened animal across the lawns -- but is soon cut off by the PLANE CLOTHESMAN NANCY saw watching her before -- and then TWO UNIFORMED POLICEMEN, who close from another angle. The chase is short and pitifully off-balance, and ROD is soon wrestled to the ground. Next moment one of the cops is holding ROD's knife into the air for THOMPSON to see. THOMPSON looks at NANCY, as if to say 'I told you.' Background, ROD's SHOUTS can be heard as he's shoved into a SQUAD CAR.

ROD (O.S.)

I didn't do it -- !
(fading)
I didn't kill her, Nancy!

The car's door slams and ROD is gone. NANCY turns to her father, livid.

NANCY

You used me, daddy!

LT THOMPSON

(exasperated)

What the hell you doing going to
school today, anyway -- your
mother told me you didn't even
sleep last night!

NANCY spins angrily and walks away.

LT THOMPSON

Nancy! Hey!

But she just keeps going.

FADE TO BLACK

INT. CLASSROOM. DAY.

FADE UP ON an ENGLISH TEACHER and CLASS, NANCY among the kids, trying
to concentrate.

TEACHER

According to Shakespeare, there
was something operating in Nature,
perhaps inside human nature itself,
that was rotten -- a canker, as
he put it.

The TEACHER's eyes glance across the room. ANGLE ON NANCY; yawning but
listening.

TEACHER (CONTD)

Of course Hamlet's response to
this, and to his mother's lies,
was to continually probe and
did -- just like the gravediggers --
always trying to get beneath the
surface. The same was true in a

different way in Julius Caesar.
Jon, go ahead...

She nods to a SURFER who's been waiting uncomfortably in front of the class. He squints at his book and begins, the recitation a struggle between baked and salted brain and the poetry of the Bard.

SURFER

(reading aloud)

Uh, in the most high and palmy
state of Rome...

WISEGUY STUDENT (O.S.)

California's the most high and
palmy state, man.

The SURFER halts with a grin; KIDS snicker.

ENGLISH TEACHER

Can it.

She glares them back into silence. The SURFER starts over, as we CUT TO NANCY.

She's nodding off now, barely able to keep her eyes open in the warm, close boredom of the classroom.

SURFER (O.S.)

In the most high and palmy state
of Rome, a little ere the mightiest
Julius fell...

(NANCY's head pitches
forward; she jerks it
back up, barely awake)

The graves stood tenatless, and
the sheeted dead did squeak and
gibber in the Roman street...

NANCY's head has sunk again, eyelids drawn as if by enormous weight. By the time her cheek's against the desk, the SURFER's VOICE is ECHOED and DISTANT. But another voice, TINA's, is very near, very much present. A sad, thin plaint.

TINA (O.S.)

Nancy.

NANCY gives a start. Her eyes lock onto something.

REVERSE. TILTED SIDEWAYS, IN HER HEAD's POV, we look straight out through the open doorway of the classroom into the hall. There, standing in a black pool of fluid, is a full-sized rubber body bag. Dark red and yellow. Weaving slightly, the merest suggesting of movement within it.

BACK ON NANCY, sitting upright, wiping the sleep from her eyes, shaking her head like a punchy prozefighter. She looks back out the door.

REVERSE IN 'NORMAL' POV -- the hallway is empty. But there's a dark smear on its floor tiles.

NANCY looks nervously towards the rest of the class. No one else has noticed a thing outside the door. All are dumbly spellbound by the SURFER, who now recites like a deep-voiced robot, his face wreathed by white hair.

SURFER

O God, I could be bounded in a
nutshell and count myself a king
of infinite space, were it not
that I have bad dreams...

ANGLE BACK ON NANCY. She slips from her seat, eye warily on the teacher and class. But no one turns as she disappears through the doorway.

INT. SCHOOL HALLWAY. DAY.

NANCY turns and looks both directions. No sign of anybody.

TINA (O.S.)

(distant)

Nancy.

NANCY whells and sees the bag, prone on the tiles at the far end of the hall, at the end of long snail's trail of slime. A pale invisible gravity, the bag slides out of sight into an intersecting corridor.

NANCY

Tina!

NANCY starts running for it.

ANGLE AT THE CORNER as NANCY races blindly around the turn and smashes straight into a BODY lunging at her from the opposite direction! Both go down.

ANGLE AT THE FLOOR. A dazed freshman HALLGUARD cranks herself up on one elbow. She wears a plastic plaque on her red and yellow sweater that reads 'Hall Guard'. Her nose is bleeding from the impact.

HALLGUARD

Y-you're not supposed to run.
W-where's your pass -- you got a pass?

NANCY leaps up --

NANCY

Screw your stupid pass!

She turns -- sees the body bag halfway down this darker, narrower hall, upright again. But just as she sees it, it tips and pitches headlong through a doorway -- like some godawful rotten tree finally timbering down. She can hear the slickening CRUNCHING of it falling down a long flight of stairs.

NANCY runs for it again. The HALLGUARD staggers up FOREGROUND, bleeding profusely from her eyes and ears.

HALLGUARD

Hey, no running in the halls!

The HALLGUARD raises her hand and we see it's tipped with long metal spikes.

REVERSE ANGLE AT THE DOOR as NANCY runs up. NANCY turns to check out the HALLGUARD. She's vanished. NANCY turns and looks down through the open door. The MUSIC sweeps through a strange, brooding movement of strings, mounting towards the NIGHTMARE THEME.

INT. A STAIRWELL.

NANCY edges into the stairwell and looks down. Looks like there's a fire somewhere down there, from the way the orange light dances. But there's only a low WHITE NOISE.

NANCY

Tina?

No answer. NANCY starts down the stairs.

INT. BOILER ROOM. DAY.

NANCY comes off the stairs into a dank boiler room. The smear trail is there. It runs behind a cracking, red-hot boiler the size of a diesel locomotive. Everything about the place feels dreadfully wrong, and the MUSIC is deep into the NIGHTMARE THEME when it pauses.

TIGHT ON NANCY. Slow terror moves into her face. There's a low, sinister GIGGLE.

REVERSE IN HER POV -- we see a tangle of pipes, shadows, and the tainted fire of the huge boiler. Then from behind this, deeply shadowed but still identifiable, steps TINA's KILLER. The same filthy red and yellow sweater and slouch hat, the same melted face twisting into a smile, the same GARBLED LAUGH as he slides the long blades from beneath his shirt and fans them on the ends of his bony fingers.

NANCY

Who are you?

MAN

Gonna get you.

The leering MAN brings the bloodied scalpel-fingernails across his own chest, splitting a nipple. Yellow fluid pours out. MAGGOTS and WORMS.

NANCY forgets the question -- jerks around and flees in blind panic into the first opening she sees -- a dark pipe tunnel.

INT. PIPE TUNNEL.

ANGLE IN THE NARROW PASSAGEWAY. In the BACKGROUND the killer shambles towards her; FOREGROUND NANCY breaks into a run.

The killer sprints -- NANCY tears ahead into darkness.

She flees deeper and deeper into the labyrinth of steaming, SIZZLING pipes, squeezing through smaller and smaller openings. The killer is just yards behind her, and soon she's trapped, just as TINA was before her.

She presses her back to the wet bricks. There's no hope of fighting him off, for NANCY is not as strong as TINA. But she is smart as hell, and thinking even in this nightmare. So by the time the creep has raised his knives to strike, NANCY has realized something. She wheels and shoves her arm against one of the scalding steam pipes. In the same split second we HEAR her flesh scald, we

CUT TO

INT. ENGLISH CLASS. DAY.

NANCY lurches up SCRAMING, arm raised to ward off the invisible blow, books clattering to the floor -- other GIRLS nearby SCREAM in surprise as she stumbles over them. Then she stops, confused and groggy from the nightmare.

WIDER ANGLE. EVERYBODY is staring at NANCY as if she's gone mad. The ENGLISH TEACHER rushes over, herself frightened by the terror in the girl's eyes.

TEACHER

Okay -- Okay, THompson! Everything's all right now -- Nancy!

NANCY jerks around with panicked eyes, expecting the killer to leap from any direction. BUT there's only the sea of staring eyes.

NANCY begins methodically picking up her books.

TEACHER

I'll call your mother.

NANCY

No! No, really, I'm fine. I'll go

straight home. I'm okay.

She marches for the door.

TEACHER

You'll need a hall pass!

But the girl's gone.

EXT. THE SCHOOL. DAY.

NANCY walks out of the building, shaken. Then she pauses at one of the big pine trees out front, stops and rests her head against its bark, teeth set. NANCY starts to shake, and next second she's sobbing like a broken-hearted, frightened child.

But she shakes herself silent. Wipes the tears away with a slash of sleeve. She rubs her arm absently, lost in thought, then reacts in surprise and pain. She lifts her arm and stares at the spot she's touched.

INSERT ON HER ARM and the BURN there; about the size and shape of a half-dollar.

WIDER ON NANCY. Utterly, chillingly confused.

TINA, against the tree inches from NANCY, turns to her and says --

TINA

Couldn't get back to sleep
at all.

(beat)

What you dream?

EXT. A BUSY STREET. DAY.

NANCY is walking quickly, head erect, jaw set. Then she enters her father's Police Station.

INT. VAN NUYS POLICE STATION. DAY.

NANCY crosses directly to GARCIA.

NANCY

My dad here?

GARCIA looks up from his paperwork.

SERGEANT GARCIA

Lieutenant.

LT THOMPSON emerges from another room, uneasy to see NANCY.

LT THOMPSON

Decide to take a day off after
all?

NANCY

Dad, I want to see Rod Lane.

THOMPSON doesn't miss a beat.

LT THOMPSON

Only family allowed, Nancy. You
know the drill.

NANCY

Just want to talk to him a second.

LT THOMPSON

He's dangerous.

NANCY

You don't know he did it.

LT THOMPSON

No, I know, thanks to your
own testimony, that he was
locked in a room with a girl
who went in alive and came
out in a rubber bag.

NANCY flinches; her father shows the first signs of color in his neck.

NANCY

I just want to talk to him.

(beat, lower)

Please. Dad.

THOMPSON shifts almost imperceptibly towards GARCIA, then turns back to NANCY.

LT THOMPSON

Make it fast.

DISSOLVE TO:

INT. CELL AREA. DAY.

A GUARD exits pushing a cart. NANCY waits warily until he's gone, then looks back to ROD LANE. ROD looks more like a captured coyote than a human; haggard, ribbed, expecting poisoned bait. His hair is wet, his clothes are borrowed jeans and work shirt.

NANCY

(low)

And then what happened?

ROD

I told you.

(reluctantly)

It was dark, but I'm sure there was someone else in there, under the covers with her.

NANCY reacts.

NANCY

How could somebody get under the covers with you guys without you knowing it?

ROD

How the fuck do I know?

(beat)

I don't expect you to believe me.

NANCY studies his encrypted eyes. Surprisingly, she looks like she just might believe him. She leans closer with a new thought.

NANCY
What he look like? You get
a look at him?

He looks away.

ROD
No.

NANCY
Well then how can you say
somebody else was there?

ROD
Because somebody cut her. While
I watched.

Now the place is so quiet you can hear heartbeats.

NANCY
Somebody cut her while you watched
and you don't know what he looked
like?

ROD smiles an insane smile, stuck with a reality no one will buy.

ROD
You couldn't see the fucker.
You could just see the cuts
happening, all at once.

NANCY gives a twitch.

NANCY
What you mean 'all at once'?

ROD

(low)

I mean, it was as if there were
four razors cutting her at the
same time. BUt invisible razors.
She just...opened up...

By now he's picking at a clot of dark blood on his jacket, as if it was a scab
on his own body. Then he catches NANCY watching and turns away to the back of the
cell. He smashes his fist into the wall -- bone-crushing blows that scare the wits out
of NANCY.

NANCY

Rod!

He stops, and his fist is dripping blood as he says in a small, sad voice.

ROD

I probably could've saved her
if I'd moved sooner...But I
thought it was just another
nightmare, like the one I had
the night before.

(beat)

There...was this guy who had
knives for fingers...

CLOSE ON NANCY, unable to swallow the gorge rising in her throat. ROD
turns to her, and to his surprise she's ashen.

ROD (CONTD)

Do you think I did it?

NANCY

No.

FADE TO BLACK

EXT. ELM STREET/NANCY'S HOME. NIGHT.

FADE UP ON ESTABLISHING SHOT as a spooky WIND sets a DOG BARKING down the block. A CAR goes by, then this pleasant residential street falls into silence. CAMERA has MOVED IN on NANCY's well-tended two-story home.

INT. NANCY'S KITCHEN. NIGHT.

The house is in shadow. Alone, MARGE scrapes the last of the evening's dishes and slips them into the dishwasher. Neither she nor her daughter has touched the food. But MARGE is well into a bottle of gin; her appetite for that is growing, right along with her dread. She turns and looks up the stairs, calling.

MARGE

Nancy, don't fall asleep in there.

NANCY (O.S.)

I won't.

MARGE

Get into bed.

INT. UPSTAIRS BATHROOM. NIGHT.

NANCY

I will.

NANCY's in the tub, so drowsy she can hardly rinse without falling asleep. The water in the tub is opaque with suds. Luxurious.

CLOSER ANGLE, AT WATER LEVEL ON NANCY. Her eyes droop. She slides closer to the surface of the water, letting its heat soothe her nerves. Her eyes stare straight up, glazed, her breathing deepens.

REVERSE, across to her legs, crooked, one knee on each side of the tub. There's a ripple in the water between. Then something tiny and shiny breaks the surface between them. It pops up with a slithering MUSIC CUE and catches a sliver of light. Then it begins to rise.

Higher and higher it rises, soon accompanied by another, then two more shining, gleaming blades, and then the full glove and dark hairy hand and then the wrist and arm, straight up like an evil sapling between the girl's knees, the knives blooming into a bright flower of razor sharp steel in the air, moving over the girl's belly. The hand rears back, the claws arch to strike.

MARGE (OS/APPROACHING)

Nancy?

MARGE raps on the door. The instant she does NANCY jerks up, opening her eyes groggily. The dark wet arm, hand and knives are gone.

NANCY

What?

MARGE (O.S.)

(through the door)

You're not falling asleep,
are you? You could drown,
you know.

NANCY

Mother, for petesakes.

MARGE (O.S.)

It happens all the time.

(brighter)

I've got some warm milk all
ready for you. Why don't you
jump into bed?

(fading)

I'm gonna turn on your electric
blanket, too. C'mon, now.

(then she's gone into
another room)

NANCY

(low)

Warm milk. Gross.

She slides down to water level again, and sings softly, thoughtfully to herself.

NANCY (CONTD)

One, two, Freddie's coming for
you, three, four, beter lock
your door, five, six, grab your
crucifix, seven eight gonna
stay up late, nine, ten, never
sleep again...

The next instant she's jerked with incredible violence straight down beneath the surface of the tub -- as if the bottom had suddenly dropped out and she was in a bottomless well!

EXT. UNDERWATER SHOT. NIGHT.

LOOKING UP PAST HER ANKLES we SEE NANCY pulled sharply down into really deep water, the dim light of the surface and bathroom beyond receding with each yank. And yet she somehow flails and gasps and struggles back towards the surface, managing by pure panic to break the surface with her hands!

INT. HALLWAY OUTSIDE BATHROOM.

MARGE rushes to the door and listens, alarmed at the wild SPLASHING audible through the locked door.

MARGE

Nancy! NANCY!

EXT. UNDERWATER SHOT. NIGHT.

MARGE's VOICE reaches to the girl, who thrusts up through main force and breaks the surface with her head and shoulderes.

INT. BATHTUB.

Gasping and choking, NANCY breaks the surface of her bathwater, like a drowning sailer getting one last chance. Her mother's VOICE booms over her,

ECHOED and frantic -- and the loud BANGING on the door finally opens her eyes. She turns and calls gasping to her mother --

NANCY

Mommy!

REVERSE ON THE DOOR -- as MARGE, using the old hangar through the doorhandle trick, makes it into the room. She rushes across to the tub. NANCY is staggering up in the bathwater, again with solid porcelain beneath her feet.

MARGE

I told you! Hundreds of people
a year drown like that!

The mother throws a towel around the gasping girl, helps her from the tub and begins drying her like a child. NANCY looks like she's paralyzed with some sort of weird dread.

MARGE

You okay?

NANCY

Great.

MARGE

(not believing it for
a minute)

To bed with you, c'mon.

MARGE rushes out to get the room ready. NANCY turns and looks at herself in the cabinet mirror, then opens the medicine chest and begins a quick, furtive search.

CLOSER as she takes out the box of No Doze and slips it into her robe.

INT. HALLWAY. NIGHT.

NANCY emerges from the bathroom yawning. MARGE follows as the girl plods obediently to her room.

MARGE

No television, forget the
homework, no phone calls.

NANCY

No, Mother. Yes, Mother.
No, Mother.

INT. NANCY'S ROOM. NIGHT.

MARGE

And no school tomorrow, either.
You take a little vacation, relax
and rest for a change.

NANCY

Yes, Mother. G'night.

MARGE offers a smile, and a little yellow pill.

MARGE

Take this, it'll help you sleep.

NANCY

Right.

NANCY pops it in her mouth and swallows obediently. MARGE leans to her
with a kiss.

marge

Sleep tight, don't let the
bedbugs bite.

MARGE goes out, relieved. NANCY closes the door, leans against it and
spits the pill into her hand. She tosses it straight out her window and takes a NoDoz.

FADE TO BLACK

FADE UP ON INSERT OF TELEVISION SCREEN.

A MONSTER MOVIE in BLACK AND WHITE. NO SOUND from the set.

PULL BACK to REVEAL NANCY propped in bed, furtively watching. Or is she just thinking? A bedside CLOCK reads 12:45 pm.

The girl YAWNS. She shakes herself violently and sits up straighter, forcing herself to concentrate on the movie.

ON THE TELEVISION SCREEN. A DIVER struggles to keep facing a large circling shark.

ON NANCY. Her eyes droop shut -- then she jerks awake, rattling her head as if it were a radio drifting off station. She tumbles out of bed, throws open the window and takes a deep breath of the cool night air.

EXT. NANCY'S HOUSE AND STREET. NIGHT.

HIGH ANGLE, AT SECOND-STORY LEVEL. NANCY looks directly across the street to a lighted, open window. Its curtains, sucked out and waving in the night breeze, give the only motion to the deserted street.

Then someone pitches out of the dark at her. NANCY gives a YELP -- then clamps her hand over her mouth as she recognizes GLEN, balanced precariously on the rose trellis outside her window.

GLEN

Sorry! Saw your light on.
Thought I'd see how you were.

She gets herself together, barely.

NANCY

Sometimes I wish you didn't live
right across the street.

GLEN

Shut up and let me in. You ever
stand on a rose trellis in your
bare feet?

INT. NANCY'S ROOM. NIGHT.

NANCY looks over her shoulder to be sure her mother hasn't heard. GLEN's already through her window and planted on her bed. NANCY points to a chair.

NANCY

If you don't mind.

GLEN crosses to the chair and plops down.

GLEN

So. I heard you freaked out
in English class today.

There's no maliciousness in his voice, and the familiar frankness is actually comforting to NANCY.

NANCY

Guess I did.

GLEN

Haven't slept, have you?

NANCY

Not really.

NANCY tries to smile, but can't fake it very well. GLEN looks her over.

GLEN

You look dead and rained on, if
you want the ugly truth. And
what you do to your arm?

She shrugs, trying to keep it casual.

NANCY

Burned myself in English class.

She hazards a look in a mirror, and her jaw drops.

NANCY

M'god, I look twenty years old.
(turning back to him)

You have any weird dreams last night?

GLEN

Slept like a rock.

NANCY

(pleased)

Well at least I have an objective wall to bounce this off.

(beat)

You believe it's possible to dream about what's going to happen?

GLEN

No.

NANCY

You believe in the Boogey Man?

GLEN

One, two, Freddie's coming for you? No. Rod killed Tina. He's a fruitcake and yu know it.

NANCY

You believe in anything?

GLEN

I believe in you, me, and Rock and Roll. And I'm not too sure about you lately.

NANCY thinks.

NANCY

Listen, I've got a crazy favor to ask.

GLEN

Uh-oh...

NANCY

It's nothing hard or anything.

(beat)

I'm just going to... look
for someone, and... I want
you to be sort of a guard.
Okay?

GLEN makes the Twilight Zone sound.

NANCY

Okay?

GLEN

Okay, okay.

(beat)

I think.

She comes very close to him.

NANCY

You won't screw up, righ? I
mean, a whole lot might depend
on it.

The way she's looking at him gives him the creeps.

GLEN

Okay, I won't screw up.

NANCY takes a deep breath. Then without another word turns off the TV
and the light.

GLEN (IN DARK)

Jesus, it's dark in here.

NANCY

Shhh. Now listen, here's what
we're gonna do...

EXT. ELM STREET. NIGHT.

FADE UP ON NANCY, still in her pajamas, walking through the shadowy streets near her home, listening for the slightest sound. We MOVE with her. But nothing, not even the dog barking earlier, is there now. NANCY peers into the darkness of lawns and trees behind her.

NANCY
(stage whisper)
You still there?

Across the street and a distance away, GLEN steps from behind a tree.

GLEN
Yeah. So?

NANCY
Just checking -- keep out of
sight!

GLEN throws up his hands in exasperation and walks back out of sight. NANCY turns and looks down between the houses, deep into a dark alleyway. Then she forces herself to walk into it.

EXT. ALLEY. NIGHT.

MOVING WITH HER as she makes herself go deeper and deeper into shadows. Each time she pauses and waits, the MUSIC grows more threatening and expectant. The feeling is of immense tension -- we're sure the killer will come screaming out on her at any second.

But he doesn't. In fact absolutely nothing happens, and NANCY emerges from the far end of the alley unscathed. The only thing strange is that she now finds herself looking across the mall to

EXT. POLICE STATION. NIGHT.

The Police Station. It takes her a little by surprise; it just seems to have appeared.

MUSIC creeps into the NIGHTMARE THEME as NANCY whispers hoarsely back down the dark alley.

NANCY (CONTD)

Still there?

EXT. ALLEY. NIGHT.

We only HEAR teh DISTANT VOICE, slightly ECHOED.

GLEN'S VOICE (OS)

(yawning)

Still here!

NANCY

On your toes, right?

NANCY stares into the dark trying to see him, but she can't. She turns back and makes up her mind to move without him in sight.

EXT. POLICE STATION. NIGHT.

MUSIC MOUNTS as we MOVE WITH NANCY across the lawns to the police station, creeping to the first lighted window she sees. It's a low, barred basement window, and NANCY reacts as soon as she looks through it.

INT. ROD'S CELL. NIGHT.

NANCY'S POV down into ROD LANE's cell. The boy is on his rough cot, twitching in disturbed sleep. And a long SHADOW is sliding across the wall.

A big SHAPE appears in the shadowed corridor outside the boy's cell, and as IT walks closer NANCY can barely see it's the shambling, grimly scarred man with the filthy red and yellow sweater and strange slouch hat pulled across his brow. The KILLER from all of their nightmares.

And this giant shadow of a man passes through the bars of the cell, like so much evil Jello. Halfway through he pauses, turning to check over his shoulder. We see the bars clearly penetrating his body, going in his head, passing out his ankles. Then he turns back to ROD and moves forward, and within another heartbeat is beside the boy.

EXT. POLICE STATION. NIGHT.

NANCY draws back sharply, swallowing in terror. She looks behind her for help.

NANCY (CONTD)

Glen.

No answer.

NANCY (CONTD)

(louder)

Glen?!

The street is absolutely deserted. There is no motion, and no sound save one: the distant but unmistakeable sound of GLEN SNORING.

NANCY (CONTD)

GLEN!

A beat of silence after the shout's echoes die, then the steady, boyish SNORES again. NANCY swears under her breath and jerks back around, forcing herself to look again into ROD's cell.

INT. ROD'S CELL.

IN HER POV -- the killer picks up ROD's bedsheet and tests it between his powerful hands. Without thinking, NANCY bangs against the glass.

NANCY (CONTD)

Rod! Look out!

The KILLER wheels around, locking eyes with NANCY. The girl goes white. The man's face is in the light, and it's horrible -- seething with hatred and a twisted, insane intelligence.

The hold of those eyes is only broken when ROD rolls up on an elbow with a deep, troubled GROAN. The instant ROD does this, the KILLER fades into the

shadows in the cell. But even then his eyes hold on NANCY's until the last second he's visible.

ROD looks around the cell groggily, runs his fingers through his matted hair, then collapses back on his pillow. No matter how hard NANCY screams, ROD never once looks at the window. He just pulls the twisted covers about his shoulders and succumbs once more to sleep.

And now the bed sheet is no longer on the bed. The KILLER, materializing out of the shadow again, is holding it between his hands like a garrote. He looks up and leers at NANCY, then moves for ROD.

EXT. POLICE STATION. NIGHT.

ANGLE BACK ON NANCY. She pounds on the window, then turns in frustration and yells into the night.

NANCY

Glen!!

She turns back to the cell in desperation.

INT. ROD'S CELL.

IN NANCY'S POV we look into a cell that is quite deserted save for ROD. Sleeping peacefully.

EXT. POLICE STATION. NIGHT.

NANCY puls back from the window, stunned.

NANCY

I swear...

Suddenly NANCY feels utterly exposed. She shivers, chilled and vulnerable to the bone in her thin night clothes. She can't move. It's as if some great nerve between her instincts and body had been severed. And she hears the SOUND behind her. A sort of filling-vibrating Scrrriitchh.

MUSIC sneaks in -- the unmistakable NIGHTMARE THEME, creeping over her. NANCY forces herself, by sheer wil, to look.

Ahead of her perhaps twenty-five feet, covered with a thick plastic body bag through which we can barely see her face, is TINA. Standing square in the middle of the street. A dark ooze of BLACK EELS roil out of its bottom, and at its top, the zipper CHATTERS down and the greenish-white face of TINA lolls out. SHE gestures, supplicating, her watery eyes desperate to convey some desperate message.

The MUSIC FALLS TO A HUSH.

NANCY backs away, eyes streaming tears.

NANCY

Glen, where are you! Wake up!
Glen!

DEEP RAGGED VOICE (O.S.)

I'm here.

NANCY twists around in horror at the same instant the KILLER grabs for her face with his knife-fingers! The girl intinctively pitches back, then scrambles up and runs like hell!

NANCY

Glen! Glen!!!

EXT. ELM STREET. NIGHT.

MOVING WITH NANCY at full gallop, running blind. She crashes through a sawhorse into a new sidewalk, sinking into the wet cement over her ankles. The stuff sticks to her legs in long gluey globs and she can barely pull her feet loose.

The KILLER looms nearby, mocking her -- his scalpel claws gleaming in the streetlight. He just misses the girl as she wrenches free and flees again, now so winded she can only stagger.

MOVING WITH THEM. Tim after time NANCY just barely manages to elude the shadowy form, leaping from his reach by inches and pouring on more steam. It's too close to even bother screaming now; and besides, that would take breath she

doesn't have. The only SOUND is of RUNNING FOOTSTES, RASPING BREATH and the KNIFE- FINGERS WHISTLING through the air.

EXT. NANCY'S HOME. NIGHT.

NANCY tears across her front lawn and into the open front door of her home, SLAMMING it with all her might. There's a tremendously satisfying CONCUSSION of wood against dorrframe, and the LOCKS fall shut.

INT. NANCY'S LIVING ROOM. NIGHT.

NANCY

Glennn!!!

But her voice is garbled as if she's under water, and there's no answer. The only clue to Glen being there at all is his distant SNORING. Innocent. Persistent. Deep.

NANCY stops, breath in shreds, face smeared with dirt and tears something is clawing the window in the dark of the kitchen. NANCY looks and catches the MAN prying at the glass with his big knife- fingers, the shrp blades SIZZLING against the edges of the glass as they crack it away from the frame. NANCY runs upstairs in blind panic.

INT. NANCY'S ROOM. NIGHT.

NANCY darts into her unlit bedroom, slams the door and locks it. Safe at last.

She listens at the door. Nothing. She crosses to her bed. Next second the KILLER dives through her window and seizes her in a shower of shattered glass!

NANCY twists and manages to grab the wrist of his knife hand with both of hers, barely keeping the blades from her throat.

The two fall backwards in a terrible, gasping struggle, crashing onto NANCY's bed. Her grip is broken -- the MAN stabs -- NANCY twists away, backed into a corner of bed and walls. Defenseless, she snatches a pillow up; the KILLER lashes out -- disemboweling the pilow and sending a great gush of feathers flying. NANCY dives for escape in a virtual blizzard.

The KILLER manages to snare her with his other hand, and the two crash across the bedside table to the floor, the table and all its contents cascading around them in a whiteout of feathers.

ANGLE AT FLOOR LEVEL -- CLOSE ON NANCY's AND THE KILLER's HEADS. The blades inch towards the girl's face -- the drool of the grizzled shadow with the horribly scarred face spills into her eyes. Feathers are everywhere; MUSIC is absolutely insane!

But just when the points of steel are less than an inch from her eyes, the old fashioned alarm clock thrown to the floor next to NANCY's head goes off with a jarring RINGGGGGGG!

Instantly the MUSIC STOPS. And a moment later the room is light.

WIDER as NANCY reels up, blinded by the sudden light, SCREAMING AND FIGHTING on her bed.

ANGLE ON GLEN, lurching from his own sleep at the frightening noise. He discovers NANCY pressed in terror against her headboard, clutching a pillow like a drowning woman would a straw.

It's an intact pillow, and there isn't a feather in sight.

NANCY stares incredulously at GLEN, then around the room, untangling herself from her bedclothes. Wary and furious, her voice hoarse.

NANCY

Glen, you bastard...

The boy looks at his friend in groggy alarm. She's absolutely livid, more angry than he's ever seen her, and more strange.

GLEN

What I do?

He reaches for her -- she flattens against the wall, eyes hard, and terribly hurt, too.

NANCY

(low)

I asked you to do just one thing.
Just stay awake and watch me --
Just wake me if it looked like
I was having a bad dream.
 (eyes wild)
But you. You shit -- what do
you do -- you fall asleep!

She stops herself, wiping a bit of her lip, alarmed at how out of control she's become. And suddenly she breaks, sinking into her torn bedclothes and rubbing her head.

NANCY (CONTD)
 (mostly to herself)
I must be going nuts...

MARGE (O.S.)
Nancy?

Her mother's door opens O.S.

GLEN
Oh, shit.

NANCY composes her voice as best she can.

NANCY
Yes, mother?

MARGE's flip-flops approach outside the door. GLEN barrels out the window -- NANCY dives for the bed, jams off the light and disappears under the covers. MARGE, bleary eyed herself, opens the door and flicks on the light.

MARGE
 (beat)
You okay?

NANCY
 (weakly)
Yeah. Just had a little dream.
I'm falling right back to sleep.

MARGE

(beat)

Okay... You need anything, just call.

NANCY

Okay.

MARGE closes the door. NANCY immediately sits up and looks at the window. A single bone-white feather floats down in the moonlight. Then it's sucked outside and is gone.

EXT. POLICE STATION. NIGHT.

GLEN's CADILLAC CONVERTABLE careens into the parking lot and SCREECHES to a stop. GLEN and NANCY jump out and head for the station.

GLEN

You mind telling me what's going on?

NANCY races into the station without answering.

GLEN (CONTD)

Oh, I see. That makes it all perfectly clear.

INT. POLICE STATION. NIGHT.

NANCY goes straight to the SERGEANT's desk.

NANCY

Garcia, I want to see Rod Lane again.

GARCIA winces.

SGT GARCIA

I thought when I took the night shift I'd have peace and quiet for a change.

NANCY

It's urgent, we've gotta see Rod.

SGT GARCIA

It's three in the morning.
Your mother know you're out this
late?

NANCY

(faking it)

Of course -- look, at least go
back and look at him. Just see
if he's okay.

GARCIA glances at GLEN.

GLEN

(faking it)

We have reason to think there
might be something weird going
on.

LT THOMPSON (O.S.)

Oh, no argument on that.

NANCY jumps around at the sound of her father's voice. LT THOMPSON
emerges from his office, rumped and yawning.

NANCY

Dad -- what you doing here?

LT THOMPSON

It so happens I work here, and
there's an unsolved murder. I
don't like unsolved murders,
especially ones my daughter's
mixed up in -- hwat are you
doing here at this hour? You're
supposed to be getting some
sleep.

GLEN

Listen, sir, this is serious.
Nancy had a nightmare about Rod
being in danger, or something,
and so she thinks...

He trails off, loosing it under LT THOMPSON's glare. Besides, he doesn't know exactly what the hell's really going on himself. GARCIA puts his beefy hand on NANCY's shoulder.

NANCY
I just want to see if he's okay!

SGT GARCIA
Take my word for it, Nancy. The
guy's sleeping like a baby. He's
not going anywhere.

INT. CELL BLOCK. NIGHT.

ANGLE ON ROD in his cell. He's asleep, all right, but not safely so. His
bedsheet has come alive. It twitches, pulsates, then snakes towards his throat.

ROD stirs, the sheet falls still; ROD slips into deeper sleep, and the sheet
moves again, completing the noose around his neck!

INT. BOOKING ROOM. NIGHT.

NANCY makes a move for the cell block --

NANCY
This isn't you average nightmare,
Daddy -- damn it!

The door's locked; she hauls on it in desperation.

LT THOMPSON
Now look, Nancy, don't push
it. You've already rubbed my nose
in sex, drugs and violence -- don't
start throwing in insanity!

NANCY tkaes that one to heart. She wheels on him and pleads, her intensity sobering even to him.

NANCY

Just go back and check -- please!

The man takes a beat, then shrugs and nods towards SGT GARCIA.

LT THOMPSON

Okay, Garcia. WHat the hell.

SGT GARCIA

Right...

(feeling in his pockets)

Now where'd I put hte key...

He mumbles backs towards his desk. MUSIC BUILDS as we HOLD ON NANCY's FACE.

INT. ROD'S CELL. NIGHT.

With a terrible SNAP ROD's sheet jerks tight around his neck. The startled teenager is hauled upright -- eyes popping, face purple. He claws at the steet, but despite his strenght he can't get his fingers between the noose and his windpipe. He's dragged backwards across the cot.

INT. BOOKING ROOM. NIGHT.

GARCIA finally has the keys. Urged on by NANCY he fumbles with the lock.

INT. ROD'S CELL. NIGHT.

ROD's being dragged backward's, gasping and struggling in vain against the powerful pull -- fight across his cell and up the wall, too. He clutches blindly at his throat at the far end of the sheet coils around the bars of the high window. Then there's a powerful wrench of the sheet, and ROD's neck SNAPS. The kid's body sags lifeless.

ANGLE THROUGH THE BARS as NANCY, GLEN, LT THOMPSON and GARCIA appear in the corridor outside, the girl sprinting ahead.

NANCY

Rod!

But it's too late; NANCY sinks back in horror as her father and GARCIA rush into the cell.

LT THOMPSON

Gimme a hand, dammit!

GLEN, pale as the sheet that's killed ROD, climbs to the bars and unties the knot. ROD slides down over the SERGEANT's shoulders, limp as a marionette with its strings slashed.

SGT GARCIA

Goddam loco kid -- he didn't
have t'do that -- Madre dios!

They lay ROD at NANCY's feet; a strange Pieta. NANCY's father looks at her in spooked suspicion.

LT THOMPSON

How'd you know he was gonna do
this?

NANCY says nothing.

FADE TO BLACK

EXT. FOREST LAWN CEMETERY. DAY.

BURN ON:

THE FOURTH DAY

FADE UP ON a stark afternoon. On a hill of sere grass overlooking the valley, the casket of ROD LANE is lowered into its grave.

A small group of FAMILY and FRIENDS watches soberly as the MINISTER raises his hand in benediction.

MINISTER

Ashes to ashes, dust to dust.
may God be with this young man's
soul.

ON THE FACES of MARGE, LT THOMPSON, TINA's MOTHER and ROD's PARENTS. Just for a second or two, in looks too rapid for an outsider to even notice, these adults exchange looks. Furtive, quick glances that suggest an immense something that they all share, something beyond even this second death among their children. Then they are all staring ahead again, as if the others weren't even there.

MINISTER (CONTD O.S.)

His life and his death attest to
the Scripture's warning that he who
lives by the sword shall die by
the sword.

ANGLE ON GLEN, watching --

NANCY, standing alone, not believing it for a minute.

MINISTER (CONTD O.S.)

But let us recall also our Lord's
admonition that we 'Judge not,
lest we be judged.' Let us
attempt only to love. And may
Rod Lane rest in peace.

NANCY

(quietly)

Amen to that much.

The mourners walk away from the grave, MARGE among them. She pauses near a MAN and two WOMEN in black -- TINA's MOTHER, ROD's PARENTS. They almost, it seems, speak. Then MARGE hurries on.

WE MOVE WITH HER as she's joined by LT THOMPSON. Both are worn and on edge. THOMPSON absently lights another cigarette, offering one to MARGE.

LT THOMPSON

How's Nancy doing?

MARGE

I don't think she's slept since
Tina died.

(shakes her head)

She's always been a delicate
kid.

THOMPSON lights her cigarette, attempting some sort of nonchalance.

LT THOMPSON

She's tougher than you think.
Any idea how she knew Rod was
gonna kill himself?

MARGE

No. All I know is, this reminds
me too much of ten years ago.

THOMPSON blows a plume of smoke against the hard sky and looks away.

LT THOMPSON

Yeah. Well... Let's not start
digging up bodies just because
we're in a cemetery.

He gives her a look that could cut stone. MARGE toses down her cigarette and crosses to NANCY. The girl is simply staring off over the valley.

MARGE

(very gently)

Time to go home, baby.

She moves her away from the brink of the hill.

EXT. CEMETERY PARKING AREA. DAY.

MARGE opens the door of the station wagon for NANCY. NANCY turns to them both, speaking in a still, small voice.

NANCY

The killer's still loose,
you know.

She has a wild, Cassandra aspect that sends a chill right up MARGE's spine.

LT THOMPSON

You saying somebody else killed
Tina? Who?

NANCY smiles a weird sort of smile.

NANCY

I don't know who he is. BUT he's
burned, he wears a weird hat, a
red and yellow sweater, real
dirty, and he uses some sort of
knives he's got made into a sort
of...glove. Like giant finger-
nails.

As NANCY has described this monster from her dream, unseen by her, the faces of MARGE and LT THOMPSON have drained completely of color.

LT THOMPSON

(low, even, to MARGE)

I think you should keep Nancy
at home a few days. 'Till she's
really over the shock.

MARGE

I got something better...

(to NANCY)

I'm gonna get you help, baby.
So no one will threaten you
any more.

She takes the girl by the arm and guides her into the car, locking the door from outside. NANCY never taking her eyes from her father's as the car bears her away.

FADE TO BLACK

BURN ON:

THE FIFTH DAY

EXT. UCLA SCHOOL OF MEDICINE. DAY.

FADE UP ON UCLA'S WESTWOOD CAMPUS and PAN TO SIGN:

UCLA SCHOOL OF MEDICINE
INSTITUTE FOR THE
STUDY OF SLEEP DISORDERS

INT. A LABORATORY SLEEPING CHAMBER.

A NURSE applies sensors to the head, breast, arms, and fingers of NANCY THOMPSON. The girl is lying on a simple broad cot, in her pajamas. The room is subdued in color and holds only this single bed. A large mirror set into one wall hides an observation room beyond.

NANCY

But I just don't feel...ready
to sleep yet. Please, do I
have to?

WIDER, REVEALING DR SAMUEL KING, a young, curly-haired internist; intelligent and wry. He treats NANCY at all times like a young adult, never patronizing. He winks as the NURSE finishes.

DR KING

Don't worry, you're not gonna
change into Bride of Frankenstein
or anything.

NANCY manages a smile, but she's haggard and visibly thinner. MARGE, background, looks downright distraught.

DR KING (CONTD)

Nancy have any severe childhood illnesses? Scarlet Fever? High temperatures -- concussions?

MARGE

No, nothing.

NANCY

He means, did you ever drop me on my head.

The doctor and girl share a nervous laugh; MARGE doesn't even smile.

DR KING

Nightmares are expected after psychological trauma. Don't worry, they go away.

MARGE

I sure as hell hope so.

NANCY

I don't see why you couldn't just give me a pil to keep me from dreaming...

DR KING

Everyone's got to dream.
If you don't dream, you go...
(he drills his finger
at his temple)

All set?

NANCY

No.

MARGE

They're just simple tests,
Nan. We'll both be right
here.

DR KING

Look, I know it's been frightening, I know your dreams have seemed real. But...it's okay. Okay?

MARGE

Please, Nancy. Trust us.

The girl gauges her mother, the doctor, the situation very carefully. Then lowers her eyes.

NANCY

It's not you I don't trust.

It's...

(gives up)

Okay. Let's do it.

Greatly relieved, MARGE gives NANCY a goodnight kiss, then follows the doctor through a doorway near the mirror. As soon as her mother is out of sight, NANCY's eyes drift to the mirror itself. In its reflection she sees herself looking back, alone on the bed.

DISSOLVE TO:

INT. THE OBSERVATION ROOM.

MARGE and DR KING overlook NANCY's sleeping chamber through the one-way mirror. And KING monitors the girl even more closely with a bank of instruments -- a mass of glowing dials, graphs and meters. His manner with MARGE is slightly more sober.

DR KING

How long's this been going on?

MARGE

Since the murder. She was fine before that.

DR KING

Not to worry. No signs of pathology in Nancy's EEG or pulse

rate. I'd guess what we've got
is a normal young girl who just
happens to have gone through
two days of hell.

MARGE

It's just made her think...
her dreams are real...

KING adjusts a dial, watching the EKG like a hawk.

DR KING

Ever hear the old BUddhist tale
about the King who dreamed he
was a beggar who dreamed he
was a king?

MARGE twitches. Then there's a slight alteration in the sound of the EKG. KING
nods in satisfaction.

DR KING (CONTD)

Okay, good. She's asleep.

MARGE

(immensely relieved)

Thank God.

MUSIC RISES SOLEMNLY, MAJESTICALLY into a haunting transition as we

DISSOLVE TO

A MONTAGE OF SHOTS, of the EKG GRAPH, its inky needles calming, or a
METER tracing the quieting of NANCY's pulse, and of OTHER INSTRUMENTS,
indicating life processes we can only guess. All smoothing out.

CLOSE ON NANCY on TV MONITOR, asleep like the child she is. Innocent.

MARGE lights a cigarette, angry at her helplessness.

MARGE

What the hell are dreams, anyway?

DR KING

Mysteries. Incredible body
hookus pokus. Truth is we
still don't know what they
are or where they come from.
As for nightmares...

(leans closer)

Did you know that in the last
three years twenty Philipino
refugees in California died
in the middle fo nightmares?
Not from heart attacks, either.
They just died.

He gives a "Ah don' know" shrug. MARGE looks out into the sleeping
room. NANCY is a motionless bundle in the middle of the bed.

ANGLE ON A NEEDLE on an EKG dipping to a lower reading.

WIDER ANGLE -- the mother and DOCTOR watching.

MARGE

What happened? That needle
sank like a rock.

DR KING

(quietly)

She's entering deep sleep now.
Heart rate's a little high due
to anxiety, but otherwise she's
nicely relaxed. All normal.
She could dream at any time now.
Right now she's like a diver
on the bottom of an ocean no
one's mapped yet. Waiting to
see what shows up.

INT. THE SLEEPING ROOM.

We can see NANCY drift from the initial stage, over the brink into deep sleep.
Her hair falls into her eyes; her face relaxes; her shoulders curl round her like

comforters. THE MUSIC DEEPENS, and begins to hint at the tones of the NIGHTMARE THEME.

INT. CONTROL ROOM. DAY.

DR KING and MARGE watch the instruments' every move.

One of the machines begins a slight CHIRPING. KING scans it, liking what he sees.

DR KING

Okay, she's started to dream.

He leans forward in his chair, like a pilot starting an instrument approach. MARGE THOMPSON licks her dry lips, fighting a turn of nausea.

MARGE

How can you tell?

DR KING

R.E.M.'s. Rapid eye movements.
The eyes follow the dream --
their movement picks up on
this --

He prods a dial with his pencil and scribbles the time on a note pad.

DR KING (CONTD)

Beta Waves are slowing, too.
She's dreaming, all right.
A good one, too.

MARGE watches the TV MONITOR. It's in extra-close on NANCY's eyes -- and they're darting beneath the lids, reacting to events lost behind a skein of flesh and neurons.

KING points to a moving graph. A needle's begun waving lazily between plus and minus three. The DOCTOR nods, assured.

DR KING (CONTD)

Typical dream parameter. A

nightmare, now, would be plus or
minus five or six; she's just
around three point --

He stops. Outside, visible through the glass, NANCY twists around. Eyes still closed, she's nevertheless holding her head in the attitude of prey listening to the first faint sound of the predator's approach.

MARGE looks from her daughter to the DOCTOR, color draining from her face.

MARGE

What the hell's this? She
awake or asleep?

The needle of the graph gives a jagged pitch up, plunges, then surges well above the eight mark. A strange MUSIC CUE -- dissonant and threatening, creeps in -- the NIGHTMARE THEME slurred into awful minors and weird dissonance. KING stares at the gauge in disbelief, rapping his finger on its glass.

DR KING

Can't be. It never gets
this high...

The needle swings even higher, behind.

DR KING (CONTD)

Jesus H. Christ.

He's cut off by the high-pitched KEENING of the girl, the SOUND cutting through the double thickness of the glass like a laser. A warning BEEPER has begun, the instruments light up like a Christmas tree -- and outside in the sleepign room, NANCY is contorting as if shot through with a thousand volts. KING knocks over his chair in his sprint for the door.

INT. SLEEPING ROOM.

The DOCTOR and MARGE come in on the run -- NANCY's flailing and screaming as if the devil himself were after her. KING grabs her to shake her awake.

ANGLE ON NANCY (eyes open) -- lookin in terror -- SOUND ECHOED STRANGELY.

IN HER POV -- dressed in KING's clothes -- the horribly scarred MAN reaches out.

WIDER -- (NANCY's eyes closed in sleep) as the girl's fist shoots out with incredible force and knocks DR KING flying!

The NURSE and MARGE both descend on her --

and again in her SLEEPING POV we see the MAN stagger for her.

WIDER ON NANCY -- (still in her nightmare) -- fighting like a tiger with both MARGE and the NURSE -- sending the NURSE sprawling -- leaving MARGE hanging on for dear life.

ANGLE on the stunned DOCTOR fumbling with a hyperdermic needle, spilling most of the stuff on himself with his shaking hands -- the SCREAMS AND CURSES of NANCY are deafening and worthy of a stevador fighting off his worst enemy. Stranger still, her hair is electrified, standing on end and greying before their very eyes!

MARGE screams at the top of her lungs.

MARGE
NANCY!!! IT'S MOM -- NANCY!!!!

Some deep bolt of psychic power smacks through the girl, and her eyes flap open -- they're glazed with terror and fury, but open. NANCY's awake.

She stares around like a cornered animal in the middle of the bed, her purple face gasping out gut-wrenchign SOBS. The NURSE and MARGE dare to go back in and hold the sweat-drenched girl as DR KING comes for her with the needle.

DR KING
Now, this is just going to let
you relax and sleep, Nan --

With incredible swiftness, NANCY backhands the hypodermic into a far wall, shattering it into a million pieces.

NANCY

No. That's enough sleep.

Her eyes are windows straight into white fire as she locks into KING'S face.
He dabs his split lip, swallowing painfully.

DR KING

Okay, kid. Okay. Fair enough.

He holds out his hand. NANCY at last takes it, and sags back into her pillow, exhausted. Then KING comes up with blood on his hand.

He stares at it, dumbfounded, then at the girl. Across her left forearm, a deep gash is bleeding freely, as if made by a very sharp instrument.

MARGE

Oh my god, oh my god...

DR KING

(to the NURSE)

Get the kit!

The NURSE scrambles away as the DOCTOR claps his hand over the wounds. He looks into NANCY's face. What he sees frightens him even more: NANCY's haunted, ghost-like eyes turn from him to her mother, and a terrible, chilling smile opens across NANCY's white lips.

NANCY

You believe this?

She pulls her free arm from beneath the sheets and reveals a strange hat, filthy and worn -- the KILLER's hat. The sight of it frightens MARGE more than anything that's come before.

MARGE

(deathly pale)

Where the hell you get that?

NANCY fixes her with X-ray eyes.

NANCY

I grabbed it off his head.

MARGE stares at the hat as if it held her whole future, and her future was a horror.

FADE TO BLACK

EXT. NANCY'S HOUSE. DAY.

BURN ON

THE SIXTH DAY

FADE UP ON NANCY'S HOUSE, early morning.

INT. NANCY'S KITCHEN. DAY.

MARGE is on the telephone, the dirty hat in her hand. Nearby is a nearly empty bottle of gin.

MARGE

She said she snatched it off
his head in a dream.

(listens)

No, I'm not crazy, I've got
the damn thing in my hand!

(listens)

I know we did, we all...

(hears NANCY
approaching)

Gotta go.

She hangs up and stuffs the hat and bottle into a drawer, screening the action with her body. NANCY enters.

By now the girl has an extraordinary look. Her hair is ashen, her skin translucent, and eyes dark-ringed. Her forearm is heavily bandaged over the slashes. In short, instead of the girl next door, we now could be looking at the lunatic from the next cell. MARGE, though she does her best to hide it, is downright frightened of her.

MARGE (CONTD)

You didn't sleep, did you?
The doctor says you have to
sleep or you'll --

NANCY pours herself a cup of black coffee.

NANCY

Go even crazier?

MARGE

I don't think you're going
crazy -- and stop drinking
that damn coffee!

NANCY

Did you ask Daddy to have the
hat examined?

MARGE

I threw that filthy thing away --
I don't know what you're trying
to prove with it, but --

NANCY comes closer, her eyes shining with a new sureness.

NANCY

What I learned at the dream
clinic, that's what I'm trying
to prove. Rod didn't kill Tina,
and he didn't hang himself.
It's this guy -- he's after
us in our dreams.

MARGE

But that's just not reality,
Nancy!

Furious, NANCY janks open the drawer before MARGE can stop her and spills
the bottle and hat onto the counter.

MARGE grabs away the bottle protectively -- but it's the hat NANCY goes for. She waves it triumphantly -- demonically.

NANCY

It's real, Mamma. Feel it.

MARGE

(horrified)

Put that damned thing down!

MARGE lunges for it -- NANCY leaps out of reach --

NANCY

His name is even in it -- written
right in here -- Fred Krueger --
Fred Krueger! You know who that
is, Mamma? You better tell me,
cause now he's after me!

MARGE swallows, then persists in the lie.

MARGE

Nancy, trust your mother for
once -- you'll feel better as
soon as you sleep!

NANCY shoots a hard humorless laugh, holding up her slashed arm.

NANCY

You call this feeling better?
Or should I grab a bottle and
veg out with you -- avoid
everything happening to me
by just getting good and loaded --

MARGE slaps her hard.

MARGE

(losing it)

Fred Krueger can't be after you,
Nancy -- he's dead!

The room falls silent, both women staring at the other.

MARGE (CONTD)

(low, raw)

Fred Krueger is dead. Dead and gone. Believe me, I know. Now go to bed. I order you, go to bed.

MARGE snatches the hat away. NANCY is furious, betrayed.

NANCY

You knew about him all this time, and you've been acting like he was someone I made up!

MARGE pulls away.

MARGE

You're sick, Nancy. Imagining things. You need to sleep, it's as simple as that.

NANCY wheels and smashes MARGE's bottle of gin in the sink.

NANCY

Screw sleep!

MARGE (CONTD)

Nancy!

But NANCY runs past her mother for the front door.

MARGE (CONTD)

Nancy -- it's only a nightmare!

NANCY turns in the doorway.

NANCY

That's enough!

On the door SLAM, we

CUT TO

EXT. SHAKESPEARE BRIDGE. DAY.

ANGLE ON A NEIGHBORHOOD STREET. We hear GLEN's VOICE and PAN UP to REVEAL NANCY and GLEN high above, two tiny figures walking across this strange white bridge in old Los Angeles. CAMERA BEGINS A SLOW ZOOM.

GLEN

Whenever I get nervous I eat.

NANCY

And if you can't do that, you sleep.

GLEN

Used to. Not anymore.

GLEN jams more Big Mack into his face. By now our ZOOM reveals he's attacking a huge bag of Big Macks, and furtively eyeing NANCY. The girl's hair is startlingly white in the sunlight. She's reading a book, hardly paying attention.

GLEN (CONTD)

You ever read about the Balinese way of dreaming?

NANCY

No.

GLEN

They got a whole system they call 'dream skills'. So, if you have a nightmare, for instance like falling, right?

NANCY

Yeah.

GLEN

Instead of screaming and getting nuts, you say, okay, I'm gonna

make up my mind that I fall
into a magic world where I can
get something special, like a
poem or song.

(grins hopefully)

They get all their art literature
from dreams. Just wake up and
write it down. Dreamskills.

He stops, seeing the look on NANCY's face. Our ZOOM is much closer now, a
wide medium, and still coming in on the kids.

NANCY

And what if they meet a monster
in their dream? Then what?

GLEN

They turn their back on it.
(grins hopefully)
Takes away its energy, and
it disappears.

NANCY

What happens if they don't do
that?

GLEN

(shrugs)

I guess those people don't
wake up to tell what happens.

NANCY

Great.

She leans over the railing, poking her face back into her book. GLEN tips its
cover and reads its title. OUR ZOOM IS STILL MOVING CLOSER, a MEDIUM CLOSE
UP NOW.

GLEN

'Booby Traps and Improvised
Anti-personel Devices'!

NANCY

I found it at this neat
survivalist bookstore on
Ventura.

GLEN

(shocked)

Well what you reading it for?

OUR ZOOM LOCKS IN ON A TIGHT TWO ON THEIR FACES, NANCY's grimly
determined.

NANCY

I'm into survival.

She walks away, OUT OF FRAME, leaving GLEN watching after her in
astonishment.

GLEN

She's starting to scare the
living shit out of me.

EXT. ELM STREET/NANCY'S HOME/EVENING

ANGLE ACROSS NANCY's "TREE LAWN", the grass between the sidewalk and
the street, in the general direction of GLEN's home. This ANGLE doesn't quite reveal
NANCY's house.

FOREGROUND is a utility truck in which a half dozen Hispanic WORKERS are
loading tools, extension cords and hardware. They look like they've put in one hell of a
hard day's work.

MARGE appears and hands a check to the FOREMAN of the crew, a white
guy in clean coveralls and a gold chain. he scrutinizes it.

FOREMAN

And the other...

MARGE forks over a wad of cash, hands trembling in her half-drunk,
helpless rage.

MARGE

Where's your mask and gun?

The FOREMAN counts the money swiftly.

FORMAN

Don't bust my chops, lady.
If the city found out I put
'em in without inside releases
I'd lose my license.

He shoves the money in his pocket and climbs in his truck. MARGE EXITS
FRAME for her house.

PAN WITH THE TRUCK as it pulls away, THEN PICK UP NANCY, walking across
the street from the corner. Alone. Dispirited. She lifts her eyes to her home and
stops in her tracks.

NANCY

Oh gross...

WIDENING TO REVEAL THE HOUSE as NANCY walks across her front yard.
Every single window has been covered with brand-new ornamental iron
bars, bolted deeply into their frames.

CLOSER, AT A WINDOW. NANCY gives a set of bars a powerful shake. They
don't budge. Then the girl looks up and sees even the window to her second floor
bedroom is barred. And the rose trellis has been ripped down and heaped at the
foundation in a tangle of wood, thorns and broken flowers.

INT. MARGE'S ROOM. EVENING.

ANGLE ON THE DOORWAY INTO THE HALL. easy listening MUSIC wafts
through the air. NANCY appears in the doorway.

NANCY (OS)

Mom, what's with the bars!?

REVERSE to MARGE, propped against the headboard of her bed, a crooked
shadow in the gloom. A fresh bottle of Gin glints in her hand.

NANCY

Oh, Mom...

The girls crosses and reaches gently for the bottle. MARGE snatches it away.

MARGE

's'mine...

She rocks the bottle in her arms.

NANCY

What's with the bars?

MARGE

S'curity.

NANCY sits on the bed, a surprining compassion entering her voice.

NANCY

Mom, I want to know what you know about Fred Krueger.

MARGE

Dead and gone.

NANCY

I want to know how, where --
if you don't tell me, I'm going
to call daddy.

MARGE gives a laugh -- a rasping chachination from deep in her chest.

MARGE (CONTD)

Your father the cop. That's a
good one.

(colder)

Forget Fred Krueger. You don't
want to know, believe me.

NANCY

I do want to know. He's not
dead and gone -- he's after me
and if I sleep he'll get me!
I've got to know!

MARGE blinks at her a moment, then cracks a terrible, crooked grin.

MARGE

All right.

INT. NANCY'S CELLAR. NIGHT.

MARGE drags NANCY headlong down the cellar stairs and across the room with a crazy fury, twisting her down near the foundation. And she thrusts her face so close to her daughter's that NANCY reels from the alcohol.

MARGE

You want to know who Fred
Krueger was? He was a filthy
child killer who got at least
twenty kids, kids from our
area, kids we all knew. It
drove us all crazy when we
didn't know who was doing it --
but it was even worse when
they caught him.

MARGE draws herself up with a shake.

MARGE (CONTD)

Oh lawyers got fat and the judge
got famous, but someone forgot to
sign the search warrant in the
right place, and Fred Krueger
was free, just like that.

NANCY

So he's alive?

MARGE smiles grimly.

MARGE

He wouldn'tve stopped. The
bastard would've got mare
kids first chance he got --
they found nearly ten bodies
in his boiler room as it
was. But the law couldn't
touch him.

At the mention of "boiler room", NANCY gives a shake. MARGE misses this,
too busy taking a pull on the bottle that's never left her hand.

MARGE (CONTD)

What was needed were some private
citizens willing to do what had
to be done.

She reels slowly, looking at NANCY is defiance.

NANCY

(hushed)

What did you do, mother?

MARGE cradles the bottle.

MARGE

Bunch of us parents tracked him
down after they let him go. Found
him in an old boiler room, just
like before. Saw him lying there
in that caked red and yellow sweater
he always wore, drunk an' asleep
with his weird knives by his side...

NANCY

(dreading it)

Go on...

MARGE reaches over and taps a dusty two-gallon jug of gasoline near the lawn
mower.

MARGE

We poured gasoline all around
the place, left a trail out the
door, locked the door, then...

She mimes striking a match --

MARGE (CONTD)

WHOOSH!!!

Her arms shoot up and her eyes go wide with the light of that fire. There's
awe in her voice. Then she drops her arms.

MARGE (CONTD)

(hushed, remembering)

But just when it seemed not
even the devil could live
in there any more -- he crashed
out like a banshee, all on fire
-- swinging those fingerknives
every which direction and
screaming he... he was going
to get us by killing all our
kids...

She stops with a sudden quake and drinks for a long moment. But the
intake doesn't hide the image. Her face bathed in tears, she looks at her daughter
and shakes her head.

MARGE (CONTD)

There were all those men, Nancy,
even your father, oh yes, even
him. But none could do what
had to be done -- Krueger rolling
and screaming so loud the whole
state could hear -- no one could
take your father's gun and kill
him good and proper except me.

She sweeps her hand across the air in a terrific slash, then stops, her hand
shaking, her voice hoarse and terrified. She looks at her daughter, begging.

MARGE (CONTD)

So he's dead Nan. He can't
get you. Mommy killed him.

For someone who started this film at a very young seventeen, NANCY's now
the battle-tempered veteran as she takes her mother in her arms and rocks her.

NANCY

Who was there? Were Tina's
parents there? Were Rod's?

MARGE sags back.

MARGE

Sure, and Glen's. All of us.
But that's in the past now,
baby. Really. It's over.
(slyly)
We even took his knives.

The woman twists around and opens the door on an old furnace -- a
furnace unused since the newer gas one nearby was put in. SHE fishes inside
the cavity -- as then we hear a touch of the familiar 'SCRRIITCH'. Next moment she
pulls out an object wrapped in rags, opens it and displays the long, rusted blades and
their glove-like apparatus.

MARGE (CONTD)

See?

NANCY stares at the damn things, chilled.

NANCY

All these years you've kept those
things buried down here? In our
own house?

MARGE (CONTD)

Proof he's declawed. As for him,
we buried him good and deep.

MARGE shoves the knives into their hiding place, closes the little iron door.

MARGE (CONTD)

So's okay, you can sleep.

She lurches up and staggers upstairs.

NANCY shivers and looks down at her arm. The cut beneath her bandage has begun to bleed again. And from inside the furnace, as if from deep below, the PULSING of the boundless nightmare-boiler room can be faintly heard.

EXT. ELM STREET. NIGHT.

WIDE ON THE STREET AND BOTH HOUSES, GLEN's on the right, NANCY's on the left. A TELEPHONE RINGS. ZOOM IN ON GLEN's UPSTAIRS BEDROOM WINDOW.

INT. GLEN'S & NANCY'S BEDROOMS - INTERCUT. NIGHT.

GLEN, yawning, crosses and picks up his telephone.

GLEN

Hello?

NANCY (telephone)

Hi.

GLEN

Oh. Hi, how y'doing?

NANCY looks out the window and touches her hair.

NANCY (CONTD)

Fine. Stand by your window
so I can see you. you sound
a million miles away.

In the lighted window across the way, she can SEE GLEN move into sight.
In his shot, we can SEE NANCY step into her window behind the bars.

NANCY (CONTD)

Much better.

GLEN

I heard your ma went ape at the security store today. You look like the Prisoner of Zenda or something. How long's it been since you slept?

NANCY

Coming up on the seventh day. It's okay, I checked Guinness. The record's eleven, and I'll beat that if I have to.

(beat)

Listen, I... I know who he is.

GLEN

Who?

NANCY

The killer.

GLEN

You do?

NANCY

Yeah, and if he gets me, I'm pretty sure you're next.

GLEN is appalled.

GLEN

Me!? Why would anyone want to kill me?!

NANCY

Don't ask -- just give me some help nailing this guy when I bring him out.

GLEN pales.

GLEN

Bring him out of what?

NANCY

My dream.

GLEN

How you plan to do that?

NANCY

Just like I did the hat. Have
a hold of the sucker when you
wake me up.

GLEN

Me?

(switching back to a more
comfortable reality)

Wait a minute, you can't bring
someone out of a dream!

NANCY

If I can't, then you all can
relax, because it'll just be a
simple case of me being nuts.

GLEN

I can save you the trouble.
You're nutty as a fruitcake.
I love you anyway.

NANCY

Good, then you won't mind cold-cocking
this guy when I bring him out.

GLEN

What!?

NANCY

(simplicity itself)

You heard me. I grab him in the
dream -- you see me struggling
so you wake me up. We both come

out, you cold cock the fucker,
and we got him. Clever, huh?

GLEN

You crazy? Hit him with what?

NANCY

You're a jock. You must have
a baseball bat or something.
Come to my window at midnight.
And meanwhile...

GLEN

(weakly)

Meanwhile...?

NANCY

Meanwhile whatever you do
don't fall asleep. Midnight.

She hangs up. GLEN's eyes bug out.

GLEN

Holy shit! Midnight. Baseball
bats and boogemen. Unfucking
real.

EXT. THE VALLEY AND HILLS. NIGHT.

HIGH, WIDE SHOT. The moon is above the horizon. A cool wind slides a bank
of white fog inland. The valley and its lights stretch forever, an endless net of
illumination and darkness. A coyote HOWLS on the dark hill.

EXT. POLICE STATION. NIGHT.

A palm frond scuttles across the center of the parking lot. LT THOMPSON
arrives in an unmarked car.

COP (passing)

Lieutenant Thompson -- what

you doing in at this time?

LT THOMPSON

Can't sleep, thought I'd come
break up the poker game.

The COP laughs and goes his way. THOMPSON's smile evaporates.

INT. POLICE STATION. NIGHT.

THOMPSON enters and checks the log. Nearby, SGT GARCIA pours coffee.

SERGEANT GARCIA

If it was any more quiet we
could hear owls farting.

LT THOMPSON

Is quiet, isn't it?

SERGEANT GARCIA

(too casually)

How's your girl?

THOMPSON looks at the Desk Sergeant a moment, then tosses down the log.

LT THOMPSON

She's sensible. She'll sleep
sooner or later.

EXT. ELM STREET. NIGHT.

The neighborhood is utterly still, most of the homes already dark. But
not NANCY's. Or GLEN's.

ZOOM TO GLEN'S LIGHTED LIVING ROOM WINDOW.

INT. GLEN'S LIVING ROOM. NIGHT.

GLEN's father watches eleven o'clock news, a dreary FILM CLIP (STOCK) of war and refugees in a far-away land.

MR LANTZ takes a pull on his Bud.

MR LANTZ

You'd think they'd have something 'bout the Lane kid hanging himself.

MRS LANTZ walks through the room, drying her hands on a dishtowel.

MRS LANTZ

Maybe we're all making more out of it than we should.

She heads upstairs. MR LANTZ pops the automatic tuner. CARSON blinks ON.

CARSON (TV)

I wouldn't touch that line with a ten foot pole.

ED MCMAHON and the AUDIENCE laugh in delight.

INT. GLEN'S HOUSE/UPSTAIRS CORRIDOR. NIGHT.

MRS LANTZ comes along the upstairs hall and knocks gently at the closed door.

MRS LANTZ

Glen? you all right?

She puts her ear to the door and listens.

MRS LANTZ (CONTD)

Glen honey?

No answer.

INT. GLEN'S ROOM. NIGHT.

GLEN lies sprawled across the bed, long legs flung over the end, head not visible.

his mother enters. She looks at the boy, turns off the TV. Looks at him again. From this angle she can see his head, earphones crammed over it rasping their tinny noise. But no movement from the kid at all. MRS LANTZ crosses and pokes him in the ribs. GLEN lurches up, arms windmilling.

GLEN

Whuu?

He refocuses his eyes, takes off his earphones.

MRS LANTZ

How can you listen to Carson and
a record at the same time?

GLEN swings his legs over the edge of the bed and shakes his head to clear the cobwebs.

GLEN

Wasn't listening to the tube,
just watching. Miss Nude
America's supposed to be on
tonight.

MRS LANTZ

Well how you gonna hear what
she says?

GLEN

Who cares what she says?

The mother gives up.

MRS LANTZ

You should get ot sleep soon,
Glen. It's almost midnight.
Goodness knows we've all had
enough of a time the last few

days...

GLEN

I will, Mom...in a while.
You guys turning in?

MRS LANTZ

Pretty soon.

His MOTHER sighs and goes out, closing the door behind her. GLEN flips the TV back on and glances at the clock.

INSERT OF CLOCK. It's 11:42.

TIGHT ON GLEN's face. He clamps the earphones back on, and turns the volume up high. The MUSIC is so loud we can hear it resonating inside his skull.

CAMERA MOVES PAST GLEN to his eindow, then ZOOMS through to:

EXT. ELM STREET/NANCY'S HOUSE. NIGHT.

CONTINUE ZOOMING into the LIGHTED window of NANCY's barred second floor bedroom and

CUT TO:

INT. NANCY'S ROOM. NIGHT

CLOSE ON MARGE, weaving on the edge of NANCY's bed, stroking the girl's hair. NANCY's still something of a wreck, but less than MARGE.

MARGE

We'll go away, take a vacation.
Get your hair colored nice, the
way it was. No one will ever
know.

(sniffs)

This whole room smells of coffee,
y'know?

She gathers up NANCY's coffee cups and empty NoDoz boxes, leans down and kisses her.

MARGE (CONTD)

It's all over now, baby. The nightmare's over. Please.

NANCY nods her head, half stubborn, half sadly. She can barely keep her eyes open now.

NANCY

Okay.

She scrunches into her pillow. MARGE smiles haggardly and shuts off the light, taking the coffee pot with her as she leaves.

NANCY (CONTD)

Night-night.

MARGE smiles, relieved. The girl pulls the blanket around her shoulders. Her eyes flutter closed, her breathing becomes regular and deep. Once again she's the little girl MARGE fantasizes she is.

The mother tiptoes out of the room, closing the door behind her. HOLD ON NANCY's sleeping face as the DOOR CLOSES. Her eyes remain closed another beat, then open wide.

She quietly jumps out of bed and shakes herself savagely to scatter the sleep settling so quickly.

Still in the dark, she fishes a full electric coffepot from under her bed and pours herself a fresh fix into a mug she digs from beneath her pillow. The face illuminated by the neon light on the pot is set in absolute determination.

NANCY drains the cup, then crosses to her closet, retrieves a pitcher of ice water from behind a heap of clothes and splashes her eyes and the back of her neck. That done she eases open her window and presses her face to the bars, sucking in cool night air until every shred of sleep is gone from her brain.

Then she starts pulling on clothes.

INT. NANCY'S HOUSE/DOWNSTAIRS. NIGHT..

ANGLE ON MARGE as she checks the lock on the backdoor. Firm.

ANGLE IN THE LIVING ROOM as she pads through the darkened house, feels her way to a wall of shelves and takes down a book. Then another, and a third. Then reaches in and fishes out a bottle of gin.

EXT. NANCY'S HOUSE AND ELM STREET. NIGHT.

The sky has gathered in greater darkness. LOW, DISTANT THUNDER rolls around the horizon like a great drum.

ANGLE ON NANCY'S HOUSE from across the street. The moon glints off the barred windows. CAMERA ZOOMS to NANCY's window. The imprisoned girl hovers in the darkness behind the grill like a ghost, her eyes turned towards GLEN's. Then she switches to something much CLOSER TO CAMERA ANGLE, and she draws back.

REVERSE ON GLEN's father, standing on the front porch of his home, also in the shadows, looking straight across and up at NANCY. He draws on his cigarette; his face glows red.

NANCY pulls down the shade.

GLEN's father grinds the cigarette beneath his shoe.

MRS LANTZ

Shouldn't stare.

As the man turns our SHOT WIDENS TO REVEAL MRS LANTZ.

MR LANTZ

Know what I think? I think
that kid's some kinda lunatic.

The woman spoons more sweetness into her mouth and rubs her forehead.

MRS LANTZ

Shouldn't say such a thing about
the poor child. If you mean the

bars, Marge's just being cautious,
her being alone and Nancy acting
so nervous lately.

The woman rises and pulls him gently towards the living room. As he
goes inside he takes one last look.

MR LANTZ (CONTD)

Well, she ain't gonna hang around
our boy no more.

Once the two are inside, the door is locked.

INT. NANCY'S ROOM. NIGHT.

CLOSE ON NANCY's face. VERY CLOSE. Her eyes stare ahead, red-rimmed,
anxious. She picks absently at the thick bandage covering her forearm. The long cuts
from Fred Krueger's fingers are bleeding again, but she doesn't even care anymore.
Too late to sweat the small stuff. She crosses the room.

On the bedside table with the nearly empty Pyrex coffee maker, the empty
cup and the empty box of No-Doz, is her old fashioned alarm clock, and a phone.

NANCY pours herself the last of the coffee and drinks it to the dregs, then
looks to the clock.

INSERT CLOCK -- ten minutes to midnight.

NANCY's eyes go to the door.

WIDER. Fully clothed and in a jacket now, she creeps to the door and cracks it,
just to make sure. Then freezes.

INT. HALLWAY OUTSIDE NANCY'S DOOR.

IN NANCY'S POV through the door we see MARGE, rummaging around in the
linen closet not fifteen feet away. There's no way NANCY can get past her. The
woman pulls out a full bottle of gin in satisfaction and begins fumbling with its
cap.

INT. NANCY'S ROOM. NIGHT.

NANCY eases the door closed again and sinks to the key hole, watching through it with a sinking heart.

NANCY
(very quiet, very intense)
Hang on GLEN...

INT. GLEN'S ROOM. NIGHT.

GLEN, coat now on, goes to his window, checking.

INT. ELM STREET. NIGHT.

GLEN'S POV -- NANCY'S porch is deserted; front door closed, lights out. No sign of NANCY.

INT. GLEN'S ROOM. NIGHT.

GLEN shrugs, takes off his jacket and plops back onto his bed.

GLEN
Well, I'm not gonna risk
sneaking out until she does.

He puts the earphones back on.

INT. NANCY'S ROOM. NIGHT.

Absolutely frustrated, NANCY turns from the keyhole to the window. She opens the blind and eases back the curtain.

EXT. ELM STREET. NIGHT.

IN NANCY'S POV THROUGH THE BARS we ZOOM directly across to GLEN's window.

INT. GLEN'S ROOM. NIGHT.

GLEN lies on his bed, fully clothed, earphones over his ears, CARSON
droning from the TV. And the boy's eyes begin to droop.

INT. NANCY'S BEDROOM. NIGHT.

NANCY picks up her phone, bites her lip, then begins dialing.

INT. GLEN'S ROOM. NIGHT.

TIGHT ON PHONE as it begins RINGING loudly.

WIDER SHOT, revealing GLEN asleep BACKGROUND, the MUSIC still LOUD
in his earphones.

INT. GLEN'S LIVING ROOM. NIGHT.

RINGING here, too, just as MR LANTZ is turning out the lights for bed. he stops
in the dark, scowling.

MR LANTZ

Who at this hour?

He refuses to turn the light back on. His wife picks her way to the telephone.

MRS LANTZ

Hello?

(listens, frowns
slightly)

Oh... Hold on.

(covers the mouthpiece)

It's her. She wants to talk to
Glen.

The father crosses to the telephone, suspicious.

MR LANTZ

(whispering)

About what?

MRS LANTZ

(into phone)

What's this about, Nancy?

She listens, covers up again.

MRS LANTZ (CONTD)

She says it's private. Very
private and very important.

MR LANTZ grabs the telephone from his wife and barks into it.

MR LANTZ

Glen's asleep. Talk to him
tomorrow!

He SLAMS down the telephone with a grunt of satisfaction to his wife.

MR LANTZ (CONTD)

Just got to be firm with kids,
is all.

Then as a refinement he takes the phone off the hook and lays it on the table.

INT. NANCY'S ROOM. NIGHT.

NANCY dials again. This time she gets a BUSY SIGNAL. She slams the phone down in frustration and looks out the window.

NANCY

Glen. Don't fall asleep...

She goes and sits on the bed, propping her chin on her fists. yawns. The
TELEPHONE RINGS.

NANCY snatches it up.

NANCY

Glen?

TIGHT ON HER, ZOOMING EVEN CLOSER ON HER EAR AND THE EARPIECE as we HEAR the awful SCRITCHING SCRAPE of STEEL FINGERKNIVES.

NANCY slaps the phone down as if it were diseased -- then, in pure rage, rips the thing's cord from the wall.

Spent instantly, she puts the receiver back on the cradle and lays it on her bed, chiding herself.

NANCY

Brilliant. Now what if Glen calls?

She wraps the phone cord around the useless machine and puts it on her bed, then sneaks back to the door. This time she gives an expression of relief, and opens the door. MARGE is gone.

Then the TELEPHONE RINGS again.

CAMERA MOVES IN ON NANCY as she turns slowly.

REVERSE IN HER POV. THE TELEPHONE RINGS again, despite the fact that the end of its yanked-out cord is clearly visible. The NIGHTMARE MUSIC THEME slips right up our spines.

BACK ON NANCY. She starts to shake. She goes to the telephone as we WIDEN, unwraps it as it RINGS even louder. She's shaking so hard by now she can barely manage to lift the receiver. MOVE IN CLOSE ON HER, so close we can HEAR her teeth chattering as she brings the phone to her ear.

NANCY (CONTD)

Hello?

The unmistakable VOICE of FRED KRUEGER comes over the phone, garbled by time and unknown dimensions, but clear enough.

KRUEGER (FILTER)

(triumphant)

I'm your boyfriend now...

CLOSE ON THE MOUTHPIECE. It's changed from a normal telephone mouthpiece to an actual mouth -- Fred Krueger's mouth -- and his long, slick tongue flicks out and darts into the startled girl's mouth!

WIDER -- as NANCY explodes from her micro-dream -- absolutely mad. She jerks the telephone away from her and smashes it against her wall, then attacks it with her feet and hands, smashing it to smithereens.

ANGLE ON THE TELEPHONE PIECES. Normal pieces of a normal telephone.

She pinches herself hard -- until tears come and her flesh is nearly bleeding.

NANCY

I'm awake, I am awake. This is
not a dream! I am --

She stops, realizing what Krueger meant.

NANCY (CONTD)

My boyfriend...!

INT. NANCY'S LIVING ROOM. NIGHT.

NANCY barrels down the stairs and across the darkened living room to the front door.

It takes her a moment of tugging and fumbling to realize the deadbolt is locked from inside. And there's no key in it now.

She races to a porch window and throws it open, shaking and banging on the bars like a mad woman. But there's no getting through. She staggers back, stymied and furious. Then somebody moves behind her in the dark.

VOICE (OS)

Locked.

NANCY jumps around in shock. Her mother has posted herself on the couch with her bottle.

NANCY

(furious)

Give me the key, mother.

MARGE

I don't even have it on me,
so forget it.

The word is final. NANCY runs past the woman to the back door, to one window after the other, shaking bars and slamming locks and SCREAMING in teenage fury. But it's no good. The house is her prison.

MARGE (CONTD)

(drunk satisfaction)

Paid the guy damn good to make
sure you stayed put. You ain't
goin' nowhere, kid. You're
gonna sleep tonight if it kills
me.

NANCY clenches her fists and screams at the top of her lungs, a heart-wrenching, eardrum-breaking cry of love in despair --

NANCY

GLEEENNNNNN!

SMASH CUT TO:

INT. GLEN'S ROOM. NIGHT.

CLOSE ON GLEN'S FROM DIRECTLY ABOVE. The MUSIC is tinny from the earphones, the TV SOUND DITANT AND ECHOED. The boy is breathing deeply now, slowly and gently. Then, unmistakeably, he begins to SNORE. Very faintly, far in the background, we can hear NANCY.

NANCY (OS)

Glen!! Don't fall asleeeeeeep!

CAMERA PULLS BACK AND STRAIGHT UP as the SNORES merge with a weird, unsettling MUSIC CUE. The boy lies sprawled, still clothed, in the middle of his bed. Save for the bedside lamp, the room is dark.

FULL WIDE ANGLE FROM THIS HIGH SPOT looking down at him as from the eyes of some great fly hung on the ceiling. THE MUSIC REACHES A TERRIFYING PITCH OF ANTICIPATION -- THEN STOPS ABRUPTLY.

There's a heartbeat's pause. Then with tremendous force, two powerful arms shoot up beneath the red and yellow bedspread and grab GLEN around the waist!

next moment the young man's body is dragged straight down into the bed, as if some huge beast had grabbed him and heaved him down! His feet and his arms shoot up -- there's another hauling yank -- and the boy disappears except for his hands and fingers -- down into the pit in the middle of the bed! His hands are last to go, clawing for a hold. But soon they vanish as well, dragging blankets and dedsheets, wires and stereo across the caved-in bed and into the abyss.

There's HIDEOUS SCREECHING of MUSIC jamming in with GLEN'S ECHOING SCREAMS -- then an unholy, sudden silence.

Next moment what's left of GLEN is vomited up from the pit of the nightmare bed...a horrible mess of blood and bone and hair and wires...streaming out and over the bed. Then the pit in the bed is gone as if it were never there.

Drawn by the terribly scrams and struggle, GLEN's mother bursts into the room. The women stares for one moment of horrified disbelief, then reels back and lets out th emost god-awful SCREAM imaginable. The cry splits the night.

EXT. ELM STREET. NIGHT.

The SOUND of the SCREAM CROSS-FADES WITH the WAIL of the AMBULANCE as it screeches to a halt at the curb, followed by two BLACK AND WHITES and an UNMARKED CAR. Uniformed POLICEMEN spill out FOREGROUND.

LT THOMPSON and PARKER exit the unmarked car. By habit or by premonition THOMPSON glances at the house that was his home. His eye is caught by a movement; his daughter is at her upstairs window, white-haired, hollow-eyed, looking down on him through her bars. She gives a little wave.

Unnerved, THOMPSON waves back, then walks rapidly for GLEN's home. MR LANTZ, pale as a ghost himself, waits on the porch; we can hear the mother's WAILING inside.

INT. NANCY'S ROOM. NIGHT.

CLOSE ON NANCY'S BIG OLD WINDUP ALARM CLOCK. Its big and little hands sweep together at midnight.

BURN ON:

THE FIFTH NIGHT

There's a BABBLE of POLICE RADIOS, SIRENS WINDING DOWN, RUNNING FOOT-STEPS, SHOUTS, NEIGHBORHOOD KIDS and DOGS BARKING as CAMERA LIFTS TO NANCY'S FACE. Set. Unafraid. Ruthless.

The girl pulls the window shade on it all, then looks at her bed.

NANCY

Okay, Krueger, you bastard.
We play in your court.

INT. GLEN'S LIVING ROOM/NANCY'S KITCHEN -- INTERCUT. NIGHT.

LT THOMPSON is halfway across the living room when he stops. Something dark and red is welling from a crack in the ceiling. One of his men is rigging a bucket beneath to catch the leaking. The telephone rings and PARKER picks it up.

PARKER

Lieutenant. It's your daughter.
Says it's urgent.

THOMPSON turns away from the dripping.

LT THOMPSON

(low)

Tell her I'm not here, tell
her...

PARKER

Uh, she just saw you, sir...

THOMPSON nods, crosses and picks up the telephone. SCREEN SPLITS; we see both.

LT THOMPSON (CONTD)

Hello Nancy.

NANCY

Hi daddy. I know what happened.

LT THOMPSON

Then you know more than I do --
I haven't even been upstairs.

NANCY

(guessing)

You know he's dead though, right?

THOMPSON debates, then admits it.

LT THOMPSON

Yeah, apparantly he's dead.
How the hell'd you know?

A tear coarses down NANCY's cheek, but her voice remains firm.

NANCY

I've got a proposition for
you. Listen very carefully,
please.

LT THOMPSON

Nan, I --

NANCY

Please. I'm gonna go get
the guy who did it and bring
him to you. I just need you
to be right there to arrest him.
Okay?

LT THOMPSON

Just tell me who did it and
I'll go get him, baby.

NANCY

Fred Krueger did it, Daddy,
and only I can get him. It's
my nightmare he comes to.

The detective flinches at the name.

LT THOMPSON

Where'd you hear about Krueger --

NANCY presses, very firm, very rational.

NANCY

-- I want you to come over here
and break the door down exactly
twenty minutes from now -- can
you do that?

LT THOMPSON

Sure, but...

NANCY

That'll be exactly half past
midnight. Time for me to fall
asleep and find him.

LT THOMPSON

Sure, sure, honey. You just
do that -- get yourself some
sleep -- that's what I've been
saying all along.

NANCY

And you'll be here to catch
him, right?

PARKER

Lieutenant -- they're waiting upstairs.

THOMPSON waves curtly, still speaking to NANCY.

LT THOMPSON

Sure, okay, I'll be there.
Now you just turn in and get
some rest, sweetheart. Please.
Deal?

NANCY

Deal.

NANCY hangs up. LT THOMPSON starts upstairs. But then he stops, and as
an afterthought he could never really explain, turns to PARKER.

LT THOMPSON (CONTD)

Get outside and watch her house.
If you see anything funny call
me.

PARKER

'Anything funny' like what?

THOMPSON shakes his head, embarrassed.

LT THOMPSON

I don't know -- but one thing
for sure, I don't want her
coming over here. She's way
too far gone to be able to
handle this.

As PARKER exits, ANGLE CUTS TO NANCY'S KITCHEN as the girl hangs up and
sinks back against the wall, trapped by her own resolution. She looks at her watch.

INSERT -- five past midnight. NANCY switches modes to stopwatch and
sets the COUNTDOWN going at twenty-five minutes.

INT. GLEN'S BEDROOM. NIGHT.

LT THOMPSON steps into GLEN's room, anxious to be done with it. He hits a wall of stench and horror even before he takes it in with his eyes, and as soon as he sees the bed he claps his hand over his mouth, pivots and walks right back into the hallway.

INT. HALLWAY. NIGHT.

He sags against the wall, unable to look at the COPS who hover there.

COP #2

(faint)

What the hell did that,
Lieutenant? There ain't even
a head left.

LT THOMPSON

Goddamed if I know.
(tries to straighten)
What's the Coronor say?

COP #2

he's in the john puking since
he saw it.

INT. CELLAR. NIGHT.

NANCY pulls tools and hardware out with grim resolution. Hammer, nails, spools of wire, an old square of heavy fishnetting, some old shotgun shells, a file - referring only once to the booklet in her hand.

INT. NANCY'S LIVING ROOM. NIGHT.

Barely able to control her shaking hands, NANCY starts stringing off the spool of wire across the living room, crying and swearing at the same time.

DISSOLVE TO HER HANDS wrapping bare lamp wire around two thumbtacks stuck into the insides of the pinchers of a common wooden clothespin. The wire goes OFF SCREEN.

ANOTHER ANGLE as she inserts a Lifesaver between the two prongs. One end of the fishline is tied to the lifesaver. The whole now is stretched taut about three inches off the living room carpet.

ON NANCY carefully filing a hole in a LIGHTBULB.

OH HER pouring powder and shot from shotgun shells into the opening in the bulb until it's full, then sealing it with tape.

DISSOLVE TO HER screwing the bulb back into the floor lamp, and placing the thing near the foot of the stairs.

INT. NANCY'S UPSTAIRS HALLWAY. NIGHT.

-- NANCY completes installing a sturdy sliding bolt to the outside of her own bedroom door.

-- NANCY screws a hinge into the wall directly above her door. Attached to the hinge is the shank of something -- some kind of tool. We can't see what it is because CAMERA never quite frames the whole thing.

-- NANCY tiptoes to her mother's door and peeks in.

INT. MARGE'S BEDROOM. NIGHT.

MARGE lies propped in her bed looking back at NANCY. Her drunkenness has been altered by the SIRENS and BABBLE outside into a sort of comatose clarity.

MARGE

Guess I should'n'a done it.

NANCY

Just sleep now, Mom.

MARGE

Just wanted to protect you,
Nan. Just wanted to protect
you...

MARGE slides over on her side. NANCY smooths her hair, covers her as she would a child, then exits the room.

INT. NANCY'S ROOM. NIGHT.

The girl enters, turns out her bedside light, slips out of her dress and puts on her nightgown. Then she kneels by her bed.

NANCY (quietly)

Now I lay me down to sleep,
I pray the Lord my soul to keep.
If I should die before I wake,
I pray the Lord my soul to take.

She gets into bed and pulls the blankets to her chin.

CLOSE ON NANCY's face. She stares straight up at the ceiling for a long moment, then closes her eyes.

CUT TO:

INT. GLEN'S LIVING ROOM. NIGHT.

LT THOMPSON trudges down the stais and confronts GLEN'S FATHER.

LT THOMPSON

I know it's hard to think at
a time like this, Walter, but
can you think of anyone who
could've done such a thing?

The father stares away, his voice low and dull.

MR LANTZ

He done it.

THOMPSON looks at theman, baffled.

LT THOMPSON

Who? Who did that?

MR LANTZ

Krueger.

LT THOMPSON

Krueger?

The father gives him the strangest look.

MR LANTZ

Had to've done it. No one
else was in there.

LT THOMPSON

How you know that?

MR LANTZ

Cause I thought glen was
gonna sneak out to see your
lunatic daughter, that's why.
So I locked him in his room!
(gettign control)
Sorry. Anyways, the door was
still locked when we heard the
screams.

He blinks.

MR LANTZ (CONTD)

Maybe god's punishing us all...

LT THOMPSON

(much lower and hard)

Keep you head -- this is a
fucking flesh and blood killer
we're talking about.

MR LANTZ

Like Rod Lane?

A voice calls down from upstairs.

COP #2 (OS)

Lieutenant Thompson. Coronor
wants to show you something.

THOMPSON gives MR LANTZ one final look, then heads upstairs.

CUT TO:

INT. DOWNSTAIRS. NANCY'S HOUSE. NIGHT.

LOW ANGLE UP STAIRS as NANCY appears at head. As she comes downstairs,
CAMERA MOVES WITH HER through the hallway to the cellar door. She opens the
door.

INT. NANCY'S CELLAR. NIGHT.

NANCY appears at top of these stairs, hesitates, then comes down.

WIDER as NANCY approaches center of room, stops in CU, then turns eyes.
We HEAR the distant SOUND of the boiler room now, faint but unmistakeable.
NANCY MOVES, and CAMERA PANS HER to the cellar's side WALL, where another,
new doorway is REVEALED. NANCY opens this door and looks down. FIRELIGHT is on
NANCY's face now, and the SOUND of the Boiler Room is very clear. NANCY goes
through the door.

INT. BOILER ROOM.

NANCY descends like Orpheus into hell, but without weapon save her wits.

She descends a steel stair to the lowest level, then hears the SOUND of the
knives from down another shaft. She sees there's an even deeper place down
there. She starts down.

Again, and then again, NANCY descends, each ladder narrower or more
twisting, each level deeper, wetter, darker, more airless. Soon she's gasping
for air, but still she pushes herself on. She doesn't stop until she breaks out at last at
the very bottom of the place, a wet, firelit sump deep in the bowels of the place.

CAMERA NOW PANS AROUND WITH HER, and for the first time we SEE the vast maul of the empty boiler behind her.

She stares at it. It's seething with some dark WIND that soughs and whines like a huge dying dog.

NANCY crosses to it, touching the pile of old, coal-dusted dirt at its base. It looks almost like an old grave.

She turns suddenly, listening. Then, hearing nothing, she looks down.

NANCY'S POV as she picks up GLEN's earphones.

WIDER as she suddenly drops them, staring at her fingers. They're dripping blood.

There's another BEEP.

INSERT ON NANCY'S WATCH -- the COUNT-DOWN a blur of black digits counting down to zero. They've just crossed the ten minute warning.

CLOSE ON NANCY'S FACE. She speaks into the night.

NANCY

(quietly)

Come out and show yourself,
you bastard.

No sooner are these words off her lips than the huge bulk of FRED KRUEGER lurches up behind her! The man is even more hideous hatless, his bald head and tormented face veiled in skeins of ruined flesh, his ragged teeth barred, the great spider of razor-blades flashing from his fingertips.

He leaps, but the girl leaps just as fast, a fierce jump, that sends her out over black space and down into a huge, dark sump of blackness.

EXT. THE HEAVENS. NIGHT.

CLOSE ANGLE ON NANCY as she curves like a swan though her apogee, and begins falling, diving, planing through black air, the wind ripping at her hair and eyes. Suddenly the complex, glittering skein of light that is the San Fernando Valley seen

from the air slides INTO FRAME, and we see she's falling from high, high over the earth.

NANCY falls, falls in slow motion against the spinning lights, free as a sky diver freefalling -- a giddy, acrophobic plunge.

EXT. ELM STREET. NANCY'S HOUSE. NIGHT.

NANCY crashes suddenly out of the night and into a hedge just outside her own front door, rolling out at its bottom scratched and bloodied. If she were in any normal reality she'd be a mass of broken bones -- but somehow she's able to claw her way up and look at her watch once more.

INSERT. Just a few seconds from zero.

She staggers for her house's front door -- but a moment later KRUEGER crashes down atop her! NANCY struggles to her knees just as the man lunges with that godawful handful of blades. But instead of running, she ducks inside the deadly grab and seizes him in a desperate bearhug!

The surprise move sends him pitching backwards, her still on him --and they fall into the jumble of torn-down trellis of roses beneath her window. Almost at that very second we HEAR the jarring, deafening RINGING of NANCY's alarm clock!

SMASH CUT TO:

INT. NANCY'S BEDROOM. NIGHT.

NANCY sprawls out of her bed onto the floor, twisting from the jabs of the already vanished thorns, briars and brush. Gasping, she takes a second to get her bearings, and sees next instant that she's actually lying on the surface of a wall, half-way up over her bed, in a crazy half-dream, half-waking gravity mistake. Instantly she plunges to the bed like a sack of rocks!

ANGLE ON THE BED as she recovers quick as she can, snatching up the net, ready for an assault from any direction.

But the room is empty.

Hardly able to catch her breath, her hair tangled, her nightgown torn, she drops the net. She sits on the bed, turns on the bedside lamp and re-examines her room. No one there but herself.

It's a terrible blow, despite the fact that she's safe. Her face is covered with tears, she's shaking and reathless. She rattles her head in confusion and despair, realizing her own madness.

NANCY

I'm crazy after all...

At that very instant FRED KRUEGER leaps up from the far side of the bed with an EXPLOSIVE SHOUT of rage!

He lunges across the table for her, missing by inches as NANCY pitches backwards and scrambles for the window. But she's stopped by the bars.

KRUEGER, incredibly fast, regains his feet and leaps again -- the girl wheels and shatters the coffeepot over his head. As he crashes backwards NANCY flings open the door of her room and dives through -- only to rebound off someone on the other side --

INT. HALLWAY. NIGHT.

MARGE, knocked flying by NANCY's charge, hits the floor hard, knocking the wind out of herself. NANCY sees what she's done, jumps over the body and slams the door and throws the new bolt home. Next instant she gingerly ties a string to the door's knob, a string that trails down from the ceiling, attached to something up there that's still just barely out of sight.

Next instant she's dragging her MOTHER towards the woman's bedroom as fast as she can.

KRUEGER is already splintering the doorway behind her as NANCY dips and makes it into MARGE's room, SLAMMING the DOOR behind her and locking it in a flash.

The MANIAC breaks the bolt and rips open the door.

But in the very act of doing this he of course unknowingly pulls the string attached to the outside doorknob with terrific force.

CLOSE ANGLE ON THE CEILING. The string jerks against a single- edged razor, which in turn cuts a tight wind of cord holding a heavy wedge of steel to the ceiling.

WIDER as the thing falls free, pivoting at the hinge at the far end of its handle, and drives straight into KRUEGER's groin with a terrific blow. As he catapults backwards with an incredulous shriek, the twenty pound sledge hammer swings back and reveals to the camera just what it is!

ANGLE DOWN ON KRUEGER, clawing his way up despite his agony, lurching and cursing forward like an enraged bull.

WIDER ANGLE IN THE HALLWAY as KRUEGER roars out -- only to immediately strike the length of WIRE strung across the hallway, catching it just above the thigh. He carwheels head-over-heels and lands flat on his back!

Instantly the DOOR to NANCY's MOTHER's bedroom flies open and NANCY brings a brass lamp down over KRUEGER's head with all her might! It sounds like a line-drive caroming off a metal flagpole.

NANCY SLAMS the DOOR as KRUEGER struggles up, clutching his head.

Enraged, the huge man CRASHES against the door with terrific force, and rears back and starts smashign against the door like the utter homicidal lunatic that he is.

CUT TO:

EXT. ELM STREET/NANCY'S HOME. NIGHT.

HIGH ANGLE at the second floor level. NANCY jerks open the window to her MOTHER's bedroom and jams her face to the bars. The AMBULANCE is pulling away with a tremendous WAIL of its SIREN as NANCY SCREAMS down, trying to make herself heard.

NANCY
Help! Hey -- Daddy -- I got
him trapped! Where are you!?

ANGLE ON the street. PARKER, assigned to guard the house, sees NANCY -- hair white, eyes wide -- pounding on the bars and screaming like a lunatic. But her meaning is utterly lost in the noise of the ambulance next to him.

PARKER
(yelling up at her)
Everything's going to be all
right! Everything's under
control!

ANGLE at the window. Close on NANCY's face, incredulous at his response.

NANCY
Get my father, you asshole!

PARKER does a little take. That almost sounded sane.

PARKER (OS)
You heard what I said! Now get
back inside or I'll tell your
dad!

Behind her the DOOR SPLINTERS. NANCY whirls around just in time to see KRUEGER bull in! NANCY's eyes go wide -- she's trapped against the bars and has nowhere to go. The man bunches his knives into a single thick blade and rushes her, stabbing. NANCY closes her eyes --

Then from OUT OF FRAME MARGE leaps between the two.

MARGE
No!

She blocks the charge perfectly -- blockign the knives. Both she and NANCY are slammed backwards against the bars behind. MARGE, thought she is drunk, is hanging onto KRUEGER's weapon hand, keeping the knives inside herself, away from her daughter!

MARGE
Nancy -- for god's sake's run!

But NANCY turns ot teh window instead, screaming for her father.

NANCY

Daddy! Where are you!

EXT. ELM STREET. NIGHT.

PARKER, just about to turn back to the business at GLEN's house, sees NANCY and SOMEONE else fall just inside the window. Something begins to dawn on the man. Just a little.

PARKER

Poor woman's got her hands full
with that kid. Maybe I better
tell the lieutenant.

He turns and jogs towards GLEN's house.

INT. MARGE'S BEDROOM. NIGHT.

ANGLE ON KRUEGER, hauling MARGE up in rage, knocking her senseless across her bed and climbing after her with his knives raised. NANCY wheels behind him and whams him in the kidneys with her fists, spilling him back off the bed, then running past him for the door. She makes it to safety, then turning back. She flips the monster the bird, her eyes wild with pain and fury.

NANCY

Hey fuckface -- can't catch me!

The bait works -- KRUEGER leaves MARGE and howls after NANCY.

INT. UPSTAIRS HALLWAY. NIGHT.

As NANCY clears the hall and makes the stairs, KRUEGER lurches through the shattered doorway after her.

INT. LIVING ROOM. NIGHT.

The girl careens down the stairs, across the room and to the front door, banging against it with terrified fury.

NANCY

(screaming)

Come on -- he's in here!

Daddy! Don't let him kill
me too!

behind her the huge MAN is thumping down the stairs, KNOCKING
THINGS OVER, SCRAPING his LONG STEEL FINGERNAILS along the wall with a
horrible sound!

NANCY flings a heavy ash tray through the porch window and screams
through the bars.

NANCY (CONTD)

HEELLPPP!!! Daddyyyyyy!!!!

KRUEGER, bloody and spewing threats, staggers for her -- NANCY dives
behind the couch.

CLOSE ON KRUEGER'S EET as they hit another wire.

CLOSE ON the Lifesaver jerking out -- the clothespin snapping together,
completing the circuit with a CRACKLING SPARK.

WIDER ON THE EXPLOSION that rips out of the floor lamp next to KRUEGER and
knocks him sprawling across the room.

NANCY peeks out from behind the couch. The man lies in a smoking heap.
NANCY runs to the windows and screams out again.

NANCY (CONTD)

Hey -- Daddy! Hey! I got the
bastard!

KRUEGER roars up behind her -- she throws herself sideways -- he crashes into
the window frame, smashing glass and wood to bits.

NANCY turns SCREAMING and runs deeper into the house.

INT. CELLAR. NIGHT.

She careens down the stairs, throwing on the lights, the man thundering after her.

ANGLE AT THE FAR END OF THE CELLAR. NANCY brakes at the wall.
Nowhere left to hide.

THE SCRAPING of the blades against brick turns her to see the huge killer holding his knife-laden fingers up for her.

KRUEGER

Ready for these?

ON NANCY -- she ducks behind the furnace -- comes out the other side with the big jug of gasoline and lets KRUEGER have it straight over the head. The heavy container shatters, showering its contents over every square inch of the man.

He staggers backwards with a ROAR of fury, NANCY screaming after him with a box of kitchen matches. Before the man can realize what she's up to, she ignites the whole box and throws it in KRUEGER's face.

There's a blinding WHOOSH -- and KRUEGER goes up in a terrific BALL OF FIRE. Faster than a flash the girl runs past the howling maniac and makes for the stairs, KRUEGER after her in full pyrrhic rage.

INT. NANCY'S KITCHEN. NIGHT.

NANCY holds the heavy door until the precisely right moment. Just as the burning, blind monster tops the stairs, NANCY brings the heavy oak door round with all her might and catches him in a great RINGING CONCUSSION. It sends him windmilling backwards and down the stairs in an ass-over-teakettle sprawl of sparks and flames.

NANCY slams the door and throws the deadbolt home.

No sooner does she accomplish this than the man is SLAMMING again and again against the door from the cellar.

The terrible SCREAMS and CURSES PEAK, THEN GROW WEAKER AND MORE GARBLED. Then there's just silence.

NANCY staggers, half blind, from the kitchen.

As the room begins seething SMOKE from every pore, we

CUT TO:

INT. GLEN'S UPSTAIRS HALLWAY. NIGHT.

The CORONER steps out of the bathroom peeling bloody rubber gloves. Pale and sweating.

CORONER

Found you something, Donald.
Should remind you of something...

The man shoves out his hand to LT THOMPSON. THOMPSON stares at it without touching it. A long, thin steel blade, razor sharp, attached to some sort of ring and armature -- broken off...

The CORONER gives a sweaty, grim smile.

CORONER (CONTD)

Only place I ever heard of such
a thing before was ten years
ago. Remember that fucker
Fred Krueger?

LT THOMPSON has just knocked PARKER sprawling in his race to the stairs.

PARKER

Hey -- your daughter's acting
kinda -- !

(THOMPSON's gone)

Strange...

EXT. NANCY'S HOME. NIGHT.

CRASH as NANCY breaks another window and presses against the bars. She sees her father bursting out the front door of Glen's house!

NANCY

DAD! GET US OUTTA HERE!

LT THOMPSON

Oh, Jesus -- Nancy!

(to his men)

Hey! We got a fire!

ANGLE ON NANCY'S FRONT DOOR. Many MEN batter the door down as black smoke pours from the windows and NANCY's SCREAMS and SHOUTS fill the air. Within the moments they've destroyed the door and LT THOMPSON has pulled his daughter into the safety of his arms. But NANCY immediately fights free and darts right back to the front door -- beckoning him to follow -- gesturing like a wild woman.

NANCY

I got him -- I got Fred Krueger!

THOMPSON stares at his wild little girl in astonishment, then runs in after her. The others follow, coughing and choking.

INT. LIVING ROOM. NIGHT.

THOMPSON collides with NANCY as she brakes, frozen. THE SMOKE IS BELCHING OUT OF THE CELLAR, but whoever was locked in there certainly isn't now. The door is flat on the kitchen floor.

LT THOMPSON

What the hell you talking about,
Nancy?

NANCY wheels without answering. A series of tiny, isolated fires burn across the living room and up the stairs. Firesteps.

NANCY (CONTD)

He's after Mom!

She darts across the living room, following the flaming footprints of FRED KRUEGER up the stairs before THOMPSON can stop her.

LT THOMPSON

NANCY!

INT. MARGE'S BEDROOM. NIGHT.

NANCY STOPS IN THE SPLINTERED DOORWAY -- a ragged gold-red light splashing her horrified face.

REVERSE IN HER POV -- FRED KRUEGER, literally a man of fire, has a screaming MARGE pinned to the bed and is crawling all over her! NANCY gives a banshee's howl, snatches up a chair and brings it down over the back of the fiery beast, stunning him.

By the time LT THOMPSON races into the room NANCY's seized a heavy blanket and has thrown it over both of them, fighting the flames. The father joins his daughter without a second thought, heaving another blanket over the bed and smothering the last of the flames.

NANCY

He's under there! Watch it!

THOMPSON pushes the girl back -- yanks out his .38 and pulls off the first cover. No movement. He pulls back a second one, ready to fire. But the only thing he sees is the blackened half-skeleton of his ex-wife, smoking and seething and sinking into the fluid-like mattress, sinking right down through it as if she were sinking into a lake. A blackened, gnarled hand goes last, then the bed solidifies over the place she's disappeared. And it's as if no one was ever there.

NANCY turns and looks at LT THOMPSON, her face white as her ghostly hair. THOMPSON shoves his .38 back in its holster and finds a cigarette, his hands shaking so badly he can barely manage.

NANCY

Now do you believe me?

PARKER barges in. The room is filled with smoke, the bed is stripped, but other than that, the place seems normal.

PARKER

You find him?

(looking closer
at THOMPSON)

Sir?

LT THOMPSON just walks by him. PARKER chases after.

PARKER (CONTD OS)

(fading)

Sir -- here, let me light that
for you -- Lieutenant? What
happened?

(gone)

WIDER, ON NANCY alone in the room. She turns and looks at the bed. MUSIC slips in and builds. The bed has changed color. It's now an ash-darkened red and yellow.

CLOSER ON NANCY from the direction of the bed. MUSIC SUDDENLY STOPS, and the surface of the red and yellow bed gets a bump in its center that keeps raising, raising until it's a hump that's a head and shoulders, still raising until it looms over NANCY.

Then FRED KRUEGER's entire shape sweeps up into the yellow and red mass -- and the garish head, smoking and seething, pops through.

NEW ANGLE -- KRUEGER, a burned, sizzling black hump of a killer, clumps onto the floor between NANCY and the door.

NANCY falls absoltely still, and her face goes through a strange, almost sublime transformation.

NANCY

(quietly)

I know you're there, Krueger.

She turns and faces him.

FREDDY

You think you was gonna get
away from me?

NANCY shakes her head.

NANCY

I know you too well now,
Freddy.

KRUEGER smiles bitterly. Coming closer.

FREDDY

And now you die...

There's a SLICKERING RATTLE at his side, and he raises the only thing on him not charred -- the gleaming steel talons.

NANCY simply shakes her head again, as if seeing a light at the end of her long, long tunnel. And the way she says the words, they might be appearing on the inside of her eyes.

NANCY

It's too late, Krueger. I
know the secret now -- this
is just a dream, too -- you're
not alive -- the whole thing
is a dream -- so fuck off!
I want my mother and friends
again.

KRUEGER grins insanely, confused and amused at the same time.

FREDDY

You what?

NANCY

(even, firm)

I take back every bit of
energy I ever gave you.
You're nothing. You're
shit.

And then she turns her back on him. KRUEGER bunches his fingers, producing a single ragged bundle of razor talons and raises his hand over the back of her head and neck.

NANCY closes her eyes and steps to the door.

CLOSE ON HER HAND, touching the door knob.

CLOSE ON KRUEGER'S KNIFE-FINGERS poised.

MUSIC BUILDS then SHRIEKS as KRUEGER stabs down, right through NANCY -- as if she were an optical illusion -- loosing his balance and falling down, down, down... And he's gone.

CUT TO:

EXT. ELM STREET. DAY.

CLOSE ON NANCY'S FRONT DOOR AS NANCY jerks it open and blinks in the bright, diffused light. The MUSIC FADES on a transitional note, into light.

We hear BIRDS.

CHILDREN playing.

Early morning SOUNDS.

NANCY

(to herself)

God, it's bright.

MARGE sticks her head out, squinting, and nods. Sober.

MARGE

Gonna burn off soon or it
wouldn't be so bright.

NANCY turns and looks her mother over.

NANCY

Feeling better?

MARGE

They say you've bottomed out
when you can't remember the
night before.

(shakes her head)

No more drinking, Baby, suddenly
I just don't feel like it
any more.

She touches NANCY.

MARGE (CONTD)

Didn't keep you up last night,
did I? You look a little
peeked.

NANCY smiles.

NANCY

Nah. Just slept heavy.

The girl gives a wave and goes off. MARGE calls after.

MARGE

See ya.

NANCY turns and waves.

NANCY

See ya.

WIDER ON NANCY as she walks to the curb. The whole scene is wrapped in an unseasonal tule fog, bright yet diffuse. We notice that NANCY's house no longer has bars on its windows. Then we see a familiar convertible pull up at the curb, top down. TINA and ROD are in the back seat. They all wave to MARGE as NANCY climbs in.

GLEN

(calling)

You believe this fog?

MARGE

(laughs)

I believe anything's possible.

TINA slaps five with NANCY.

TINA

Lookin' good, girl!

ANGLE INSIDE THE CONVERTIBLE. GLEN slips into the seat next to NANCY. Someone else is driving, it seems. NANCY looks up to the DRIVER. The big MAN turns and grins at NANCY, a terrible, scarred, hideous leer of a grin -- FRED KRUEGER's grin!

ANGLE BACK OUTSIDE THE CONVERTIBLE as its top clamps over the kids within -- a bright red and yellow top that closes as fast and hard as a beartrap! NANCY's frightened face flies to the window, pressing against the thick glass as the car roars away from the curb and into the thick fog.

CAMERA PANS TO a group of LITTLE GIRLS, half-hidden by the fog, jumping rope and singing gayly.

GIRLS

One two --
Freddy's coming for you!
Three four --
Better lock your door!
Five six --
Get your Crucifix
Seven eight --
Gonna stay up late!
Nine ten --
Never sleep again!

MUSIC CROSSFADES WITH THIS SONG, expanding the simple tune to symphonic, boundless dimensions as the little girls fade into their air, and we

FADE TO BLACK

ROLL END TITLES.

drugs and alcohol

Beer

Needed:

- Baking soda
- Yellow vinegar
- Hammer and nail
- One-end open, empty fake blood packet
- Full, unopened beer can (you'll see why)
- Hot glue gun with glue

Steps:

1. Make a hole in the bottom of the can with a hammer and nail (don't pound too hard as you'll smash the can). Allow the beer to flow out of the can and into a container.
2. Wash out the can by pouring water into the hole and dumping it back out into a sink. Fill the can with vinegar, and place some clear tape over the bottom. This will prohibit any glue from entering the hole.
3. With the hot glue gun, be careful not to burn yourself and glue a dot over the hole in the bottom of the can, covering the hole. Do not make the clump of glue so big you cannot set the can down because then the glue is noticeable to the eye from almost any angle and distance.
4. Coat the top of the can with baking soda, but do not open the can.
5. Now is when the real trick comes in. Place an incomplete blood packet filled with baking soda in the hand to open the fake beer, and as you're opening the fake beer can pour some baking soda into the mouth. The soda should now react with the vinegar and it will appear to fizz.

Notes:

- Due to the fact this recipe requires a full beer can to be punctured, and the use of a hot glue gun, for people under the age of 21, supervision by responsible adults over the age of 21 is needed.
- The beer can can be a custom-painted beer can, or beer can be replaced with a lime-flavored soda rather than vinegar alone, though it may look differently from beer. Just pour some vinegar into the soda and repeat steps 4 and 5.
- Sway beer around like other wrestlers.

Cigarettes

Needed:

- Some potpurri
- Small white rectangular shapes of paper
- Orange crayon
- Scotch tape
- Flour
- Lighter

Steps:

1. First color 30% of the paper orange.
2. Now pour some potpurri onto the middle of this paper and roll it into a cigarette.
3. Take a very small piece of scotch tape and tape the ends of the cigarette, folding the ends to try to perfect a cylinder shape.
4. Place some flour inside your mouth. This will produce the smoke effect from your mouth.
5. When you are ready to light it, use a lighter and light the end so light that it burns little.
6. Take the cigarette out, tape it, and blow very softly from your mouth, forming the shape you form when whistling. Powder should come out in a smoke form.

Notes:

- The only problem you may run into is the fact this cigarette will burn out faster than the others. You may get burned. Also, do NOT bite down as potpurri is dangerous to ingest.
- Great for fighting movies because it can serve as an element for a plot.

Crack/Cocaine

Needed:

- Sugar
- Sandwhich bag
- Nose with a small hole cut at the top with a very small needle

Steps:

1. Fill a sandwich bag with sugar and you have the perfect crack prop!
2. To give the illusion of snorting crack, simply place a nose plug in your nose and snort in the sugar. Make ONLY a small enough hole to breathe but not big enough so the sugar really gets in.

Notes:

- Great for fighting movies because it can serve as an element for a plot.

Marijuana/Cigars

Needed:

- Some potpurri or crumbled small pieces of grass
- Coin wrappers or paper bag pieces to roll up

Steps:

1. For a plant-like doobie wad, glue grass to a coin wrapper or the paper bag pieces and roll it into a cylinder.
2. Otherwise, for cigars or joints, roll the grass into brown a paper bag pieces but do not glue the grass to the paper.

Notes:

- Grass best to get is that right after mowing wet grass because of its dark color it produces similar to weed.
- Great for fighting movies because it can serve as an element for a plot.

Snuff

Needed:

- Black deer jerky
- Black molasses
- Empty bubble gum canister that looks like a snuff canister
- Spray paint (any color you want)

Steps:

1. First paint over the canister and design it how you want it too look. Let dry. Use an air dryer to air dry.
2. Now chop up the beef jerky into bits, much like bacon bits and place in this canister.
3. Add molasses to this enough that a thick, not too runny mixture forms.
4. The snuff should tear much like original snuff.

Notes:

- Great for fighting movies because it can serve as an element for a plot.

Wine

Use grape juice.

weapons

A weapon, in this book, is an object which will be put to use. As you have already learned, weapons can play an effective or defective role in a match, dependent upon many factors. This section is completely devoted to a complete, step-by-step instruction of finding substitutes for some weapons or to alter others.

Through this I hope to get you thinking about safety and effectiveness of an illusion for anything you want to do.



In this chapter, you will learn:

- How to make several fake tobacco and drugs products
- How to make many gorey effects no matter the situation
- Over 70 weapons for any film, wrestling, or other need

Guide to Choosing and Making Weapons

A weapon is an object which will be put to use. As you have already learned, weapons can play an effective or defective role in a match, dependent upon many factors. Many weapons that you will use are substitutes for real ones, or real ones which have been altered. The actual weapon used can play an even more powerful effect. When using or making weapons, consider these suggestions. You just have to be creative with what you want to make.

1. Choose a weapon that can produce a believable and effective effect. DO not choose weapons or objects as weapons where you have to "overact" the stunt to attempt believability. It won't work. For example, cardboard boxes themselves, plastic containers, etc, are not very believable. If you were to use these weapons, make sure the weapon matches his character (who uses it). The actor receiving this action won't probably act the stunt but in character laugh at his opponent. For example, if your fed called for a jobber, the jobber may use any objects just to be able to perform an action.
2. Use the objects' naturally-producing sound only. DO not add any sound effects to the collision. Doing so requires timing, and maybe editing, and will probably make no sense to the audience since the sound is an interpretation of one person. This includes making a noise with your mouth as you punch someone with or without brass knuckles. This also includes using your body to make a sound, such as stomping your feet when hitting someone with a baseball bat. This also includes using pre-recorded sounds or emphasizing the sound near the cameras filming. Using an objects natural sound can make the sound more believable, like steel chairs, despite the force of the impact.
3. The weapon you choose should be very safe, in that it will not cause a near-fatal injury, severe injury such as breaks, fractures, deep wound, and burns. Whenever possible, use substitutes for the real thing. Instead of using a real aluminum bat, use a wiffleball bat rounded similar to a baseball bat, painted to the coloring you prefer, the popular is black. Painting a glossy finish over the paint will create a new look just so long it isn't too heavy. Instead of thumbtacks, use paper fasteners with the legs cut off and the remainders bent because the needles in tacks are almost impossible for the camera to pick up. This affect works good. The legs will be able to stick to the skin, and if any very little into the skin. If you must, many real versions of the weapon you want to use can be altered to prevent a lot of pain from occurring. It is possible to cut the needles to a small size, but even then you are risking worse injury then with paper fasteners. You can also alter aluminum (typically used as substitute for steelchairs) to bend easier on impact yet with this method you're likely to get cut if used incorrectly. Lay it in a driveway or vacant parkway lot, with a huge vehicle from a heavy car or truck to semitruck, run over the seat and backing just enough to weaken them. This chair should have the cushion in it, and you have took it out, before you do this procedure. After it has been ran over (the chair or each side between rolled over) attach the cushion back to the seat. You can generally hide its color and designs by painting over them, tape the chair around the area so it will make it look more believable.

4. It is very important that your weapons are clean from any form of dirt, dust, etc. For one, filthy weapons indicate an amateur setting and does not look professional. If a match is to take place, say in a sand or mud pit, the weapons should still be cleaned before the match. Insure that the object is clean, between all grooves, loops, cracks, etc, before bringing out into the audiences' view. For example, a baseball bat previously used in a mud match needs to be cleaned before the next match. Clean weapons are also sanitary for the wrestlers, because some weapons, like steel chairs and barb wire, can cause diseases such as lock jaw, blood poisoning, etc.

Other Weapon Tips

- Use breakaway sparringly
- Do not stick to just the use of weapons unless the match calls for it.
- Don't ever use the real thing, always use a substitute or generic of the item, example, instead of steel chair use aluminum.
- If an item is to cause blood, prop it to do so.
- Do not make it obvious that a weapon will be used, keep odd weapons hidden, for example do not put all weapons on a table where an audience or camera can see it, hide small weapons in the wrestlers clothing, or big ones in a trash can or unfamiliar places. For example, have an audience member who already knows this sit on a chair to be used or destroy the commentator's table.
- Use objects which are new and easy to break.
- Use surprisingly cheap items.
- Know its uses, and know how to use it.

Weapon Making

The most important thing to consider with regards to weapon making is safety both during the process and for the completed weapon. Some of the materials used in the process are highly flammable and noxious so make sure a well ventilated area is used. With regards to the safety of the completed weapon we work to the general rule that general weapons have at least 12mm of padding on all striking surfaces and 6mm on non-striking surfaces. Also there should be at least 25mm of padding from the tip of the fiberglass core to the tip of the finished weapon.

Needed:

- Polyethelene close cell foam (plasterzote 10mm thick).
- Fibreglass core - 10 mm diameter is a good general size although varying diameters can be used for different sized weapons.
- Cloth tape
- Contact Adhesive
- Sandpaper (grade 80 abrasive)
- Acetone
- Hot melt glue gun and lots of glue sticks
- Very sharp knife
- Hack saw
- Soldering iron (for detail work)
- Latex

- Acrylic paints (for colouring the latex)
- Isoflex special primer
- Leather and leather thong
- Silicone spray (Fabsil from outdoor clothing shops works well)

Steps:

1. Decide on size and shape of your weapon. This will determine your fiberglass core size. A 10mm diameter fiberglass core will make a weapon anywhere in the region of 10 - 42 inches. Using the hacksaw cut desired length of fiberglass core. This should be four inches shorter than the finished length of the weapon. Using the sandpaper round off the ends of the core and remove any glossy finish bearing in mind the safety of the weapon (no sharp edges). Wipe down the core with acetone to remove all traces of dust and help adhesion to the foam. Place a small piece of foam over each end of the core and secure tightly with cloth tape to form a protective end piece.

2. Cut three pieces of 10mm foam approximately 6inch wide and a length that is approximately 6inches less than the finished weapon length. On the first piece rub down both sides with sandpaper. The other two pieces to be rubbed down one side only (to be used in step 3). Take the first piece and cut a slot down the middle of the foam the width of the core starting at about 2inches from one end. Using hot melt glue gun and lots of glue sticks (and you will need lots) glue the padded core into the slot in the foam. Coat one side of this assembly liberally with contact adhesive and allow to dry. Once dry stick a piece of cloth tape down the length of core and coat with a thin layer with contact adhesive. Once dry stick a small two inch square of cloth tape over the end of the core. Leave to dry overnight. Repeat this on the other side.

3. Take the 2nd piece of foam and coat the rough side with a thin layer of contact adhesive and leave to touch dry (about 10-15minutes). Take this piece and stick to the foam core assembly. Stamp the two pieces together and leave to dry. Cut shape of blade into this assembly. Repeat this process with the 3rd piece of foam to be glued on the other side of the assembly. Leave to dry overnight.

4. Lightly mark out on each side of the blade where the sharpened edge of the sword will be. Using a very sharp knife and a very steady hand cut the blade in one go. A soldering iron can be used to add further detail to the sword blade such as symbols and engravings. This completes the blade part of the weapon.

5. The easiest way to form the cross guard of the sword is to glue a disc of foam to the base of the blade. The handle is formed by wrapping foam around the core and gluing it into place. Foam can be wrapped around the end of the core to form a pommel or alternatively glue a soft foam ball over it. This completes the basic design of the sword.

6. A layer of thinned down contact adhesive should be applied to the entire surface of the weapon and left to dry for around an hour. Several thin layers (approximately 10-12 layers) of black coloured latex should then be applied to the entire weapon. A further 5 or 6 coats of metallic coloured latex can then be applied and any other details painted. Once this is dry apply several thin coats of isoflex special primer over the entire surface allowing each coat to dry.

7. Take a square of leather to fit the handle and glue into place. Leather thong can be used to wrap around the handle to give contrast. Finally spray a layer of silicon emulsion over the entire weapon to reduce stickiness and provide waterproofing.

Blood-Squirting Weapons

Use a tube and pump device into a fake weapon or fill plastic one with blood and make a hole at tip for blood to release. Best for fight scenes with lots of people - like a war. Good for slitting throats, scalping, slaughtering, etc.

Acid Ball

Paint a green ping-pong ball dark or light green. You can poke a small hole into it and fill it with green food coloring or fake toxic juice to allow acid to fly from the ball.

AK47 Rifle

Needed:

- 6mm MDF (606mm x 1220mm)
- 12mm MDF (606mm x 1220mm)
- 18mm MDF (606mm x 1220mm)
- 12mm plastic tube
- 6mm metal bar
- 2mm craft wood (or plastic card)
- 16 x 4mm x 20mm countersunk screws
- 8 x 4mm x 20mm pan head screws
- 8 x 4mm x 25mm pan head screws
- Light weight metal bracket (50x50x15mm)
- Small angular hook
- Silver paint
- Brown paint
- Matt black paint
- Aluminium foil (optional)
- Carry strap (optional)
- Vice or Workbench
- Hack saw
- Electric jigsaw and blades
- Electric sander
- Wood files
- G clamps
- Power drill or hand drill
- 6mm, 8mm and 12mm drill bits
- Wood glue
- Sand paper

Step 1: Background Info

Dimensions: Overall length 870mm, barrel Length 455mm, 642mm without the stock

Step 2: Create Templates

Using these photos I constructed some drawings. These drawings will be used to create panels of wood, that when glued together will form the basic AK47 shape. They are laid out for A3 printing.

Here are the templates I created.



Step 3: Printing, Cutting and Gluing Templates

Print out the following templates on A3 paper: Template 1, Template 2, Template 3, Template 4 and Template 5.

The 6mm parts AK05-06 and AK23 should be glued onto 6mm thick MFD. The 12mm parts AK01-04 should be glued onto 12mm thick MFD.

The 18mm parts AK07-11 should be assembled and glued onto 18mm MFD, forming one shape. The 18mm parts AK-12-14 should be glued onto 18mm MFD separately from the other 18mm parts. You should end up with something like the photo to the right.

The parts AK15-22 should be glued to 2mm craft wood.

Step 4: Cutting Wood, Metal and Plastic

Cut out all the MDF components using an electric jigsaw. MFD is fairly soft so follow the template lines carefully.

You should end up with the following pieces

- 1 18mm Main Body (AK07-11)
- 1 18mm Sight (AK14)
- 2 18mm Side Panels (AK12-13)
- 2 12mm Side Panels (AK01-02)
- 2 12mm Side Panels (AK03-04)
- 2 06mm Handle Panels (AK05-06)
- 2 06mm Magazine Panels (AK15-16)
- 1 06mm Barrel Anchor (AK23)

In order to make the barrel you must cut the 12mm and 6mm metal pipe to size. Each piece should be 250mm long. A vice and hacksaw should come in handy here. Template 4 shows the length of the barrel sections with the position of the sight along their lengths. Drill a 4mm hole through the 12mm plastic tube in the position indicated on the template. This will allow the barrel to be screwed to the main body.

Cut out the parts from the 2mm craft wood using a sharp craft knife. Cut out and remove the rectangle from part AK18. This forms the shell case eject slot on the right hand side of the rifle.

Step 5: Drill Out Sections

Parts AK10, AK12-13 have rectangular sections that must be removed as indicated in Template 3. The best way to do this is to drill out the two holes per section (shown in the template) using an 8mm drill bit. The remaining wood should be removed using a jigsaw. Finish off with a file and sandpaper.

The template shows where you must drill a 12mm and 6mm hole to accept the metal barrels which you will be adding later. These holes are required in the main body (AK07-11) and in the sight part (AK14).

Step 6: Drilling Holes

Drill out 4mm holes in the parts as indicated on the templates.

Countersink the holes in parts that require countersunk screws.

Step 7: Assembly (Matt - still requires more info)

The parts should be glued together as shown in the diagram to the right.

During construction I decided to use far more screws than originally planned. I decided that the glue alone may not have made the prop as strong as it needed to be to survive filming. During MTL most of our weapon props fell to bits after a few scenes. British manufacturing quality at its best)

You can Insert the 12mm and 6mm sections of tube into the holes you drilled earlier. You may miss to skip this stage until you have finished the prop so that you do not scratch or get paint on the metal work.

Step 8: Sanding

Using files and sandpaper smooth the edges of the prop. This should allow you to hide the joins and remove any overlap between the various panels.

MFD is fairly soft and it is possible to shape various parts of your prop to make it more realistic. This is your choice. An example would be rounding the handle grip and/or the stock grip so they are less angular.

Step 9: Barrel Assembly

The barrel assembly turned out to be the trickiest part of this prop and I have altered the design a fair bit from my original to make it easier (or for some bits, actually possible!).

Cut 250mm sections from the 12mm plastic pipe and the 6mm metal bar.

Drill the 12mm and 6mm holes in the sight (AK14) if you haven't done so already. Carefully drill 12mm and 6mm holes in the 2mm square sections (AKxx and AKxx). These sections are not strictly necessary but I had problems with my AK14 part splitting so I added them to cover the cracks and make AK14 more robust. MDF perhaps isn't the best material for the AK14 part so you may want to consider using something stronger (plywood?).

Glue the AKxx and AKxx squares onto the sight, AK14. Wait for the glue to completely dry before trying to ram any barrels in there. Insert the barrels when ready. Don't force them if they don't fit. Use a round file to gently enlarge the holes being careful not to make them too large.

Step 10: Adding Side Detail

Stick parts AK15-16 to the side of the magazine.

Stick AK17 to the left hand side of the prop. Stick AK19 and AK21 onto AK17 to add another layer of detail.

Stick AK18 to the right hand side of the prop. Stick AK20 and AK22 onto AK18 to add another layer of detail.

You may need to rest something heavy (i.e. s) on the panels while the glue dries to hold them in place.

Step 11: Trigger Assembly

The trigger was a small plastic coated angular hook with a 4mm threaded end. I drilled a pilot hole into the main body of the gun and screwed the trigger into position.

For the trigger guard I used a Light Weight Metal Bracket (50 x 50 x 15mm). It already had predrilled holes so I merely bent it into shape with some pliers and screwed it into position with some small 3mm screws.

Step 12: Sights

I improvised the sights using odd bits and pieces I found in the local DIY centre. One site in a pipe clip and the other is one half of a cupboard door catch. No idea what proper AK47 sights look like but the result looks fairly good anyway!

Step 13: Painting

When complete paint the whole gun with a general purpose primer. Then give the gun a few coats of matt black. You can either paint by hand using a paintbrush or use car spray paint.

The shell eject slot on the right hand side should be painted silver. Alternatively you can glue in a rectangle of aluminium foil.

Notes:

When gluing templates to the wood try to only glue the edges. This makes it far easier to sand off when you have finished cutting and drilling. Wear a mask when cutting, drilling and sanding MDF. It produces a lot of fine dust and you do not want this stuff in your lungs. Be careful when drilling MDF. It is extremely easy for the power drill to bite into the wood. This is particularly important when countersinking holes. Using a hand drill may be better for countersinking holes. I had trouble drilling holes in the craft wood which had a tendency to split. I minimised the chances of this happening by drilling progressively larger holes rather than attempted to drill a 6mm hole (for example) straight away. Some of the larger holes (i.e. the 12mm hole on part AK23) I enlarged by hand using a file.

Axe

Find an axe handle. Cut an axe blade shape as you desire from wood. This should be done to standard plywood because you do not want the board too thin or it will cut - and you do not want this. Paint this the desired colors with a glossy tint. Make a cut into the handle so the blade can fit in. You may make your handles from broomsticks or anything else if you wish to have a battle axe, executioner's axe, etc.

Bola

The bola is a throwing weapon used in many cultures, but popularized in the West by the gauchos of Argentina. It consists of weights of various sizes connected together by cord. The weights are made of different materials held in pouches or tied to their cords directly. There are at least three such weights, but there are many different bola designs having as many as 6 or 8 weights. In some designs, the weights are of different sizes, others use weights of equal size, and there are variations in between. The same is true for the cords holding the weights. Sometimes the distance between each weight and the place where the cords come together is equal, other times not.

The bola is thrown by grasping one of the weights in some designs, while in others, the nexus where the cords come together is held. The whole assembly is often swung over the head in a horizontal plane and released. As they fly through the air, the weights will separate giving the bola a configuration something like a flattened and open net. On striking a target, usually the legs of an animal, the weights will cause the cords to wrap themselves about it tripping the animal.

The bola is not a friendly weapon. It often damages the target by breaking bones and causing other blunt trauma.

To make a prop bola, attach three clay or dough balls, painted gray, on each end of a rope, leather strap, or chain. This weapon is typically used to take someone down, you swing it and throw it at their legs. The real version is heavy enough to knock someone down. If thrown at the throat, it is meant to strangle, if at head, to crush

them, and can wrap their arms around their body. There are different designs, and you can use more balls if you want.

Barb Knuckles

Wrap fake barb-wire around plastic brass knucks.

Barb-wire

Depending on how you want to use it will depend on how you make it. One suggestion, though it is not the safest, is to buy real barb-wire and cut the ends to make them flat. You are not always guaranteed and you will need some wire cutters and very strong gloves to accomplish this. You obviously wouldn't want to use this technique for long rolls of barb-wire. You can also buy gauge wire, as it retains the flexibility of real barb-wire, adding to a realistic effect, and wrap pipe cleaners, which are very thin metal rods covered with yard and can easily be bent and can be found in the craft sections of department stores or just in craft stores, with the fuzzy hair cut from them (best to burn them off) and painted, around this barb-wire every half and inch [the cleaners should be about an inch long, depending on the desired size of your barb-wire. Wear really thick gloves to prevent from being cut. Copper and chicken wire can make good barb-wire.

To create the sticky effect of barb-wire when it is needed, you can glue a thorn with little or no poison to a barbulet, or just use school glue so it will stick to your skin. This will allow the barb-wire to appear to cut into the skin or clothing, but it will not likely draw much, if any blood. Obviously this kind is best when wrapping around the fist. Another suggestion is to use chicken wire both as the wire and the barbulets, and the cut the barbs short enough so they still stick to the skin, if not drawing blood (if this is your main objective, although note that barb-wire does not always draw blood when it comes in contact with skin). Wear really thick gloves to prevent from being cut.

To achieve the illusion of blood is nearly impossible, though there are a few ways. However, each way will require patience, but the awards are overwhelming. One way is the good old vinegar and baking soda technique. Before the use of the barb-wire, rub that area with the baking soda. Apply vinegar, colored red with food coloring, to the barbulets with an eyedropper, but only enough so that the vinegar is hidden in the barb and it will cause a chemical reaction with the baking soda. When the vinegar and baking soda meets, they will create a small boiling effect seen just long enough to create dripping blood, but in time to miss the boiling effect which would obviously ruin the intended effect since metal does not cause the skin to boil unless it is hot. The other way of causing blood is to put small blood capsules on the barbulets, so small you'll have to make them yourself. Your best bet is to use a blood packet, gluing it to the barb-wire where it will be hidden from the audience to form a small capsule with an opened top and excess plastic to close off the capsule once you fill it blood fake blood, from an eyedropper of course. These are about the only acceptable ways to accomplish this effect. Note that the entire instruction is written if your audience or camera would sit near the ring; audiences further away won't see some of the effect and some things you can do bigger.

For cool effects, wrap barb-wire around a chair, bat, lead pipe, and other objects. It can be shiny and still look real.

Baseball Bat

Obviously there are several ways of accomplishing this. You can use a real baseball bat that is aluminum (because aluminum bats are hollow and wooden bats are not, so wooden bats would cause a lot more pain because they apply more force to the object they are about to hit), and not swing it as hard but enough to give the illusion of swinging it hard, the illusion that it hit hard, and that it hit hard enough to make a believable sound, all of which are important factors to consider when creating such an effect. You will want to paint the bat a single color as it looks more professional and also you do not violate any intellectual property rights attached to that bat.

The second way is to find a wiffle ball bat that looks very much like a real baseball bat, and paint it. There are some benefits to using this technique over a real baseball bat. One it's safer and there's not a risk of hitting too hard and doing some damage. Two, you can swing as hard as you like and the only downside as felt by the other person is a stinging sensation and maybe a bruise. Third, it makes a decent sound which is believable to any audience. The only downfall would be that it may look funny that you're handling a baseball bat like it's nothing because it is lighter than a baseball bat itself, which is the reason why it's funny. You definitely wouldn't want to use this technique on a windy day because your audience will laugh and then leave to find the baseball bat fly out of your hands (although this could be a good thing if you have set an angle of a ghost haunting your federation, but again, how you want to use something depends on how it is made).

The third technique is to fill a wiffle ball bat with liquid latex (or foam latex) and allow it to dry. They normally have a small hole at the base of their handle. You will have to destroy the wiffle ball bat to release the latex bat, and paint this. The major downside to this is flexibility if you hit too hard, or swing too hard, the bat will appear to have a slight but noticeable bend, as did the black bats commonly seen in professional wrestling. Depending on your budget will depend on the latex you will use, although note that either latex will be expensive because you need enough to fill up the bat. Be sure to shake the latex once it's poured and see if any more space appears at the end of the bat because air pockets will form, and it will be hilarious to see a baseball bat, which most of the audience will infer is aluminum since the pros infer that's what they use, of aluminum build with holes in it as if it were a porous rock.

Of course, using a real aluminum bat effective that its collision is more effective but is almost impossible to perform safely. I'll make this short and sweet... getting a wooden bat and have it broken about five or four inches from the top off and then re-glueing it is the best thing you can do with it. It will break on command over anything. Don't go crazy on the glue for two reasons 1) You'll see the glue and 2) The bat might not break! So, unless you are 100% sure the bat will break, don't swing hard and don't hit in the head!

Baton, Police

Plastic one filled with sand or made of wood dowels with precut holes painted glossy.

Batteries

Batteries are made from rolled poster board. Fill with vinegar mixed with yellow water (made from water and yellow food coloring). Mix red food coloring with maple syrup and oats. Using baking soda, powder the body part to be burnt. Paint a logo or whatever you want to customize.

Boxing/Kickboxing Title Belt

Use the Wrestling but replace the round shape with a diamond-circular shape or complete circular shape as seen in boxing photos.

Bowling Pins

Use the toy sets you can find in toy stores. Paint them white and apply the appropriate red stripes as do the real ones. Plastic is safer than the real thing, but they can still cut you. Avoid breaking them as then it reveals they are not real, looks stupid, and provides as a hazard.

Branding Iron

Handle broom handle
Brand wire shaped to a circle with x in middle.

Cover wire in foil and paint black. On day to be used, on bottom, put sponges inside the foil and punch holes soak blood into the sponges. Put baking soda on skin and vinegar in blood. Light the brand - on top only. Push brand bottom against skin and leave for 3 seconds, pushing down. Blood should release to baking soda and create a boil effect. Be sure to do this to a spot where there is no hair. Baking soda can only help from the fire burning but its not guaranteed and not guaranteed to not cause any pain.

Brass Knuckles

The best substitute for these are plastic brass knuckles painted brass to give the illusion of real brass knuckles. You may even wish to cover the plastic knuckles in athletic tape to give the illusion for a taped weapon.

Or, if the ownership of plastic brass knuckles are illegal in your area, you can make realistic brass knuckles Get a roll of Duct Tape, a silver or gold roll (metallic tint). You might have to cut the roll in half (width-wise). Now, roll the tape loosely around each finger, making sure the sticky side is out wards. If you make a fist, the four rings should stick together side by side. Now wrap a few lengths of duct tape around

the four rings so that the sticky sides touch each other and the smooth metallic side is on the outside. You may want to put extra layers over the front of the knucks, to make them look thicker. You could even tape a layer thin layer of foam underneath the last layer of duct tape to add to the volume of the knucks. Now they will be silver/gold/brass colored knucks ready for shows.

Breakaway Brick

Simply overcook dough until it's hard enough to not be flexible but hard enough to crumble but soft enough not to hurt when busted over someone's head, etc. Mix any water-based red paint into the dough mixture. Your molds are any pans/sheets that you may have. If necessary, grease down the pans/sheets first.

Breakaway Concrete

Simply overcook dough until it's hard enough to not be flexible but hard enough to crumble but soft enough not to hurt when busted over someone's head, etc. Mix any water-based gray paint into the dough mixture. Your molds are any pans/sheets that you may have. If necessary, grease down the pans/sheets first.

Breakaway Fishing Pole

Precut the pole and glue them with school glue so that it is strong enough to hold but weak enough to break.

Breakaway Glass

Needed:

- Cooking Pot
- Stove Top
- Candy Thermometer
- 2c. Water
- 1c. White Corn Syrup
- 3 1/2c. Sugar
- 1/4tsp. Cream of Tartar

Steps:

1. Mix the water, corn syrup, sugar, and cream of tarter untill boiling. (220 F)
2. Leave boiling until it reaches (300 F) about 45 minutes.
3. Mixture should be thick with almost all water boiled off.
4. As soon as it hits 300 F, pour it into your mold.

Notes:

- You could add food coloring for colored or tinted glass.
- Sugar glass doesn't last long (warps or goes sticky) so make it close to the time when you plan to use it.

Breakaway Glass Plates

Use dough and shape it over a plate. Then cook according to the Breakaway Concrete recipe.

Breakaway Necklace

Buy a toy necklace, or a cheap real one, and cut a bead or so off, glue together with school glue.

Breakaways Objects

For any other objects not mentioned throughout this Book requiring a breakaway effect, pre-break the actual real item and glue it back together with cheap and weak glue, only strong enough to keep it intact but weak enough to break easily on impact. An excellent example would be a wooden chair, as used in Western movies.

Polyfoam ("styrofoam") and balsa wood are often used in breakaway or stunt props. Chairs and table can have their legs removed and attached with a touch of glue, so that they are barely held in place and the lightest blow will dislodge them. Make sure to use a saw and properly score the prop. Remember that even with breakaway props, actors are still striking each other with objects, so use caution.

Breakaway Pool Sticks

Precut the sticks and glue them with school glue so that they're strong enough to hold but weak enough to break.

Breakaway Rocks

When it worn away the sheet rock will break easily over the back of a wrestler. By the way if you do not know what sheet rock is..it's the material they use to build thin walls. You could also crunch up styrofoam packaging and glue junks together, being sure to paint the foam before gluing.

Breakaway Trophies

Precut wooden or plastic trophies which can be bought at department stores. The parts can be glued on with school glue so that they will appear built but will break on impact.

Breakaway Wood

For a wood substitution, use either basal wood, ceiling panelling, or dry-wall. Drywall is very good. It breaks on impact and not just in the middle it will break in like 5

pieces. Note that these items are very expensive for this purpose. It may still cause some pain and possibly some injuries if missused.

Broom

Precut a wooden broom in half and glue it.

Bucket

A plastic bucket may be used as a great weapon, but do not use it too hard as it can still hurt.

Car Door

Another effect where it is not totally safe. The person is lying against the inside of the car, on knees, and someone slams a car door into them. About the safest way of doing it is to not throw the car door at the person fast, and to have the inside door handle hit the back of the person. You can also try using some kind of stopper device (a piece of wood) so the door hits that and looks like it hit the person.

Carts, Shopping

They can be used like stairs and "table legs". They are fun and painless but, look extremely hurtful when you hit them. They can also be used as turnbuckles if you use a mattress. You could also "throw" the cart onto your opponet, or even slam it on them. You can find them in junk yards. This is more of a selling technique rather than creation as there really is no way of creating your own shopping carts. Why would you want to anyway?

Casket

It costs about \$300.00

Needed:

- Ponderosa Pine boards-two 1"x4"x8' , two 1"x6"x8', one 1"x8"x8'
- Cheap pine boards-four 1"x12"x8' (some knot holes are okay)
- ACX Plywood-one 4'x8'x1/4"
- Medium Density Fiberboard (MDF) sheet-one 4'x8'x3/4
- Crown molding (Homebase #PPR609) one 12' length
- Casing molding (Homebase #PFJ428) one 10' and one 7' or equivalent
- 3/4" pine duck molding (custom molding shop)
- Table saw
- miter saw
- circular saw
- drill & bits
- bar clamps
- nail set

- hammer
- router & bits
- stapler
- tape measure
- hot glue gun
- 2" dry-wall screws
- ½" wood screws (silver)
- 1" finish nails (not silver)
- wood glue
- black upholstery tacks
- 5" and 1" furniture foam
- polyester lining material
- 220 and 100 grit sand paper
- stain or paint
- 48" piano hinge (Homebase)
- six coffin handles (AEON)

Steps:

1. The first thing to cut will be the base, the measurements will be 17" at the head, 14" at the foot, 28" across at the widest point. From the top to a parallel line at the mid section (widest point) will be 21" and the mid section to the bottom is 53 ½" (see fig 2). The fiberboard is very strong and you will need a sharp blade to cut it. I found that a circular saw with a rip blade works best. Use a strait edge to guide the saw and cut slowly, you may need to use a rasp to smooth up the edge a bit.

2. Once you have the base you can start on the sides. They will be a little long and cut to size. The sides will be put together with wood glue and the plywood back will strengthen them and make a deco panel. Let's start with the upper side sections. You'll need to cut two pieces of 1"x4" and two pieces of 1"x6" to 22 ½" long and four pieces of 1"x8" to 3" long, use a miter saw for the best edge. Next, put them together like a frame with the 1x4 on top and the 1x8's in the middle and 1x6 on the bottom and glue and clamp the assembly, (see fig. 1) don't worry about the ends being even, you'll cut them to size later. Next, are the lower side sections. Cut two 1x4's and two 1x6's to 55" long and four 1x8's to 4 ½" long and assemble them the same as the upper sides. You should have four frame sides and a bottom now. Lets work on the foot and head pieces next.

These two ends are made up of four pieces of a 1x12 board. They are two pieces joined side-by-side with wood glue and clamped. After the glue dries cut both to a total height of 17". The foot piece is cut to 14 ½" long and the head piece is 17 ½" long.

3. Now for cutting the edges of your pieces. Set your table saw blade to the correct height for cutting ¾" stock and set at a 45 degree angle, since your ripping an edge, you need to use your miter fence. The foot and head pieces should be cut at a 45 degree angle. The edge where the upper and lower side pieces meet should be cut at 15 degree angles, keep this in mind (see fig. 2). Cut ONE end of all your pieces (45 degree ends), trimming off only enough to make a uniform edge. Set your pieces on top of your fiberboard base one-by-one where they will go and be sure to have the 1x4 upright. Measure the length (remember, measure twice, cut once) . After your satisfied with the measurement trim the pieces to length. Now you see why we made all the lengths a little long.

4. All the pieces should be a uniform height of approximately 17" and fit snug next end to end. Note where each piece sits on the base board and mark it. If you need to

shim any of the sides to match height, then now is the time to do it. Next you attach the sides to the bottom.

Pre-drill two holes from under the base up into the upper sides with a 1/8" bit (see fig. 3). And use 2" dry-wall screws and wood glue to secure them. Pre-drill three holes for the lower sides and two for the foot and head ends and secure them the same way. The strongest way to secure the edges together is to glue the joints and reinforce them with thin metal brackets. These can be made from tin that is 2" wide and 14" long (see fig.4). Screw the tin reinforcements in place at the inside of the joint and nail the outside of the joints with finish nails on both sides and set the nails, unless you have a biscuit joiner, then that's the way to go, I don't have one. 5. To make the plywood backing, measure the inside height of your box. Set the table saw blade to 90 degrees and rip the 1/4" plywood to fit. Cut the plywood to length, it will take four sections, two upper and two lower. Now, lay the casket on its side and put glue on the pine side-frames and laminate the plywood sides to the pine (see fig. 5 & 8). To hold this firmly, screw the plywood to the frame with 1/2" wood screws making sure you don't miss the pine frame.

6. Now is a good time to sand all the sides and clean up any rough edges that will show in the finished product

7. You should have the box mostly completed now. The frame of pine you made with the plywood backing, has made a deco panel in the side of the coffin. The molding for the bottom will cover the ugly joint where the fiberboard and pine frame meet, this is a trial and error fit process. Fit the molding all the way around the base mitering all the ends for a neat appearance. For the inside of the deco panel edges, you will need to miter the duck molding at 45 degree angles making a picture frame (see fig. 6). The molding will also cover any nasty edges you might have (I love molding!) Nail this in place and set the nails.

8. Okay, on to the lid (fig. 7). First, cut three 1x12 boards to 73" long and approximately 8 3/4" wide each, use the fence on your table saw and set it to trim off 1/4" strips until you get to your desired width, you will use these strips later on the inside of your lid. Glue the boards side-by-side and bar clamp them together alternating the clamps one on bottom, one on top, one on bottom, etc. You will need to trim the lid to a width of 25 3/4" after the glue has dried. After the glue has dried, measure the lid to 12" at the foot, 15" at the head, and 26" at the widest point, mark the outline of the casket shape, cut to size with the circular saw and a straightedge. Now, with whatever router bit you like, I used a 3/4" rounding over bit set deep, router around the outside of the lid.

9. Next, make a frame out of some scrap about 3" wide and 3/4" thick to follow around the underside edge of the lid (see fig.5). This is to attach the lining and crown molding to. When you've done this, glue the frame to the underside of the lid and let it set. While the lid and frame are setting, you can cut and dry fit the crown molding. As with the bottom molding, this is also trial and error fitting. The crown molding will run around the scrap frame just under the routed lid edge. When the glue from the frame is dry, attach the molding using glue and finish nails. The molding has a lip at the top you can conceal the nail under, but you should still set the nail. At the mitered corners, the best way to glue and clamp them is with a miter clamp, if you don't have that then let the pressure of the butt joint hold it. If the molding you use will be what I used, it will be primed for painting, if you intend to paint your coffin then this is fine but I wanted to stain mine so I had to strip the primer off.

10. Now for the lining. For the bottom you will need 5" thick foam and for the sides you need 1" thick. Figure out how much of the 5" thick foam you will need, I bought

a 96x24" roll from a fabric store here where I live called "\$2.00 fabric store" and it cost about \$40.00. The 1" thick foam comes in 2'x4' sheets and I got five of them at about \$4.00 each. The material is polyester lining, it looks like silk which is perfect. I got black. I also bought some black upholstery tacks from an upholstery warehouse at .99 cents for 24 , these look like big thumbtacks but when you set them they look like a tuck-n-roll job.

11. First, fit the 5" foam in the bottom and don't worry about gaps against the side, the 1" foam will cover. Then fit the 1" foam to the sides using the straight edges for the top. Cut the polyester to fit the bottom by wrapping it around the 5" foam, tuck it in good and that's all you

need to do. Cut the material for the sides in two long pieces allowing extra material for wrapping around the foam and for the head and foot ends (e.g. One side is long for the head end and the other is long for the foot end). Tuck the material around the 1" foam and hot glue to the wood behind the foam and at the foot and head ends. The glue will seep through the material and hold the foam as well. Decide where you want the tacks to go, drive them through the material and foam to the wood underneath. The easiest way I found to do this is push the tack in to the foam then just whack it with the hammer and hope it sets in the wood, if you bend the tack just get a new tack. The lining for the lid is a little trickier.

12. Lay the lid on the floor, stuff the 1" foam pieces between the 3" frame and hot glue them when you figure out the placement. Now, here's where it's a little tricky, put the polyester material on the lid and set the tacks working from one side to the other. You must do this because if you attach the liner to the lid first or try to set the tacks in pairs, the lining will rip, this stuff doesn't stretch! When you have all the tacks in place, cut the material to shape leaving it a little wide so you can staple around the edge in to the lid frame and then take the 1/4" strips of wood, cut them to fit around the inside edge of the lid and over the staples for a neat appearance, hot glue them in place.

13. Now the final steps. Sand the whole thing and stain or paint it to the color you like. I did not put a top coat on mine, I wanted an old look. The knot holes in the lid contribute to this effect. After I stained mine, I sanded it lightly and gave the edges a worn look.

14. The hardware for this thing is a 48" piano hinge for the lid, a chain, and six coffin handles. The hinge is from Homebase and the handles came from a company called AEON in Harbor City Ca., their number is (310) 534-0720. They have different styles to choose from and you must tell them that you need handles for a "toe pincher" coffin. They are very helpful and very affordable, my handles were \$15.00 including S&H, there's a minimum of \$15.00 purchase, if you ask them they will send you a picture of the handles and a price list. I used the #3079 in silver at \$1.91 each and was happy with the way they looked. I attached them with the 1/2" wood screws which are silver and look good with the handles. As far as the hinge, just line up the lid and use the screws provided and secure it, you might need two people, the lid is heavy.

15. This makes a coffin large enough for a six foot tall person and it is 23" wide at the inside middle.

Cast

Cardboard wrapped in gauzed soaked in flour.

Chains

Unbend paper clips. Then push a mechanical pencil eraser on it, don't worry if eraser breaks as it will bend, bend to oval-shape, gluing ends together, with electric tape, wrap erasers and paint over to high tape edges. If you need more chain links, try just paper clips, or find plastic or light chains and paint them a color you want. Even a wallet chain makes a good weapon for the hand!

Chainsaw

There are two ways. Remove the chain or do not turn the chain on while the chainsaw is on. Try to find a way that you can unplug the chain's power from the chainsaw so that if you accidentally turned the chain on you would not be severing limbs. If you want, you can tape small pieces of chrome mylar to the back of the chainsaw to look like blades.

Chair, Steel

With an aluminum chair, dent the part you hit them with so it can dent and undent really easy. undent it before the match and then when you hit them with it, it will make a really good sound and it wont hurt them nearly as bad because it gives over them.

Cheese Grater

Use a real one, but do not push it into the body part. Instead, glide it along the body. You can hide blood sponges inside and have them squeezed when it glides along the face.

Club

Big-sized wiffle ball bat filled with sand and painted black or brown.

Cobweb

White uv light shining on torn white t-shirts. Use big strips and put high - like around a chandelier.

Coin Wrapper

Fill a coin change wrapper with fake plastic toy money and hold over knuckles as if they were brass knuckles.

Cookie Sheets

In replace of cookie sheets, use oven liners.

Crowbar

Find an adult or child size plastic one in the toy section. Firefighter or construction sets typically have them. Paint with black glossy paint, and fill with sand so it appears real. Should not hurt but a little if any.

Crutches

If you want aluminum, get cheap ones. Wood is preferred, so pre-cut them so they will break easily. The Salvation Army is an excellent place to find them cheap.

Drums

They don't hurt much, but they make big sound and look like they do! Of course, use the hollow side you beat on. You may wish to cut a small slit to help it break easily. Otherwise the side of the drum is fine to use so long as no force is applied and it can be sold effectively.

Dust from Weapons on Impact

When capable, fill the object with flour or smother it in flour and flour should fly from the object looking like dust.

Eggs/Easter Eggs/Balls

While not that cool for wrestling but to appose an opinion as with throwing tomatoes. Eggs generally are thin and break easily if let uncooked. Throw eggs at the body and not the face or head unless you are sure you will not throw it hard enough to hurt them. More great ideas similar to eggs would be the plastic easter eggs and plastic toy balls for match ideas. Again, these can hurt if you do not land on your back.

Explosive boxes

THINGS TO BUY:

The boxes are STYROFOAM coolers that you can get at the dollar store.

Buy 2 containers of baby powder.

And have some tacks.

(Take at least \$20 with you to the store so you can have many things to work with.)

THINGS TO DO TO MAKE THE BOX LOOKS REALLY DANGEROUS:

Get baby powder and pour the whole container of baby powder in the cooler and put the top on.

Write your fed logo on it or put "TNT" on it.

If you have a hardcore fed put some tacks on the top of the cooler.

The baby powder is for the visual of smoke.

The STYROFOAM Box makes a loud crashing sound when a person is put through it.

THE THINGS TO DO TO MAKE THE MATCH LOOK CRAZY:

Let the fans know that it is a caution area and this match is dangerous.

Do high impact moves to make the box break and the baby powder will fill the air.

Don't do low impact moves like slamming a persons head into it.

And don't throw it at a person.

This will make that box seem like a non-explosive item.

Laying a person on it is cool if u do a high flying move.

The best moves to do on the box is power moves.

Roll around on the ground after getting put through the box.

It makes it seem surreal and you are in pain.

This match has not been done yet.

Explosives

Take a foam cooler and fill it with flowers. When someone goes through it, it looks like it exploded like TNT. You can even add a blood bag and even fake flesh so it will burst blood for a gruseome effect.

Fiery Baseball Bats

To set bats on fire with barb-wire, etc., put keroscene in barb overnight. Use a wood bat and don't allow to impact skin for more than a sec. Do not strike hard.

Fireballs

A substance called nirocellulose is formed into a blazing paper known as flash paper. It burns extremely quickly. When lit up (usually by a lighter concealed by the referee until the right moment), it produces a dramatic flash for a few seconds. The wrestler throws the fireball after lighting it, and if timed right, will seemingly explode in the other wrestler's face. There is very little damage to the other wrestler, and no one has actually been burned from the trick. Roman candles may be used but are dangerous.

Also, Flame effects are very eye-catching especially in dim lighting. Whenever dealing with any kind of flame effect please make sure that you are using some semblance of common sense - don't use near flammable substances and the like. Flash Paper This involves using small sheets of flash paper (available from selected fancy dress shops) to create a flame in the hand when lit. All you need to do is to take a small (credit card size) square of flash paper, crumple it into a ball and place it in the palm of your hand. Make sure you keep your palm flat before lighting the paper. The paper will go up in flames and burn out rapidly (quick enough to prevent burning yourself) creating a small flame in you hand.

Fire Extinguisher

It's non-toxic, and not too cold. Close your eyes when you let it out. But be careful when using the extinguisher itself as a weapon.

Flaming Tables

WARNING This is an extremely dangerous stunt. It appears as only a safer alternative to what backyarders are actually doing. In addition to what you are about to read by Mr. Berry, I have suggested a place which sells flame retardant material. I cannot guarantee it will work for the skin but it is something to look into without first knowing by first-hand experience. The owner of this material has suffered 2nd and 3rd Degree burns all up his arm from messing around with fire.

You can purchase flame retardant from HalloweenPlus.com or use lots of baking soda and other non-flammable substances. Be smart and be supervised and have water ready. Check out the safety section of this . I DO NOT AND WILL NOT condone such uses. This is only here because I know people are doing this stunt alot more dangerous than this version, and are suffering severe burns. This appears as informative and should not be tried without proper supervision and safety on hand.

Poor 100% Rubbing alchohol on the table, in a flat puddle of sorts. Rubbing Alchohol will burn at a lower heat then skin/most clothing/wood will burn at, so you have a fair amount of time to take the manuever. Too much fuel will make the flame burn hotter, so don't put tons of Rubbing Alchohol on the table or else it may soak into your clothing which will in turn become the new fuel source. Now that the table is lit, just take the bump into the fire and be sure to roll out of the fire... ROLL OUT OF THE FIRE. Tis will most likely get rid of ALL the flames that may have caught onto you. Then after you are out of the smoldering area, sell the move accordingly. Make sure your hair is soaked in water and you did not use any hairspray before the match. Most hairsprays are highly flammable and you will be VERY sorry if you are wearing any thing flammable. Any loose clothing should be damp, in order to create flame resistance. Any time you play with fire you run the risk of getting burnt, so make sure you are ready to take these risks.

Fork, Pizza cutter, and claws

Dull sharp objects and use fake skin, or a blood bag in a shirt or pants.

Frames w/ Glass, Picture

Use real picture frames, but replace the real glass with breakaway glass. Picture frames break easily and dont hurt, but look like they do.

Fruit

Find rotten or old fruit that is weak and can be broken easily. If it is fresh, squeeze really hard or throw it on the floor a few times so it is soft enough to throw against someone.

Garage Doors

Put wood on sliders so door closes just above the chest but on sliders instead – lay someone down and raise door just above their chest to determine where they should be placed. For automatic doors, disconnect the latch or disable eyes.

Gas/Oil

Use watered-down chocolate syrup or other dark, thick substances (soda is too thin).

Glass

Depending on the intended effect depends on how you want to make it. Do you want it to break? Use the breakaway glass recipe above. But for chunks of glass, use CD cases, or plastic soda bottles.

Glow-in-the-Dark Ink

Needed:

- 1 oz. oil of cinnamon and
- 1/4 oz. phosphorous

Steps:

1. Pour into a small bottle. Close the bottle tightly and place in a hot water bath.
2. Heat until the ingredients have melted together. Not sure if can be used on skin but might be able to once cooled.

Guitar

There is no safe way to bust a real guitar over someone. Even the toys do not look safe. But if you must do it, find a very cheap guitar and try to thin out the handle part and cut out all the inner parts. You may need to precut an "X" shape to the back. This can easily cut you, so be careful.

Gun

Of course, this isn't something backyard feds use all the time, if at all, but this isn't just for backyard wrestlers either. The best bet is to find a cap gun which looks exactly like a real gun (a hobby store may have this). These are the guns with removable safety caps (and what has caused so much controversy a few years ago). Removing the cap will allow the gun to perform more realistically as its sparks will be

seen, and it will sound more like a gfun than a toy. Of course, do not hold the gun but a foot away from you since it does shoot resin from gun powder produced from the explosion the caps in the gun make after pulling the trigger towards your face, and do not point it at someone who is less than a foot from you to prevent causing them deafness or other bad things. If you are using this gun outside and not in a production already okayed by the proper officials, you should call the cops and let them know you will be using a fake gun to stage a production so that when somebody calls the cops on you, you won't get in trouble, or if a cop would see you with a gun, you won't get shot thinking you were going to kill someone.

Hammer, Sludge

Purchase a hammer handle or axe handle and attach a square sponge. Paint the sponge black. The sponge can soak in blood and release it when it comes in contact with a person. You could also buy what sells as a War hammer but this is very expensive and made of foam latex.

Handcuffs

As with many effects, there are more than way to way to accomplish them. One way for handcuffs (and cheaper) is to buy the die-cast metal toys which come with a safety latch to release them. Use these if your audience isn't close to the ring, or if you plan to cut the latch just enough so it will still unlock. Keep in mind real cuffs are preferred but of course do not use them without the key!

Icicle

String a clear piece of fishing line with clear beads, from big beads on top to small beads on the bottom. Wrap in plastic wrap and put into water. Obviously this is not that realistic, but it is safer than using a real icicle. To not hit anyone hard because it will hurt. Breakaway glass can be another substitute but you must find your own mold.

Ironing Boards

They look and sound great, but they don't hurt. If you must, prebend them before use.

Kendo Stick

The only realistic and safest way to do this is to buy some dowel rods in the craft department of a department store. Though dowel rods are made of wood, they are flexible enough to act like baboo sticks and to not hurt as much. Keep in mind that the sticks will sting, and that it will look unrealistic if you do not apply a lot of force to the sticks themselves. These need to be the same size, about the size of a baseball bat, and they

BYW KENDO STICK



need to be bunched together (the quantity depends on you and your desired effect, but keep it in multiples of 2 2, 4, 6, 8, etc. though 8 should be plenty). With electrical tape, whether colored or uncolored, whether big or small, wrap around both ends of the dowels. You now have a kendo stick.

Keyboard

Rip out the keys of old keyboards and glue them back in, and when you hit people with them, the keys fly out and look like they hurt.

Kick Board

Rope around a small tree, board, or big branch sticking out of the ground. Do not kick hard. Generally for training purposes.

Knife

Dull down a knife but plastic painted glossy preferred. Can be dulled with etching stone. Note that the more bigger the blade, the more dangerous it is when dulled. It is OK for small things, like razors, but still be cautious.

Another idea but for a safe trick knife Tape plastic tubing to one side of the blade of the knife. Use a food coloring bottle-one that comes in a pack of four colors-take off the lid, and tape the opening to the tube. Tape the bottle to the handle.

Ladder, Aluminum

Aluminum Ladders are also a good weapon, if stable! If you can't jump high, or don't have the guts to jump...don't because you will look bad and probaly get hurt badly. Do not use anything other type of ladder except for aluminum ladders. This is not 100% fool-proof, but aluminum ladders do not hurt as much as do other ladders. This is more of a selling technique.

Lead Pipe

Lead pipes are not so commonly used anymore. For those "hardcore fanatics" out there, it is very possible to find a substitution. Many posters come in a long, cardboard tubes similar to paper towel tubes but they can hold posters (really thick ones) or wrapping papaer (thin ones). These are are usually thick and hollow, and provide an excellent sound when dropped. Although the sound is solid, with no dimension (clinging sound) it is picked up quite well by the camera, and in many ways acts similiar as the clinging sound of the pipe. Because they are cardboard, yet very stiff, does not mean they can not be ruined. You should prevent repetitive contact with the pipe to the body as it will, indeed, spoil your plans. To make the tube look like a pipe, you should paint it a dark silver, or even black. It is a good idea to throw down the pipe after it has been used to give the audience the feel that it is real, though you know different.

Leather Strap

Using a belt, whip the opponent slightly but enough to make a sound. It may still hurt but should not leave next to any marks.

License Plates

Use real license plates, but prebend several times and reshape them. This will allow them to bend quicker and make you look stronger. When you find they have a hole, tape it or toss it because it will cut.

Lightbulbs

The weapon most commonly used among backyarders has now a safer alternative, just as effective if not more. You can make your own fake lightbulbs from clay painted thin with ceramic or made of overcooked dough and painted white (shaped from being rolled on a rolling pin). Or use a two liter bottle and cut off the top. Cut it to make it look sharp and pointy. Then paint it white and the part that the cap goes on gray or silver. When you're done it looks exactly like a broken lightbulb.

Light Saber

I built my own sabers from wood on a lathe, and they cost me next to nothing. This process can make quite durable and realistic weapons, with removable blades, if you have the proper technical expertise. Also, building your own props adds just that much to your pride in your film.

WARNING! This procedure involves basic woodworking techniques using powerful tools! Know what you're doing or have somebody else help you! Read this entire document before beginning And please, PLEASE, take all recommended safety precautions.

I will be using English units of measurement - inches and feet - but there are 2.54 cm to the inch, if you prefer metric. "Thick" will mean diameter, and "wide" will refer to a length of wood.

Step 1: Planning

On graph paper, draw what you plan the saber to look like, at full size. Most graph paper is in easy-to-work-with units - millimeters or quarter-inches - and is easy to find. Draw the saber from the side, and include all details - grip ridges, button locations, and the like. A thickness difference of only 1/8 inch diameter will be plenty noticeable. A comfortable grip has a diameter of about 1.5 to 1.75 inches - any more and your hand won't reach all the way around, any less and your fingers will scrunch up on the other side. People with large or small hands may adjust these values for their own purposes. Try using various things as comparisons - flashlights, pipes, broomsticks, etcetera. Make a spot near the blade end (both ends if making a double saber like mine) about a half-inch wide, all the same thickness, the "Clamp Zone", and a thicker spot just above it. This will be essential to the blade connection. The

end and about three inches down must be AT LEAST an inch in diameter so a blade may be inserted - probably more. Also, keep in mind that you don't want the blade to break.

Step 2: Materials selection

I built my sabers from wood. The first I tried was a pine replica of Darth Maul's saber, with less-than-spectacular results. Pine is soft, and it warped and cracked once I was finished. Harder woods work better - the wood used in my double saber was a 4-by-4 originally - but wood too hard will be much harder to work with. The board you use must be at least six inches longer than you plan the saber to be (three on each end), and must have enough width to carve a two-inch cylinder from. For the buttons, find dowel pegs about an inch long and 3/8 to 5/8 of an inch in diameter. For a belt clip, you have many options - I hammered a thick staple halfway into the handle, and attached a fairly heavy-duty clip I found. Almost anything can be made to work, some more easily and more efficiently than others. I leave this to your discretion and resourcefulness. For the blade, find a piece of broomstick, copper pipe, or whatever, about a yard long and 1/2 to 3/4 inch thick. The material should be durable enough that you can whack it against a tree without it breaking or significantly deforming.

Step 3: Primary construction

Warning! This is the most critical and dangerous step! If you are not sure of your woodworking abilities, find a friend to do it for you. Set up the wood on the lathe, and begin by carving the entire piece down to a quarter-inch wider in diameter than the widest point in your saber. Then, mark on the wood where each thickness change is. Start at the widest point on the saber, and carve each section individually. Leave 1/8 inch diameter outside your plan, to allow some error correction. Once the carving is complete, smooth each section to be the proper thickness throughout, and then sand it while it is still on the lathe. Once the handle is carved, remove it from the lathe and saw off the unused portions (I told you to leave an extra three inches on each end, remember?) either manually or with a power saw. You now have your basic handle. You should be able to hold this comfortably and tightly in one hand or two, and twirl it with little difficulty.

Mark on the handle where you planned the buttons to be. Drill a hole for each, the same diameter as the dowel pegs and 1/8 to 1/4 shorter. Test the fit of each peg into its hole, but do not put them in yet! Drill a hole in the blade end, as deep as you can and the same diameter as your selected blade. This hole must be straight or else your blade will come out crooked and may even show out the side of the handle. Insert the blade in this hole as deep as possible. Find two short, thick nails, and find their diameter. Drill a hole for them in the Clamp Zone, through the blade, and out the other side. You should be able to insert the nails in these holes to hold the blade in, but also easily remove them. For filming fight scenes, a hose clamp can be affixed around these nails to hold them in tightly. For my belt clip, I found a thick metal staple and drilled two holes a half inch deep for it. I hammered it into these holes until just after it didn't seem to go any farther, and it stayed. Find a clip that can attach this to your belt and attach the smaller end to the staple. The other end can then be placed through a belt loop.

Step 4: Painting

For the lazy like me, spray paint can easily be used. Paint the handle silver, including both ends, and the blade whatever you care to. Some famous (or not) Jedis' colors, mostly from the novels, the Young Jedi Knights series:

Green Qui-Gon Jinn, Luke Skywalker, Jacen Solo

Blue Obi-Wan Kenobi, Anakin Skywalker

Violet Mace Windu, Jaina Solo

Orange Zekk

Turquoise Tenel Ka

Silver Corran Horn and much of the Halcyon line, Raynar Thul

Red Darth Vader, Darth Maul, Shadow Academy Dark Jedi

For both the buttons and greater detail on the handle, model paint may be used. Paint the buttons an appropriate color, red or black work well. Most lightsabers in the movies have black sections, so personalize your weapon further. When finished, insert the buttons into their holes. The fit should be so that friction holds them in and there is not enough sticking out to get a grip on. This is why you did not put the buttons in before.

Conclusion

You now have a lightsaber for far cheaper than any toy or model you may purchase. Other advantages

- It floats
- You can make it however you like
- You can choose the color
- You can brag about making it
- You can make another and fight with a friend
- You can beat up on those people with plastic lightsaber blades
- Did I mention it's cheap?

Mace

Use a broom stick as the handle, plastic ball, spikes made of posterboard glued to plastic ball, all black but gray spikes and gray strip around top of stick. Chain is real, from a chain wallet, or paperclips. Fill cones with liquid latex, sand, or something to keep them in shape when strciked against somebody. Generally spun before used to hit, and can be thrown but not typically.

Magnesium

It burns and does a big bright light, but has a tendency to blow out easily. Looks wicked when slammed on.

Manhole covers

Build one out of cardboard, or use a metal trash can lid painted black or brown.

Microphone

Buy a cheap karaoke mic at a electronic store and cut the wire off, leaving some to expose, and take some cardboard and build a box around the mic and decorate it to become customized with your fed. Or buy a WCW toy mic, paint over it, and use its box to put your fed's logo on. The box should be cube-shaped, however, you may have a taller height than a longer width.

Mist

This is seen when the wrestlers spit out water, and previous wrestlers would spit a green mist into the air.

1. Make sure the water isn't too cold. If it's too icy it will cause yer lips to over curl creating a stream rather than a mist.
 2. Make sure you have a some air in your lungs, but not too much (half full maybe).
 3. Take a Swig of the water/juice/alcohol and cock yer head back/
 4. While standing (walking will resort in a mispray if sparying upwards), blow the water into the air while keeping your lips together, never letting them gap.
- For a white mist, use flour.

Mouse Traps

One weapon people think is dangerous is mouse traps. They are not very painful though. When you lay on one it does not go off until you stand up. Then it attaches to your t-shirt making it look painful. It is painful if it gets on your ears or fingers so watch out.

Nails, Board of

After dulling down real nails, insert them into a big piece of plywood equidistant from each other. This will help save you from injury if you did not dull the nails down right. They should be dulled to the point where they can no longer be hammered into the wood, so you'll need another nail just to play with and try out. All else, make them from clay and big as well (stakes). Paint them black, and to cause a blood effect, cut a hole right at the top and place a blood sponge in there, painting the viewing part black. Unfortunately, you cannot create a puncture effect on stage other than the cheap and old method - fall in front of the nails, where they are facing the audience. You will probably want to have some blood packets glued to the inside of your shirt for this to work. Keep your audience far away so they cannot stand up and see that you are not really punctured. Illusions like this is what makes theatre look bad.

Nails in Bat

Poke nails into a wiffle ball bat in accordance with the baseball bat instructions. For nails to stick up, cut them in half, glue them, but dull down the nails first. Blood effects will be difficult to achieve when connected with the skin.

Nature Weapons

Pine cones, nuts, and thorns make good weapons, though they can still hurt. Try to use thorns which do not spit out poisons to reduce the pain.

Neckbrace

Make out of 2-3 layers of cardboard from boxes and wrap in medical tape. To secure it around the neck, use a safety pin to connect both sides. Or, go to a craft store and buy some tacky substances and glue them to the neckbrace. Can be used as a weapon.

Ninja Star

Draw a ninja-star design on cardboard wrapped in aluminum foil.

Nunchucks

Take 2 sticks or dowels and put black foam pipe insulator on them. Make a rope and attach with black electrical tape. It might sound crappy, but it looks brutal on camera. You may also use paper towel dispenser cardboard rolls.

Pies

Paper plates with whip cream sprayed on it. Or buy cheap ones and fill with foreign objects!

Pliers

Toy pliers painted with glossy paint. In the pliers, fill blood in a red food coloring bottle, connect to tubing, then connect to the inside of the pliers. (You may need to take them apart first). Real ones may be used but cannot be pinched roughly against the skin.

Pop Cans

With fingers, squeeze in 1 finger at a time, deshape, do this until dents appear, paint over cans and use full sheet labels and put them on.

Pumpkin Filled with Weapons

Fill a jack-o-lantern (after carving and gutting it) with dulled-down nails, aluminum foil pieces, fake thumbtacks, fake glass pieces, etc. Mix and match!

Punching Bag

Fill a potato bag with sand. Bend over and wrap with rope.

Razor

Put tape over blade of a disposable razor blade of a disposable razor and put a small tube or straw in handle and syringe at open end (but hidden in handle). The syringe needs to be filled with blood. Most realistic if done when "shaving", acts as if you cut yourself.

Razor Blade

Dull down a razor blade but plastic painted glossy preferred. Can be dulled with etching stone. Note that the more bigger the blade, the more dangerous it is when dulled. It is OK for small things, like razors, but still be cautious.

Rocks

Make fake rocks of gray dough, styrofoam peanuts, or clay for the rocks. Can be used for gravel pit.

Safety Cones

Safety cones (the orange construction cones), if light, can make great weapons but cannot be used roughly, nor as a stabbing weapon, including powerbombing onto it or falling onto it.

Salt in the Eyes

Not only a weapon, but a trick as well. You do not use real salt only because it does not give off any powdery particles after it has been thrown. The substitute item is some kind of powder - whether flour, baby powder, etc. - that is non-toxic. You do not actually throw the powder into your opponent's eyes, just into their eyelids. Before the match begins where such item is to be used, you and your opponent should have a secret gesture or word (a cue) which signals the time the opponent will close his eyes just as the powder is being released from your hand. If this is done right, it will look very real and almost impossible to notice the opponent closed his/her eyes just before getting "salted". This is normally used by an opponent who is being beat, is tired, or has no way out of a situation but a cowardly act such as this.

Scythe

The weapon of choice for corn workers or grim reapers, the handle is a broomstick. The blade can be made from cardboard or thin plywood for the desired effect. Paint the blade a gray color. The blade is shaped like a tucan's beak. For more help, go to your local video store and look at the cases of one of the first two Children of the Corn movies and it should be on at least one. Or go to an online Halloween store and look for grim reaper/death costumes.

Screens

Take the screens that are found in windows and bust them over someone. You should use thin framed-screens. Note that, because they are aluminum, they can cause paper cuts.

Screwdriver

Find an adult or child size plastic one in the toy section. Firefighter or construction sets typically have them. Paint with gray glossy paint, and the handle with black, and fill with sand so it appears real. Should not hurt but alittle if any.

Shot

Put a stick of dry, hard spaghetti in a syringe as the needle (paint gray). Hold sponge at base of syringe to soak liquid coming out of syringe so liquid soaks into sponge. Perfect for heroin stunts.

Shovel

The head should be plastic and covered with a very thin layer of concrete dried on it to make it look real, else you can paint it dark gray.

Signs

Use real signs, but prebend several times and reshape them. This will allow them to bend quicker and make you look stronger. When you find they have a hole, tape it or toss it because it will cut. Get them from the township or from a thrift store, but do not steal them.

Skateboard

Prebreak a skateboard in half and glue with school glue. The skateboard should be made of very thin wood and everything you can do to make it safe needs to be done. You hit in the middle of the back just enough so the board breaks and makes a sound, but not to leave any marks.

Sling Shot

Find a y-shaped branch and attach a rubberband around the Y. Use fake rocks made of gray dough or clay for the rocks. with rubber band fake rocks clay-gravel pit

Snap Traps

These are excellent for setting up booby traps and frightening the life out of an unsuspecting player. They can be bought very cheaply from fancy dress shops and use a single cap each time. The traps are placed under an object that the players are likely to lift or examine such as a or ornament. When the player lifts the object, the snap trap is triggered creating a sudden bang (It is a good idea to use objects that do not break easily as quite often they are dropped after the trap goes off!).

These appear to be different from the snap toy you get around the 4th of July, so use caution when getting into contact with the body.

Sound System

This is a very cheap alternate to the real thing, but works as good. WALKIE-TALKIES! That's right, you can buy two sets (or just one), attach one to the camera and give the other to the commentator. Have the commentator to always holdin the talk button so the other walkie-talkie doesn't give off feedback.

Staplegun

Sponge of blood in place of staples.

Stretcher

Three layers of plywood nailed together in the shape of a stretcher. Go to local fire department or inc for a picture. Nail seatbelts from old cars to back so they meet at front. Can use a cot, or even the way the third-world countries do it to their dead victims, a blanket. Get seatbelts in whole form from junk cars at junkyards and glue to bottom so it can fasten around the body.

Styrofoam Objects

It breaks very convincingly, it doesn't hurt, it breaks easily, it seems as if it hurts like hell, it makes a hell lot of noise, and it's great.

Sword

For handles, use items you can put on flag poles, bannisters, curtains, or anything you can find at an hardware/home improvement store as you desire. Cut a blade shape as you desire from wood. This should be done to standard plywood because you do not want the board too thin or it will cut - and you do not want this. Paint this

the desired colors with a glossy tint. With wood glue, glue the blade to the the handle.

Tables

Okay, lets face it, being slammed on top of a box isn't that great, and looks really bad. So what's a good resort to go to?...Tables! Don't worry tables are the greatest thing that's happend to wrestling ever since the female wrestlers). Tables not only break your fall but are a great weapon to use. Cheap tables that are made of saw dust (there are tables made of it!) and it only takes a pressure of two hundred pounds(200 lbs) in the middle of it to crack it. These tables are cheap...but not reusable...unless you put a cover over it, but I'm not promising anything. I think the best way to break a table besides high risk moves is having the table used as an announcer's table and slam them through while the announcer people are sitting.

For a generic, cheaper, but not as effective technique, take to trash cans and put a piece of plywood on them it works like a table and if the wood is too hard then leave it out in the rain so it gets warped and/or cut the wood down the middle with a razor blade. This will look real good and sound good but will not hurt. You could also replace the trash cans with chairs, ladders, or saw horses. You could also construct breakaway sawhorses with basal wood. That would be very expensive.

Tack Knuckles

What You Need: first is some wire, not barbed wire, but regular steel wire. I'm sure you can find some. Now, first once you get the wire get between 3 and 5 thumbtacks Bend the tacks in so they are not sharp You then rap the wire around your hand at leas two full times around, in a fashion of which if you were to through a punch the person would get hit with the wire. Now, simple take the thumbtacks and stick them in between the 2 lines of wire, because you wrapped it around twice.

Taped-up Weapon

Cover a piece of fish tubing with layers of toilet paper. Poke small holds atop of it. Pour blood in tubing and seal tubing with glue or staples. You can also cover up dresser drawl handles, and other small handles but do not hit hard.

Tasor

A remote control but when pointed at camera looks like the end of a taser with a flashing light. All else fails, use a remote which no longer works, and cut into it to form a half-circle shape, leaving the sides on. Glue a piece of wire from side to side on these sides.

Thumbtacks (or Tacks)

Using tacks is really phat to use in a match. A good idea for tacks is to cut of the

sharp part of the tack (use thumbtacks) and drop them in the middle of the ring, don't ever put them by the crowd where they can see if it's real or not. Put school glue on the tacks to make them stick. You can do that, or really get cut up...it's your choice. Or you can cut the ends from paper fasteners and bend the remainder of the ends upward. By this method, the tacks will stick appear more effective because, as in reality, not all tacks will stick. It will also be more realistic because tacks do not necessarily cause a lot of blood to spurt, a stunt which is overly-sold by the professionals when they use it.

Title Belt

Visit your local sport supply store and buy a weight-lifting belt. Then, go to a department store and obtain cardboard boxes (normally they'll give them to you) It is then up to you on as to how to decorate this belt, but glue the cardboard to the weight-lifting belt after cutting the board into the shape you want it.

OR take a piece of sheet metal and cut it to fit inside the belt and attach the plate using push fasteners you can get anywhere at department stores.

OR

All you need is:

4"x4" brass or metal plates (2, 4, or 5. Depending on the style. Use double plates for a stronger belt.)

6"x8" brass or metal plate (You only need 1 per belt or 2 for a stronger belt.)

3-4'x9" piece of leather, vinyl, or simulated leather (use 2 if you want a pro look)

A local Trophy shop

Metal cutting scissors

A new toy or fake belt (preferably the Jakks World Belt)

Sand Paper

Acrylic Paints (Model Paints). This is optional if you want color. (Preferred)

Drill

Bolts

Hot Glue Gun w/ Glue Sticks

Magic Marker

Snap Buttons

Note: The brass or metal pieces MUST have a protective paper backing to prevent scratches and to draw your design.

Note: Leather/Vinyl/Simulated leather should have a material backing.

Note: Use double brass/metal plates and gold finish for a better-looking belt.

Directions: Trace the shape of the toy belt on back of material (Leather/Vinyl/Simulated leather). Cut out design. (Note: It would be easier to fold in half and cut, but it might not be as accurate. If you do this, do NOT crease the edge! Lay material out flat. Go to the local trophy shop and get your plates engraved with what you want. MAKE SURE YOU HAVE DRAWN THE DESIGN ON THE PROTECTIVE PAPER BACKING SO THE PEOPLE KNOW TO STAY WITHIN THE DESIGN AND THEY KNOW EXACTLY WHAT YOU WANT ENGRAVED. (Note: They usually cannot make logos/designs. That you would have to do yourself by either metal tapping or using an engraving pen.)

The large plate should cost around \$5.00-\$10.00 to engrave and the small ones should be about \$5.00 all together depending on what you want. It is usually about 10-15 cents per letter.

Note: You might be able to have the engraving of logos done at the trophy shop, but by hand. If they don't have the font you want, you might be able to get hand engraved letters. But hand engraving might cost as much as double the amount of machine engraving!! Be a wise shopper. Some engraving jobs take 1 day to 2 weeks depending on how detailed you want to get.)

After getting the engraving done, get out the metal cutting scissors. If you don't have a steady hand, let someone who does do this. Because if you screw up, you just wasted your money on nothing! Now, cut out the design outline on the protective paper backing. Make sure you take sandpaper and round off the edges! THEY ARE SHARP AND CUT EASILY! Round off edges of smaller pieces too. Take the metal pieces and align them as you see fit. Hot glue them on as accurately as possible. Let glue cool and harden. Take magic marker and make dots where you think would provide more support during activity (e.g.: Swing belt over your head like Steve Austin. Try to find out where you would need the bolts the most.) Drill bolts where dots are marked. Take snap buttons (make sure directions are enclosed in snap button package) and lay them out on the floor. Take belt and put it around your waist and mark where you think the buttons should be attached. Attach buttons to material. There is your belt!!

Tips and Tricks: Use acrylic paints (model paints) to jazz up your belt and make it look more professional. Use another piece of material and cut it the same shape as your original. Sew it on the back of your original material to cover up the bolts. If you want the brass or metal plates to be slightly curved as the pro belts are, slowly work at the pieces. Bend them just a little bit every once in a while. Use double brass/metal plates to make a much stronger belt. Use gold finish to protect your bets

from scratches and other damage. Handle these belts with care as they are not as thick and strong as professional belts.

OR

What you'll need:

-38" long vinyl, with it being about an inch wider than the plate

-posterboard

-scissors (duh)

-A sewing needle and thread

-A single hole puncher

-Paper and whatever you want to use to design the plate

-glue

-as much Velcro strips as necessary

1. Design the plate of the belt however you want to, I used the computer to print the design, then colored it by hand.

2. Cut out the posterboard in the shape of the plate, but DON'T glue it to the plate just yet.

3. Cut out the vinyl so that it is a half inch longer from the side of the plate (If this is either not possible, too tedious, or not necessary, just cut it however you feel like it).

4. Using your one-hole puncher, punch out holes in the poster board about an 1/2 to 1 inch from the ends, try to make the holes somewhat close to each other.

5. This is the most difficult part. Sew the posterboard to the vinyl through the holes in the posterboard, making sure that it's not slanted, shifted, or whatever from the center (Remember to tie several knots in the thread at the end so that it doesn't go through, and the posterboard falls off).

6. NOW glue the plate design to the already attached posterboard.

7. Put the Velcro straps on the ends of the belt and viola!

8. If you want to put some smaller plates on the sides, go back to step 1, and skip step 3.

It does take some time, and can be frustrating, but trust me, it'll be worth it. (Note: I also used glitter to make it look better, if you do the same, glue it on after you glue the plate to the posterboard.

OR

What you need square yard of vinyl (\$7.00) velcroe (\$3.00) Tin foil (real cheap) permanent marker, glue, contruction paper, stapler/staples

Instructions

1. take a piece of tin foil and draw the desired design with a permanant marker.
2. Cut out the design and glue to a piece of construction paper to avoid tear.
3. Staple the foil/paper to the vinyl
4. Cut it out
5. Put a piece of velcroe on the belt and the back of the vinyl (fuzzy side) will attach to it.

OR

Materials Needed

Wide Weight Lifting Belt (leather only)

One large wooden Plaque (you can buy these at a Craft store)

Two smaller Wooden Plaques (again you can buy at a Craft store)

One piece thinner leather or Vynal this will make your Backing . (It should be enough to cover the whole back of the belt)

One Package of small screws (you need at least Twelve they should be no longer than the thickness of the weight belt and plague (if you add the thickness of the belt to the thickness of the plaque you will know how long the screws can be)

A bottle of Adhesive (Glue)

A pair of strong Shears (Scissors)

A magic marker (to trace backing)

A bottle of Black leather Dye (you can get at a Craft store)

Time to put everything together . These instructions must be followed exactly.

1st. Design and Decorate your plaques anyway you want them. You can paint them silver or gold or use a Router on them but you may need to ask your parents for help. The large plaque is the center plaque and the small plaques are the side plaques (note you can also add more side plaques)

2nd . Dye your weight belt Black (note there are other colors of leather dye but black looks best).

3rd . Place your Center Plaque in the very center of the weight belt . (Note you can use some of the glue to hold the plaque in place. This is real important)

4th . Run screws through the inside of belt (note the screws should go through the leather belt and then go into the plaque . Repeat this until you have at least one screw in each corner of the plaque, but I would put more just to make it stronger.

5th . Place the side Plaques about two and a half inches to the left and right of the Center Plaque and Glue it in place.

6th . Repeat the 4th step for the sides.

7th . Cut the thinner leather the same size as your belt (use the black marker to trace the weight belt)

8th and final step Spread Glue all over the inside of the belt and Glue the backing in place (this will cover all the screw heads and make your belt look professional as well as make it tougher)

I decided to give you some ideas for ways to make your better than most Backyard Belts. You can use metal plate on your plaques . You can have them designed at a local trophy shop . You can take the buckle off the belt and add metal snaps. You can carve the wooden plaques by hand or use a Router to add your own logo. You can have your parents sew you a satin carrying bag with a draw string closure, Wrestlers keep there Belts in satin bags . I know I am a retired Professional Wrestler.

Trashcan, Aluminum

Aluminum Trashcans are a good idea to use, they make a good sound bend, and if sold properly the people and camera falls for it and will buy it. This is more of a selling technique.

Plastic and even aluminum trash can lids swing like chairs, can be used for all the moves chairs can, except they dont hurt you when you get hit with them, and they are relatively cheap too.

Another great trick with a trash can is to fit it over someone's upper body just before you attack them. Here, you can punch or kick the trash can without hurting the person. Be advised that if you want to perform any move that will knock down the person, the person knows so they can fall straight back as to not cause any injury.

The trashcan may be weakened by filling it with bricks to where there is no space between the bricks and can, and take a baseball bat to can. Remember to put the trash can back into shape by redenting the trashcan so it doesn't look so obvious.

Trunk

Use either a car trunk or a chest trunk. Create breathing holes by drilling holes into trunk and car trunk (if they are old and not used by anyone - especially your parents vehicle). Excellent for match ideas.

Video Tape

Made from foam inserts. The tape is scotch tape painted black. Don't use a whole roll of it though. Cover the tape with the labels. You can find foam inserts from your local video store - but just ask, don't steal!

Whip

Unfortunately, there appears to be no way to prop a whip. You will have to buy a cheap leather brand, and if you are to use it on someone, do not crack it hard or allow the person to wear something to absorb the impact as it will hurt and may cause injuries.

Other weapons

While you may have to use the real thing, you do not have to use it fiercely to cause pain. Be creative. Pre-break when necessary. Also use what you have previously learned in making and substituting weaponry.

BARBEQUES

paddle

snow shovel

BILLBOARDS

DRUMS

DUMPSTERS

DUSTBINS

HAYBAILS

HEDGE STRIMMERS

ICE BLOCKS

ICE PICKS

LAMPS – do not use real lamps

PLANT POTS

PUNCH BAG

SPEAKERS

TIRE IRON

Weedwhackers (use the kind with string of course but be careful as it will still hurt unless you have one which doesn't harm humans)

Barbed wire bricks

Barbed wire hockey sticks

Car Battery – make out of boxes and fill with sand for weight
 Metal locks
 Tree ornaments
 A wreath wrapped in barbed wire
 Light tubes wrapped in gift paper
 Fake tree wrapped in barbed wire
 Sleds
 Children's playground equipment
 Tires and hubcaps
 Fake tombstone
 keyboard
 space man helmet
 mattress
 plastic coke bottles
 toy guns
 coat hanger (preferably plastic painted silver)
 Game consoles (prebreak first)
 Balloons
 cutting holes in a plastic bat and filling them with broken fake glass
 no rope exploding barbed wire time bomb c4 explosive boards (warning: C4 is an explosive and can cause harm. Avoid using it.)
 Flaming chairs
 Exploding barb-wire
 Fire crackers (be careful when using these. Avoid at all possible)
 Paintball gun
 Golf Club- Totaly painles no matter how hard you hit. (just make sure you hit near the end of the shaft.
 Plastic Barrels and trashcans
 a wooden baseball bat with glass glued to the outside wrapped with barbed wire.
 Candles
 Sparklers
 Corn stalks (can be used to make Singapore cans)
 Meter sticks
 Barricades – Use sawhorses or road blocks. Can be jumped off from.
 Floggers
 Horse crops
 Christmas lights (like the size of ping pong ball)
 Thumbtack Bat
 Barbed Wire Light Tube
 Thumbtack Light Bulbs Tapped To A Chair
 Barbed Wire Flaming Table
 Barbed Wire Skateboard
 A skateboard deck with light tubes attached to the bottoms, ala TOD3.. or gumballs, ya know
 pine cones
 BARBED WIRE BOXING GLOVE OR A DEATH TABLE (LIGHT BULB TUBES, THUMBTACKS, AND BARBWIRE)
 sticks
 bike
 bottle rockets
 barbwire board

bike ramp
sheetrock
sheetrock tables
picture frame
tiki torch
saw
mailbox and bees nest - papier mache
toasters (box)
plunger

costumes and accessories

While makeup, light, expressions, and, acting, and sounds are important, costumes are the utmost necessary for completing an effect. Experiment with different clothes you have, and if parents ok it, wear some of theirs. Mix and match different articles of clothing. When you decide on a character, choose a costume which best matches that character. If unsure, ask your friends, teachers, family, or watch movies. If you do not have many clothes, you can buy cheap and good clothing at second-hand stores, or even costumes stores. If your town has no costume store, you may need to travel to one which does or visit a local university that has a theatre department. You may be able to find costumes there. Note that costumes should be old if makeup is worn, and try for non-flammable. If it fits the character, clothes may be torn.

This section also contains costume accessories.



In this chapter, you will learn:

- *Makeup FX Originals!:* Exclusive costume ideas based on recipes from the previous chapters designed by Kelcey Coe™ with an emphasis on wrestling and martial arts.
- Add any of the many accessories to enhance any costume

makeup fx™ originals

Attire using Clothes You Own

You can find clothes from thrisft stores, yard sales, old hand-me downs, salvation army, outlet stores. Your actors or you buy. Wear cups! Most are gener-neutral.

1. white tshirt w/sleeves rolled up, blue shorts, no shoes
2. blue jeans, no shirt, bare feet, bandana on head,
3. white hair, earring, blue jean shorts, black shoes, white musle shirt
4. black karate gloves/gi-no shoes
5. black tang-top w/o shoes, blue jean shirts
6. white muscle shirt, blue jean shorts, white shoes/socks
7. black muscle shirt, workboots, camo pants
8. blue tshirt w/sleeves cut-out, black shorts, black shoes w/socks
9. pink tshirt, bleached jean shorts, bare feet
10. black karate gi/pants, black mask, no shoes, tan, gold necklace, black fangs, black belt, hollow eyes, in corners of mouth,earring
- 11) Red hair, fingernails, lipstick, eyeshadow, red sleeveless t-shirt, shorts, no shoes, red toenails
- 12) Blue jeans, no shirt-flannel, cowboy boots, belt, cowboy or ball cap
- 13) black jeans
14. white tang-top, blue jean vest, blue jeans, barefeet
15. blue biker shorts w/ yellow stripes, no shirt, black shoes
16. bleach blue jean shorts, red tang top, no shoes
17. purple tang top, gray shorts, black shoes/socks

Single-costume ideas

18. motorcycle hand pads
19. black see thru t-shirt (skin tight), cut out sleeves
20. cut out sides on all shirts
21. sleeves cut out of gis
22. Hoody for training
23. Rope as belt, chain as belt
24. Cut bills from hats, good for mummy costume
25. Body glitter on chest
26. Hair part on both sides and pushed back in front
27. long hair is good
28. Trench coat or robe w/o sleeves
29. Wear a cape
30. Jogging pants
31. medical tape/bandages (handwraps and like)
32. eyepatch
33. Tear collars from shirt for tough-looking effect.
34. Cut the upper shoulder piece off of shirt (shoulders should show)
35. Necklaces gold chain/silver, glass-like beads

- 36. Spiked hair or slicked back hair
- 37. White shoes w/ white gi

More Wrestling Attire Ideas

These are based on actual clothes wrestlers have worn.

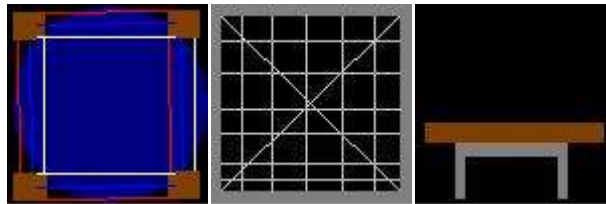
- a. a numerous wrestling shirt, military green cargo pants, left hand has wrist tape around the arms, right hand has wrist tape around the hands, black sneakers, colored wrist bands
- b. Black Pants, Slipknot T-Shirt, Wrist Tape
- c. Black T-shirt, Black Mask, Black Leather pants with a silver barbedwire design, White Kickpads
- d. Black shirt, Black jean shorts, Kneepads, Elbowpads, Wristbands, Military Boots
- e. Jason Voorhees style face mask(Entrance), Black Sleeveless Hoody (Entrance), Punisher Shirt, Black shorts or pants, black workboots or sneakers
- f. Shirtless with black elbow pads. Baggy blue camo UFO's tucked into black kickpads
- g. camo gothic pants(kind with chians)and t shirt
- h. black shorts, chris benoit 4 real shirt (one with scratches on it), socks, pants and hoodie (if cold)
- i. black shirt, blue and black design shirt like the kind carlito wears (not hawiiian though...walmart), Black shorts, baby blue nike sweatbands, black boots with "CD" on each side
- j. Football jersey (Peyton Manning) with blue shorts.
- k. Use to wear a button down shirt with a grey wifebeater and jeans
- l. elbow pads,knee pads, white skate shoes, blue cargo shorts, white singlet with thorn designs, blue/red bandana, hand tape
- m. white long sleeve shirt w/ misfits skull shirt over black ufos, white kickpads with black under and a black entrance jacket
- n. black t-shirt, light & baggy blue jeans, and socks
- o. Black boots, loose jeans (Black or blue), any random shirt, full-finger gloves, and black facepaint
- p. Tights, socks, boots, thong, mask, lucky necklace, athletic tape
- q. black athletic shorts, soccer socks under my boots, black t shirt and a blue/black design shirt that i found at a walmart but really does the job nicely, then i wear my baby blue nike wristbands
- r. Plaid Pajama pants,until they ripped,so now I wear baggy blue jeans or wind pants,and black athletic tape,and some sort of T-Shirt
- s. Hawaiian shirt over white t-shirt, Green shorts up really high (Urkel style), Silver lucha mask, Reading medal around my neck
- t. black shorts, white t shirt, socks, gold necklace..sometimes a hoodie depending on how cold it is
- u. red short sleeved under armor, with a white sleeveless custom shirt over it. Then I have red & white basketball shorts that look really close to the ones that Shelton Benjamin wears. Then I have black knee pads, an ankle brace, & black or white tennis shoes

- v. Black or Blue jean shorts with knee pads and black nike arm bands i also come to the ring with an Italian Flag a chain a black muscle tee and my girl Gabriella
- w. Black Shirt with random band on, Wrist tape and hand tape (Black), Light Blue or Dark Blue baggy jeans, Pair of skatebard shoes. Elbow Pads, Knee pads, socks, pants, belt
- x. skull & cobweb design Bandana, surfer style chain, Black t-shirt with ripped sleeves, Trench coat or black jacket (only if it isn't hot weather) leather fingerless gloves, cut off jeans (3/4 length), kneepads, white socks and black trainers, nun-chucks
- y. cut off jeans, blue or red shirt with tribal designs, white socks, knee pads to match my shirt, fingerless gloves, shades
- z. old ripped schoolshirt, black pants, fingerless gloves, black socks, custom mask (wrestlemania signature gear mick foley figure mask painted black)
- å. black socks, black pants, black ripped t-shirt with light grey vest underneath, black fingerless gloves
- ä. black coat, black blues brothers hat and baseball bat (entrance), Black singlet and black jeans. White gloves.
- ö. Blue Jeans, Button Down Shirt, with a grey wife beater underneath, White Socks
- aa. Black boots/shoes, Dark Blue Jean Shorts w/ slight tears, A Black "Lamb of God" or "Mushroomhead" shirt, with many rips and tears, paint dripping from my hair, giving it a bloody feel
- bb. Superhero t-shirt,baggy shorts,sneakers and wristbands
- cc. Custom football jersey,black activewear pants,boots,and some fingerless gloves.
- dd. Cargo pants,black shirt with a bandana and fingerless gloves.
- ee. Usually a light colored business suit with shoes,sunglasses,and a baseball cap.
- ff. Black leather jacket, black bandana, wooden child protective fences, wrestle in all except the coat.
- gg. white shirt, black ufos, white kickpads w/ black socks under, and a black headband under all hairs
- hh. Black Mask, Black Shirt, Black Leather pants with Barbedwire Design, White kickpads
- ii. black socks, black shoes, blue ripped jeans cut off at the knee like Raven, any random black shirt with design, or a white tank/vest top or even no shirt. Oh, and a Metallica Ninja Star Necklace.
- jj. a wife beater, some runners, black air forces, some wrist bands, a hurricane mask
- kk. long black socks, black shorts with three red stripes down the side. a black shirt with these cool stripes on the top. with red wristbands and weightlifting gloves like the undertaker. and then my entrace attire is a red bandana, and a black sweatshirt that i put the hood over my head kind of like AJ Styles
- ll. red shirt with my logo on it, red shorts with a shirt hangin out the back pocket, and black kick pads but when christmas comes i will be wearing a heat mask white ufo pants and custom red kickpads

- mm. Black/Silver Rayo De Jalisco Mask, Black Pants with Silver Spikes at the bottom, Black and silver Dragon shirt, Kneepads, Elbow Brace, wrist tape, weightlifting gloves, and wrestling shoes.
- nn. White Spitz Jersey, black pants, or black and red shorts, and wrestling shoes
- oo. Black Pants, with a white dress shirt, and a sweater vest, a tie, and a pair of old glasses.
- pp. Pants I sewn, half lime green, half is uh...a weird color. Same with my mask, and a lime green fishnet shirt with a white wife beater with black tribal logo on it. Black boots.
- qq. blue shorts, blue shirt, and a bandana. Come Christmas, White du-rag, black & red pants, red & black wrestling shoes
- rr. black and red singlet, black shoes, black kickpads and black knee pads
- ss. Black Bandana, Black windpants, white t shirt with my logo on it
- tt. Backstage/Interview gear: Loose fitting jeans, Jersey of a sports team, Backwards baseball hat
- uu. Baggy Jean Shorts, Black Marvel Hero logo shirt(Usually a Punisher or Kryptonite Superman logo), Sneakers, "Damian Rocks!" Baseball jersey or Sleeveless Hoody Vest(Entrance gear), Sunglasses(Entrance gear)
- vv. Backstage/Interview gear: Leather Jacket, Bandanna, Leather pants with flames down the side of the legs, Black Work boots
- ww. black Cargo pants, Work boots, Bandanna(Entrance gear), Leather Jacket(Entrance gear), Biker gloves, plain black football jersey
- xx. Entrance: Skull pattern button up shirt, Sometimes a black Bandana
- yy. T-shirt or a green tank top, Black pants, FLIP or Leather belt, Wrist Tape, Red X on my tape
knee pads, elbow pads

scenery

Scenery is necessary to fill the background of a stage, or to provide a means to get an act done. In addition to just the scenery is the weather, or the medium your performers perform on. You can control the weather, build pits, rings, or whatever your heart desires for any occasion.

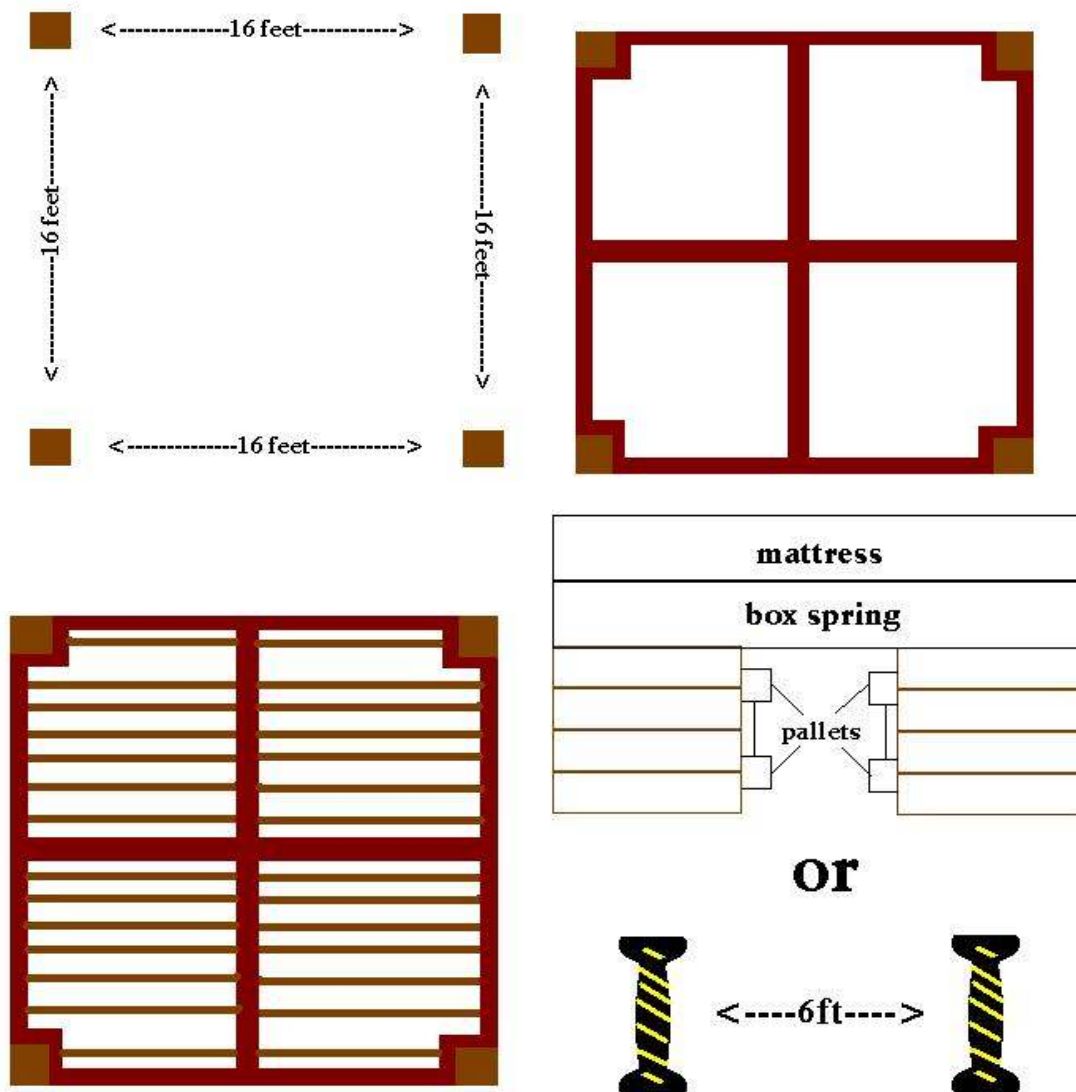


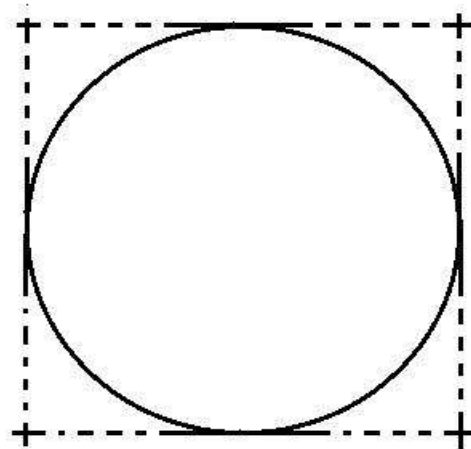
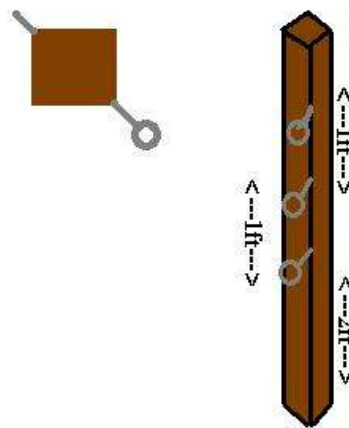
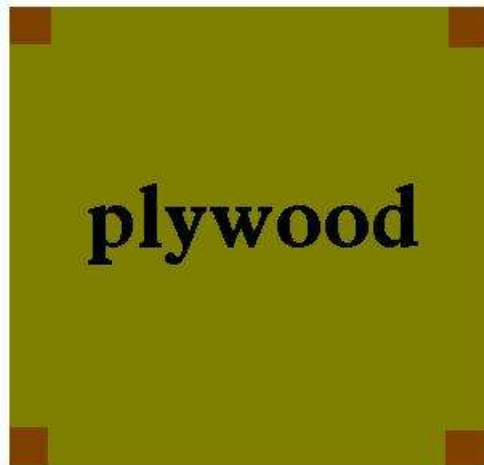
In this chapter, you will learn:

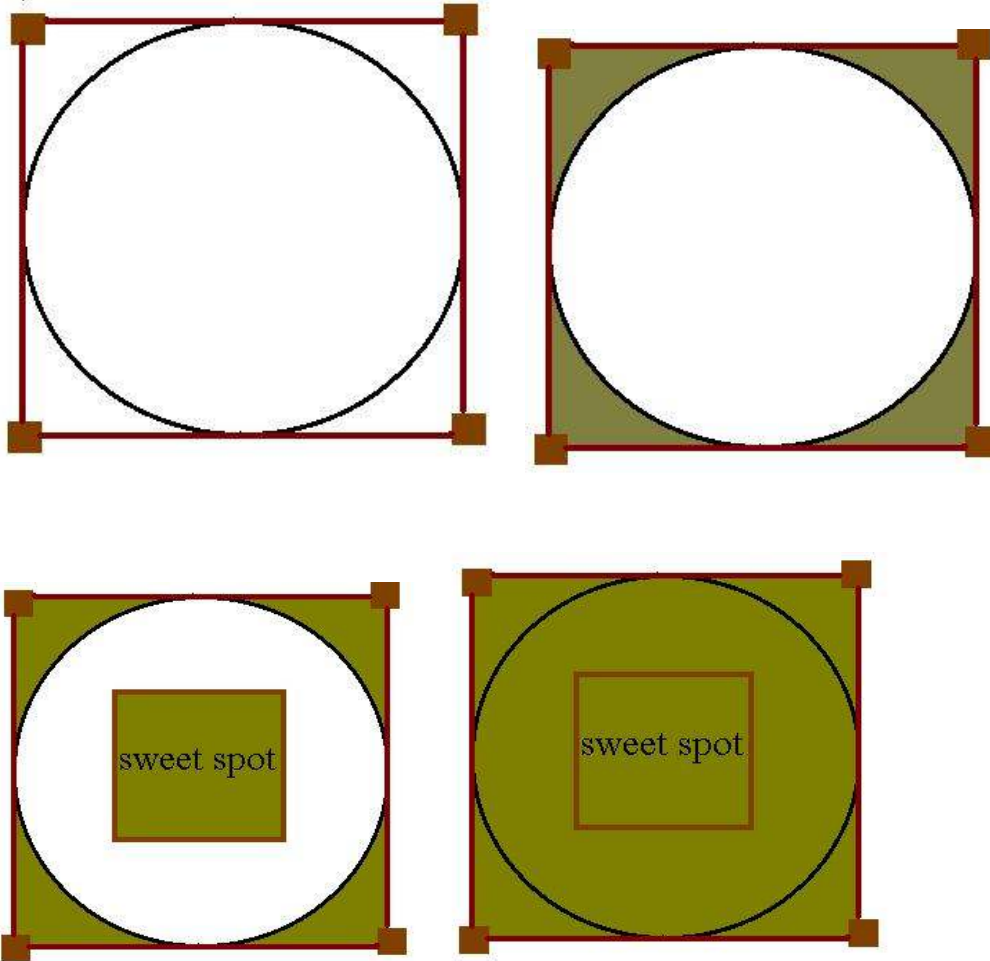
- To make an arena for any project
- Several wrestling rings, including a portable option
- Several pits and other areas to do battle
- Cages
- That perfect spot in the woods, junkyard, road, etc.
- Other natural elements

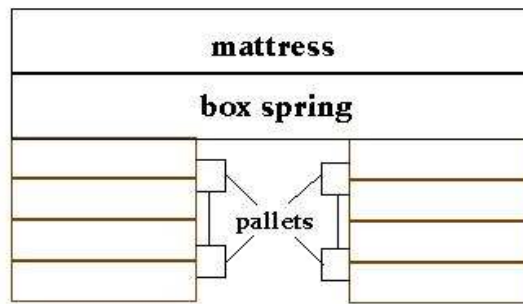
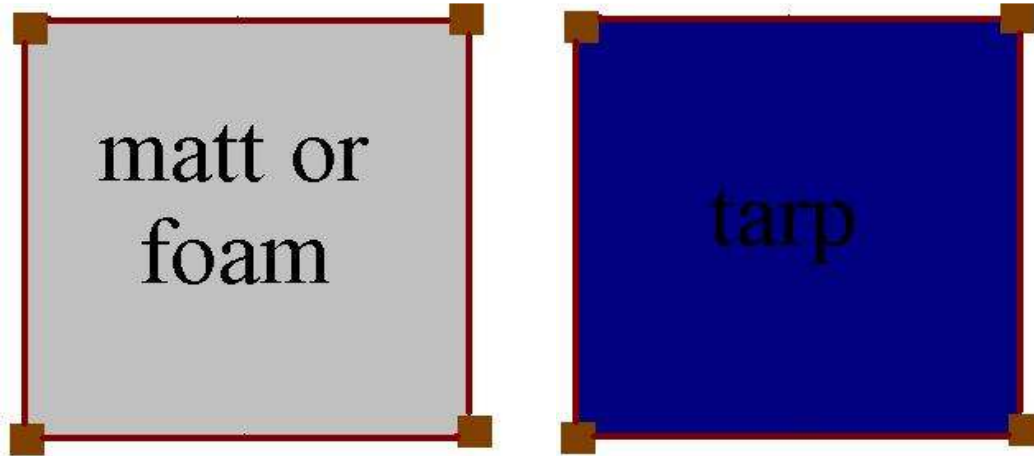
Ring Construction Plates

(for Standard and Trampoline Wrestling Rings)









12'x12' Wrestling Ring

Needed:

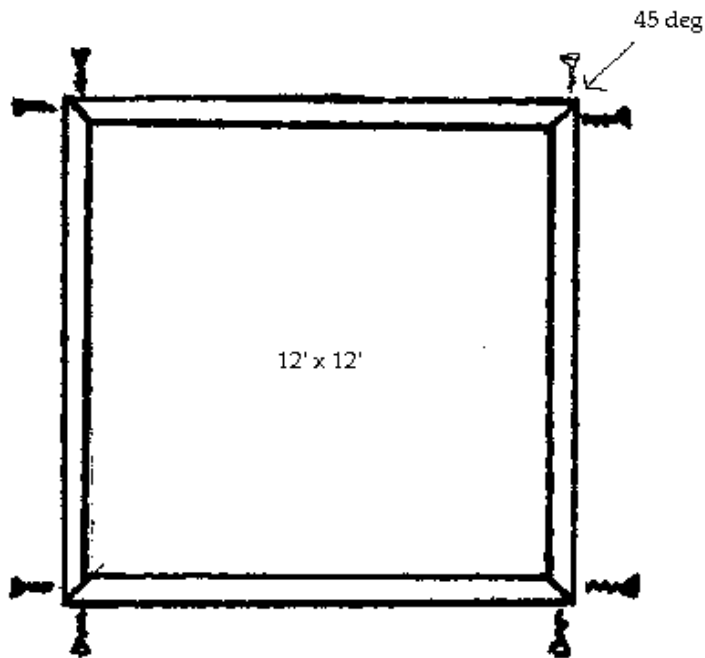
- Hammer
- drill & bits
- Jig saw
- Circular saw
- tape measure
- elec. screw driver staple gun
- square
- level
- wrench
- bolt cutters or hack saw
- razor knife 6- 2x4x8' plywood
- 4- 2x6x12' plywood
- 6- 2x4x12' plywood
- 6- 4'x8'x1/2" ply wood
- 12'x12' 1/4" thick carpet padding
- 2 1/2" deck screws
- 1 5/8" deck screws 8 tires
- 2- old mattress/ box spring sets
- 12'x12' canvas painters drop cloth

- 4- 4"x4"x 6' plywood
- 16- 6" carriage bolts, nuts, washers
- 12- Universal links (400lb work load)
- 12- 3/8"x 8" I-hook bolts with nuts and large washers
- 3- 45' lengths of 840lb work load cable
- 1- 55' length of 840lb work load cable
- 22- cable clamps 4- turn buckle adjusters
- 120' of garden hose(to cover cables)
- Old couch cushion foam (turn buckle pad)
- old T-shirt (padding cover)

Steps:

1. Trim the ends of the four 2x6x12's at 45 degrees. Then put them together to make a 12'x12' frame Using the 2 1/2" screws. (Figure 1)

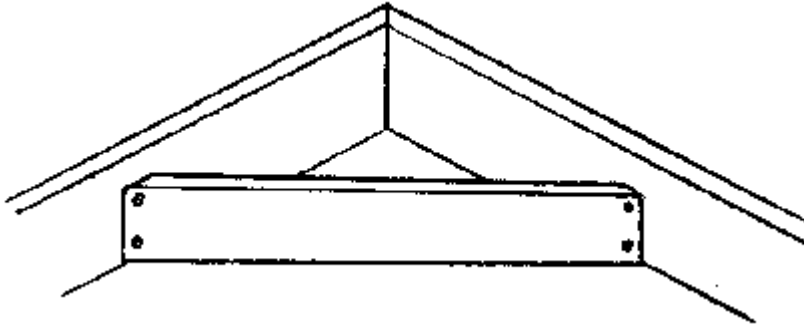
Figure 1



2. Using a 2x4x8 cut 4 18" pieces and trim both ends at 45 deg. to fit into the corners. Square it up and center the corner brace set 1 1/2" down from the top then

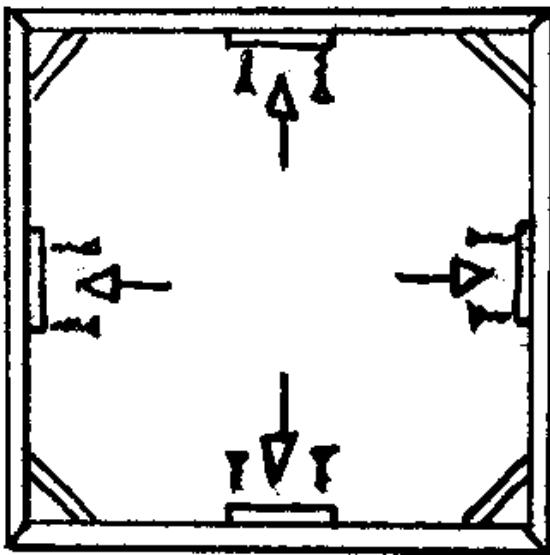
fasten it with the 1 5/8" screws. (figure 2)

Figure 2



3. Using another 2x4x8 cut 4 12" pieces and fasten them centered on each interior side of the frame set 1 1/2" down from the top and fasten with 2 1/2" screw (figure3)

Figure 3



4. Using a 2x4x12' Laying Flat, cut to length and attach from one side to the other and fasten onto the centered 12" 2x4 mount. Then cut the 2x4x12' at 6' centered (figure 4-1) Repeat same for other side (figure 4-2)

Figure 4-1

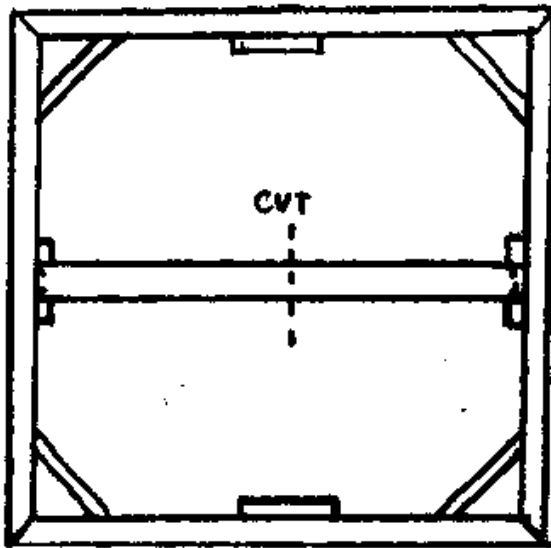
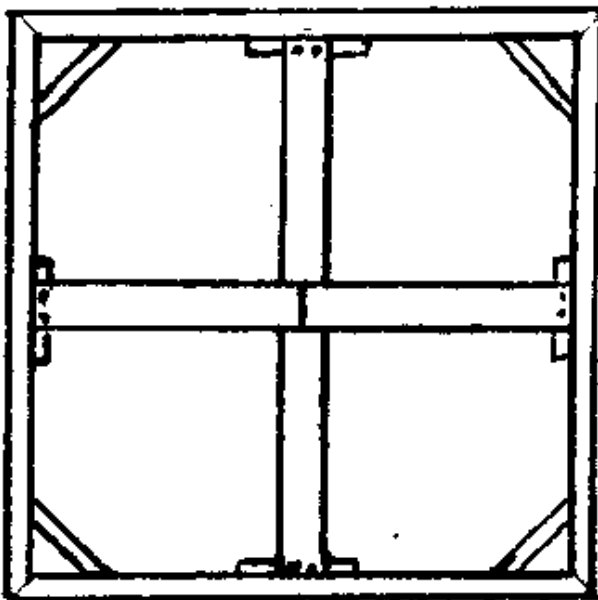


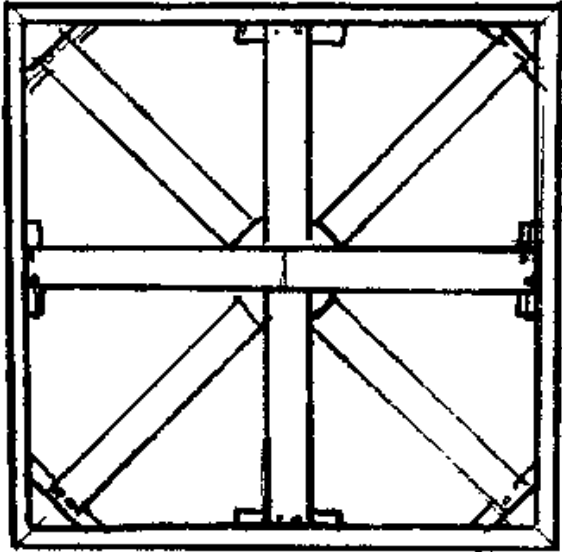
Figure 4-2



5. Using the 2x4x8's laying flat, attach from corner to center cut to length and fasten to corner brace only. Repeat for all corners (figure 5) All of the ends in the middle

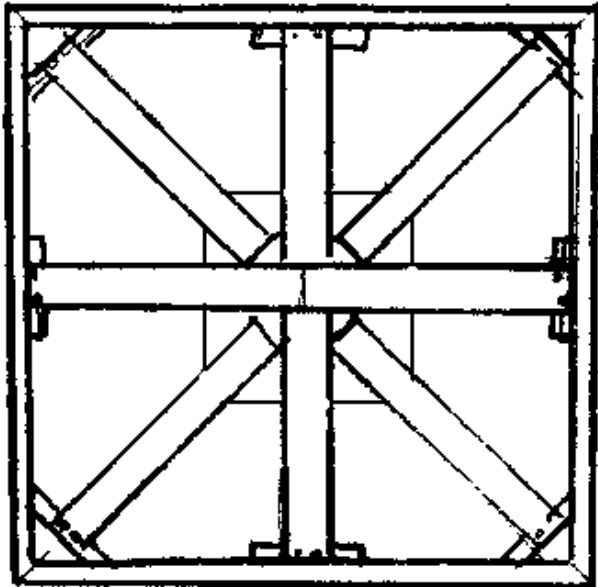
should be flopping, un-attached to anything.

Figure 5



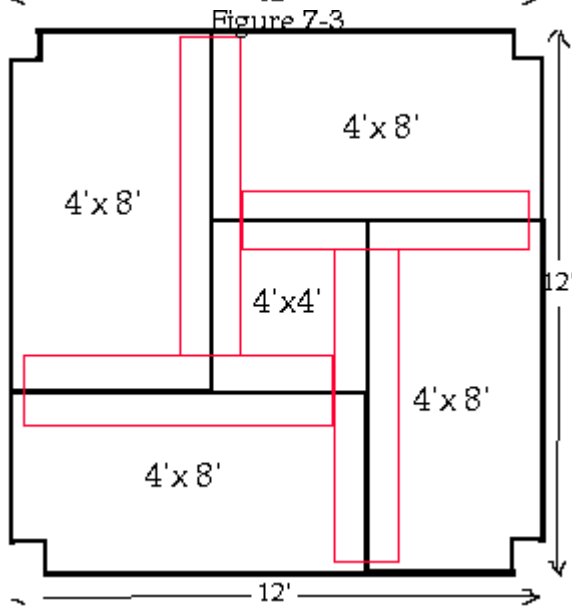
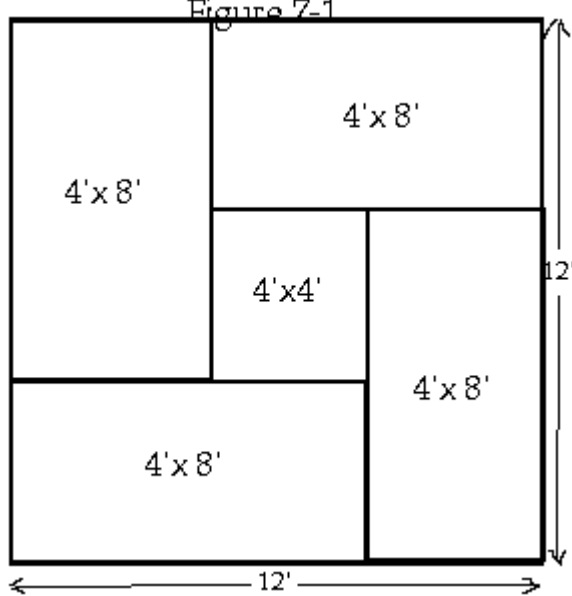
6. Cut a 4'x8' piece of ply wood in half to make 2 4x4 sheets. using one of them (save the other for later) place it under the center flopping ends, center it, and fasten it using the 1 5/8" screws. fasten generously. (figure 6) It should now be very bouncy in the middle

Figure 6



7. Now lay out the plywood out in the following pattern (figure7-1) you should have one piece of 4x8 plywood left. cut it into four 1'x 7'4.5" pieces. Fasten them over each plywood joint 1 1/2" away from the edges using 1 5/8" screws every 4" (see figure 7-2) NOTE: Be sure to screw from the top side that will be the mat surface!

Once completely fastened you should now have a 12'x 12' deck in each corner, cut a 5 1/2"x 5 1/2" notch to allow for corner post mounting. (see fig 7-3)



8. Place the 12'x 12' deck onto the frame, center it, and fasten it to the flexy 2x4's in the same pattern with the 1 5/8" screws every 8" or so. also fasten around the edges every 6".

9. flip the mat up on end and place the mattress/ boxspring sets underneath the mat as follows. (see fig 9-1) and stack 2 tires under each corner and bind them together with some old cloths line so that they stay stacked then fasten them to each under side corner with screws as follows.(see fig 9-2)

Figure 9-1

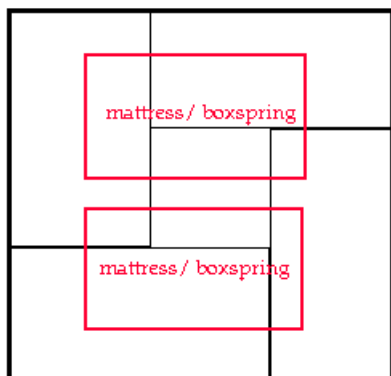
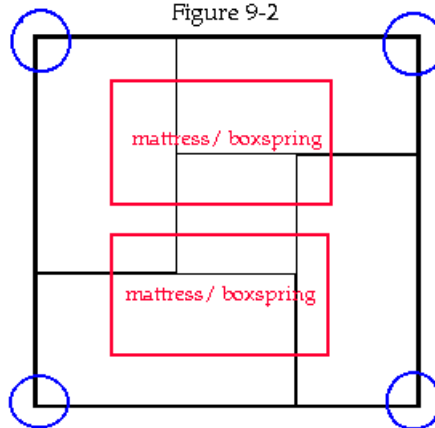


Figure 9-2



10. Now take your 4"x 4"x 6's and place them into each corner, even with the bottom of the mat frame. Drill holes for mounting bolts and bolt em in nice and tight. (Fig 10) NOTE: make sure to drill the holes so that the bolts do not intersect!

Figure 10

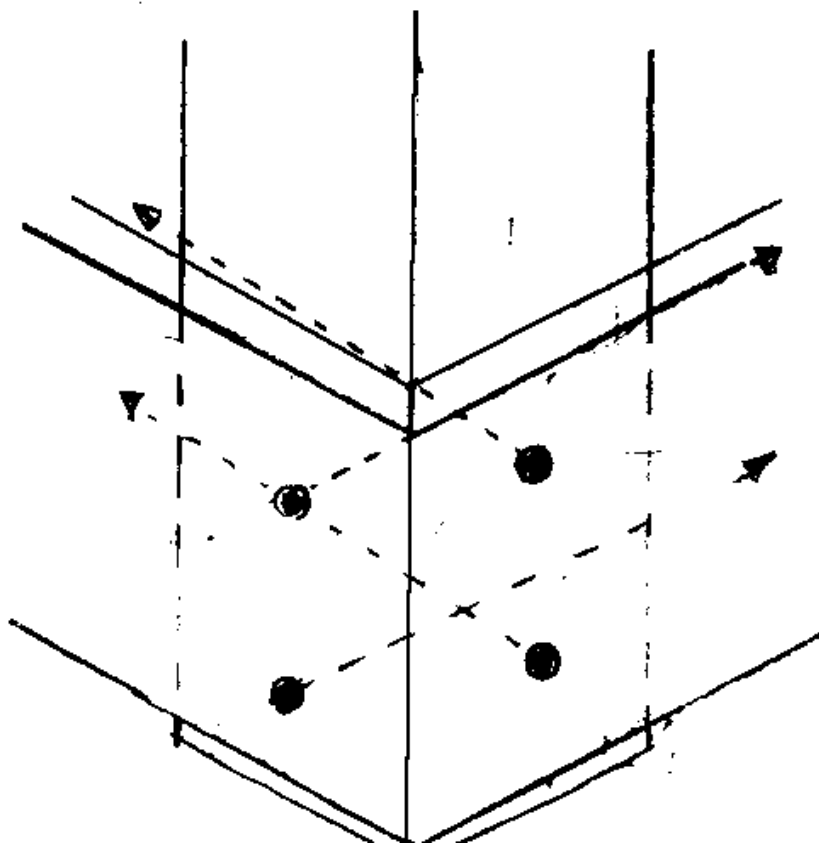
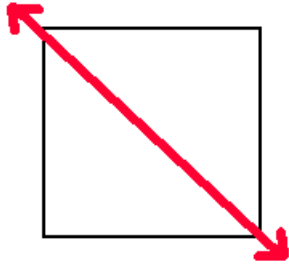


Figure 11



11. Drill 3 holes from corner to corner in the 4x4's (fig 11) at 16" , 32",and 48" up from the mat surface and put the I bolts through with the ring on the inside. Repeat on all corners. and clip a U-link to each. NOTE: DO NOT tighten I bolts more than a few turns! These will be tension adjusters for ropes later.

12. Measure garden hose from corner to corner and cut to length. Then with a 45' length of cable feed it through each of the 4 pieces of hose. once through, loop and clamp one end. (fig 12) Always make cable clamps very tight

13. Attach the looped end to a top U-link and then each corner at the gaps in the hose. Pull the cable as tight as you can (get a friend or 2) Loop the end through the same U-link you started at pull it tight, and clamp it in a loop. Repeat the same for middle and bottom ropes.

Figure 12



NOW YOU HAVE 3 ROPES! But they're not ready to use yet.

BEFORE TIGHTENING THE ROPES THE CORNER POSTS NEED COUNTER ANCHORING FROM TOW-IN. To do this it depends on whether you build the ring indoors (garage, barn etc.) or outdoors.

14. cut 55' cable into 8- 6' 8 3/4" pieces with 2 pieces per corner using the cable clamps and 1 turn buckle per corner make a setup like this. (fig 14)

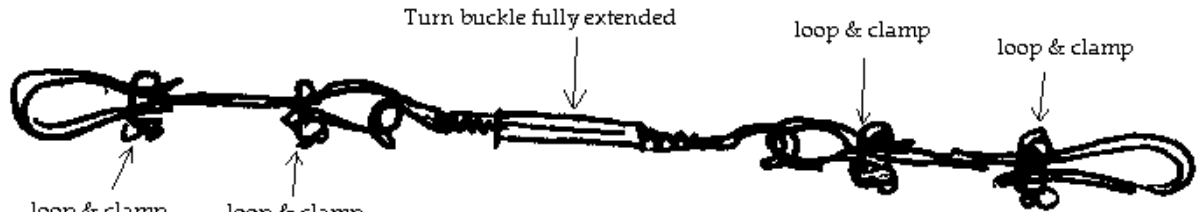
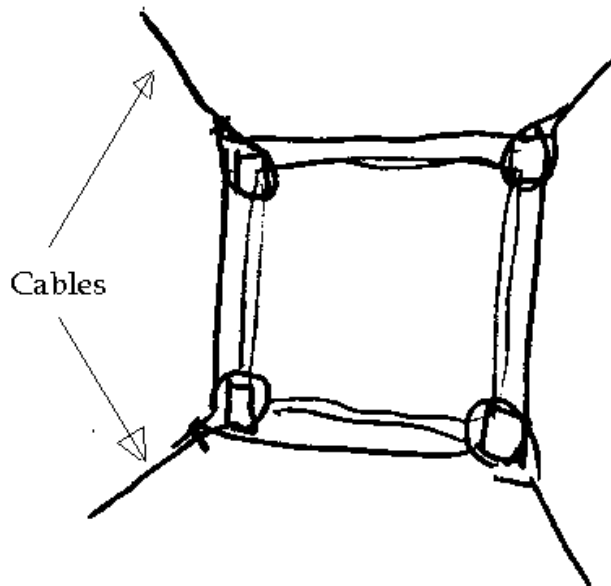


figure 14

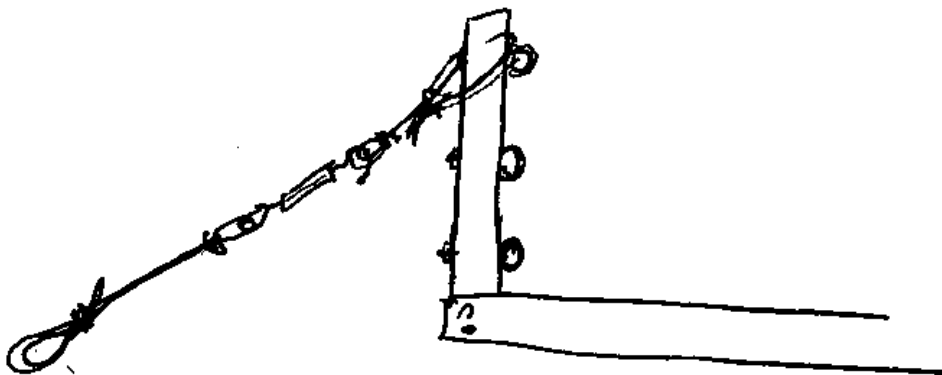
To mount indoors: Drill hole in wall studs approx 12- 18" off of the floor so the cable is at 45 deg angle from ring. (fig 14-2)

figure 14-2



loop one end over top corner and the other through the hole in the stud (fig 15)

figure 15



To mount outdoors: Drive 4' steel rods into the ground at a 45 deg angle leaving about 8- 12" out so the cable is at 45 deg angle from ring. (fig 14-2) loop one end over top corner and the other over the end of the ground rod and clamp in place(fig

15)

To tighten ropes tighten the outer support turn buckles FIRST. Then for more tension tighten all of the corner post I-bolts.

If you did everything correctly you should have a nice shock absorbed wrestling surface with ropes you can Bounce off of.

As for the turn buckle pads.... Just fold up some Padding from Egg crate padding or something, tie it in the corners and , TADAA

LAST BUT NOT LEAST....

Lay out the padding onto the deck surface and put the canvas over it, stretch it and staple it around the edges!

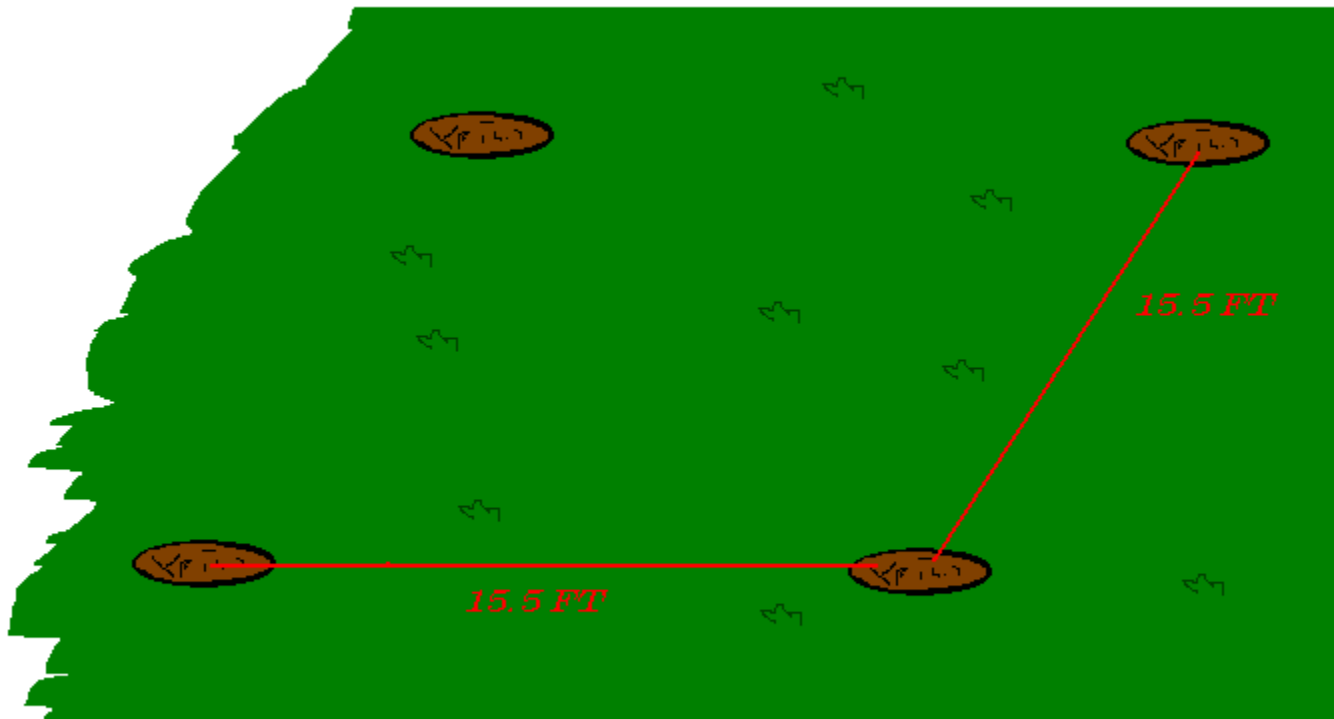
Total cost: \$450- \$500 (depending on where you get the materials)

Here is the final product:

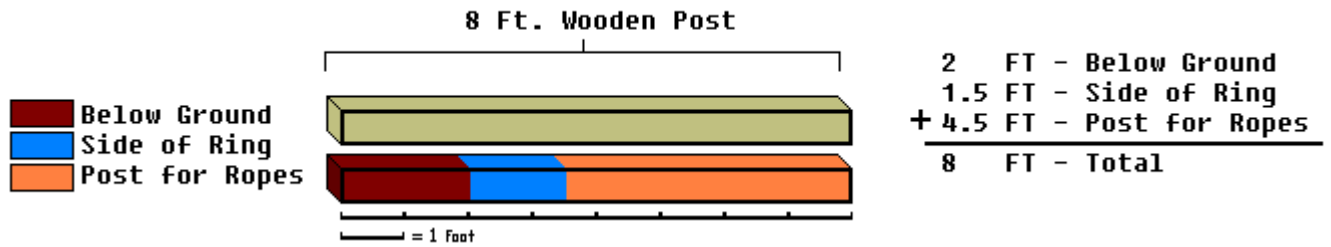


Another 16x16 Ring

Find a good 16x16 area, I suggest you find an area just a bit bigger than JUST 16x16. Dig holes every 15 and a half feet (15 feet and six inches) for the posts. You may ask, why 15.5? Because when you dig holes, theres pretty much no way you can dig straight down with a normal shovel, and this is so you can have a couple inches left over, as I say, Its better to have some left over, than be less than what you need. I suggest putting something on the ground to make where to dig before you start digging, because it wont be a perfect aquare unless you measure all the sides PERFECTLY (take your time). And when you start digging your holes, Make them TWO (2) FEET DEEP

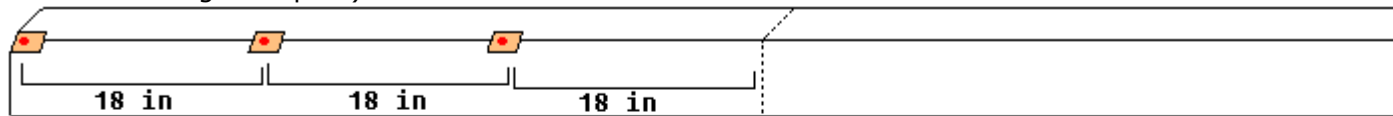


Before you put the posts in the ground, I suggest you mark off with a marker, spray paint, tape or something to show you the measurments of whats going in the ground, whats going to be the side of the ring, and whats going to be the post you use for the ropes. I color coded the post, as you can see.



After you done that, you need start finding out where to mark the holes for the eye-hooks. I suggest getting eye-hooks that you can bolt to the wood, not just screw it. Your first one should be half an inch from the top. Ropes are spaced 18 inches a part. Get a peice of sand paper, and make a flat surface on the corner, as you see in the picture. Then use a black marker or something and make where you want to drill.

The tan spots are sanded spots, and the red dots are where you drill (in a diagonal direction through the post)

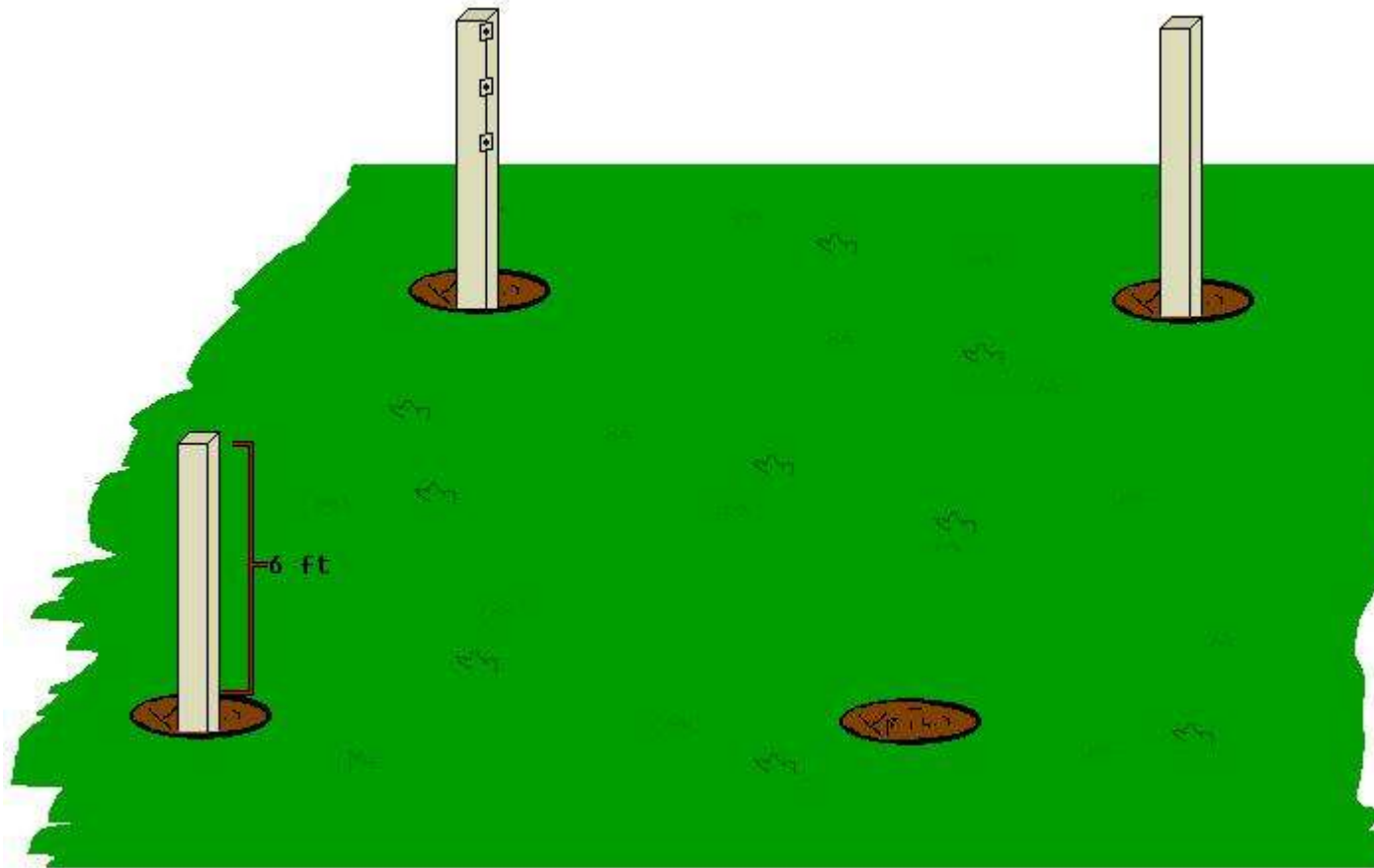


Before

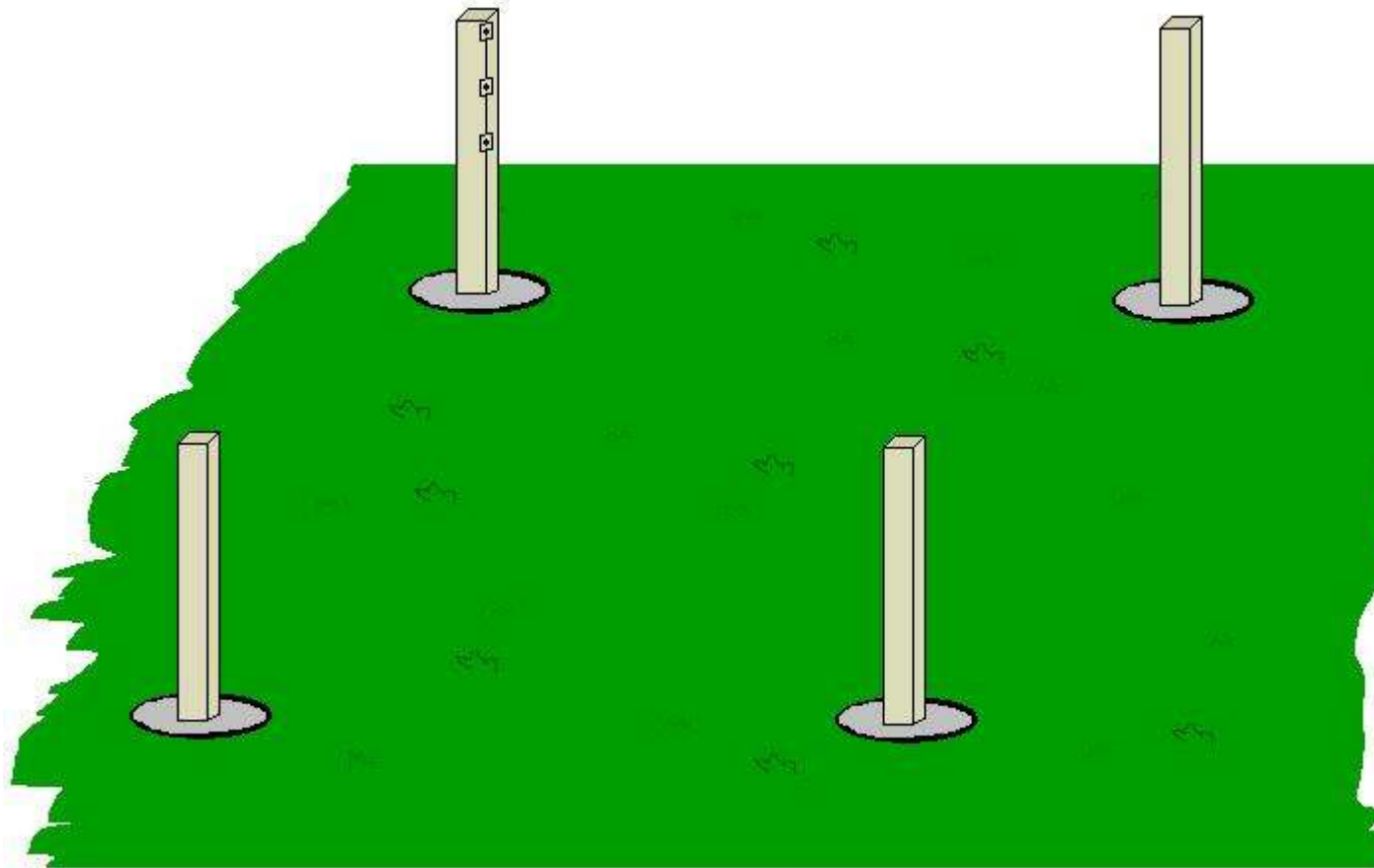


After

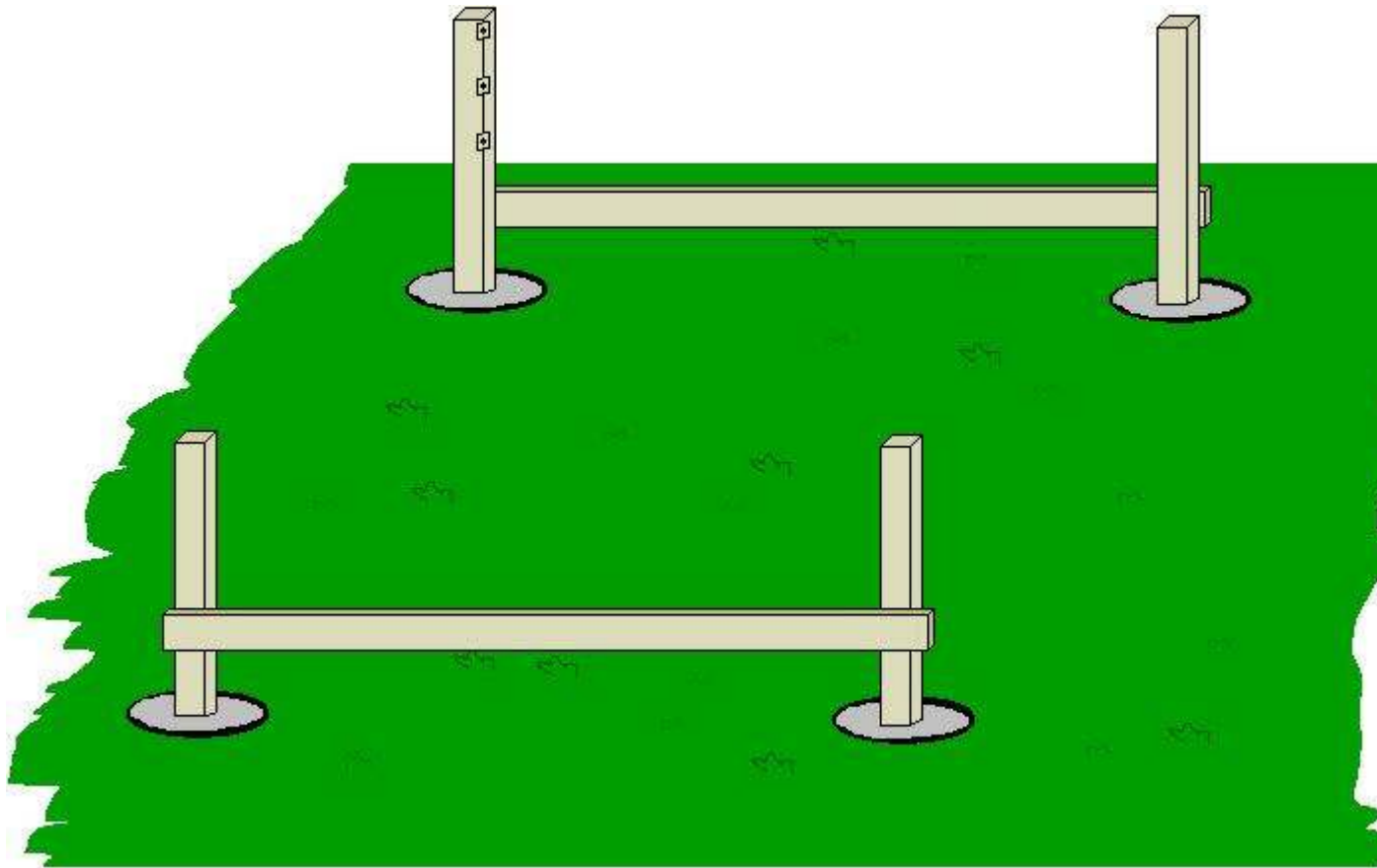
Now that you completely marked your posts, put them in the ground two (2) feet, leaving Six (6) sticking out.



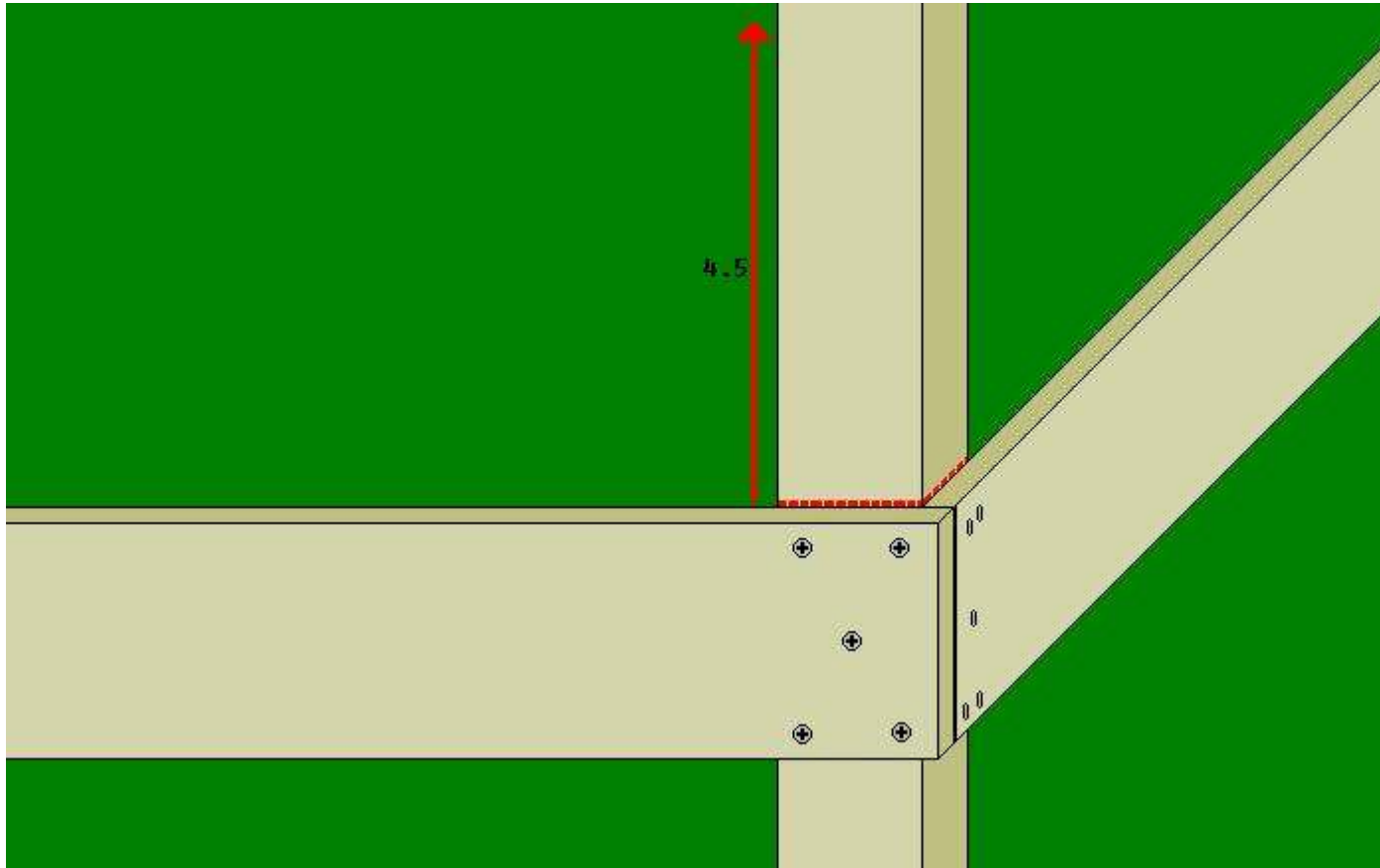
Now, this is pretty important if you want to be able to actually use your ropes. Pour cement in the holes, do this as cleanly as possible... If youve got a little extra money, make the holes bigger, and put more cement in them, but makes sure the posts aren't crooked.



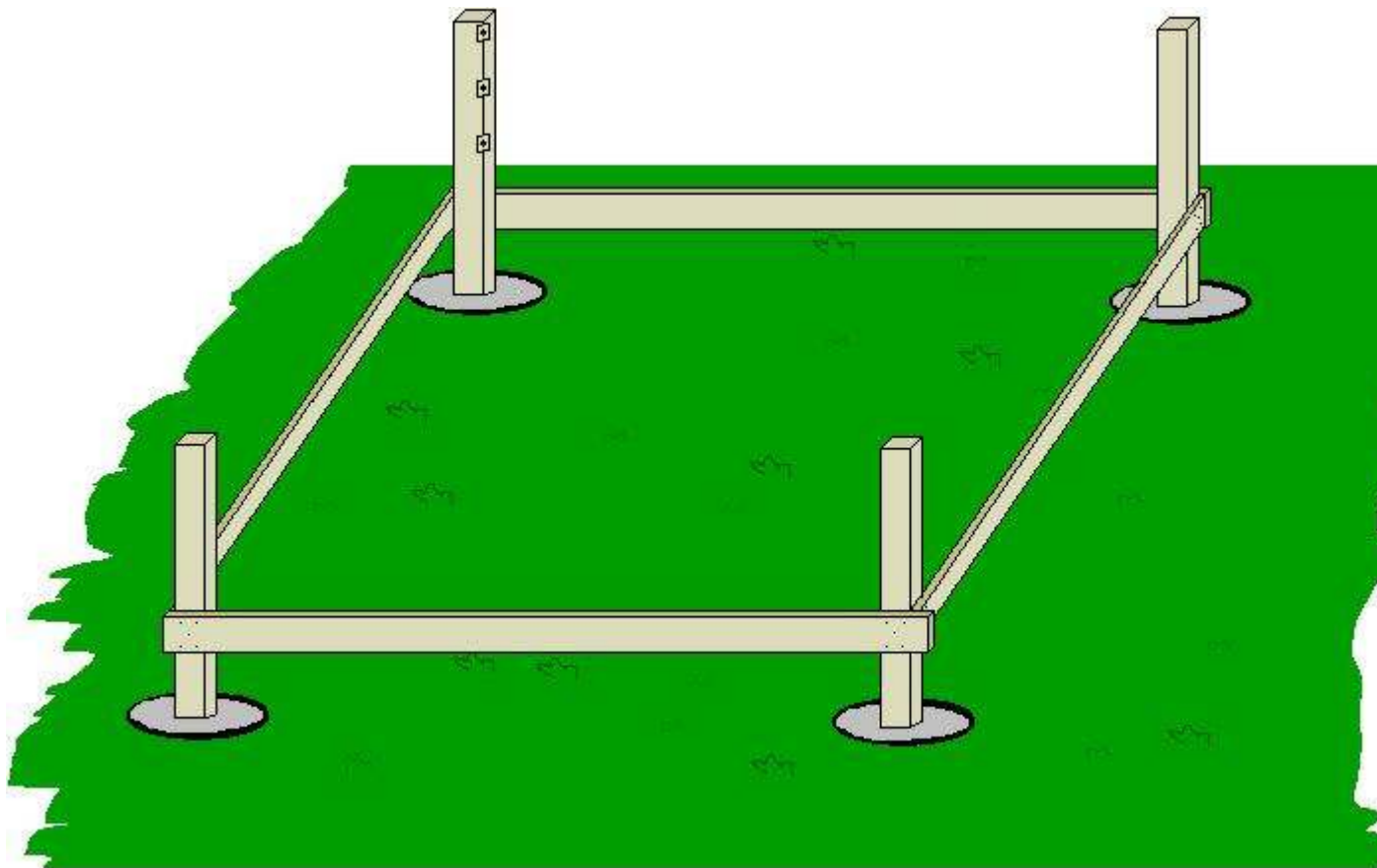
This is also pretty tricky, You'll probably need a friend or two to help with this. Get some screws, and screw a 16 foot board (makes sure its not too thin) to opposite posts. The boards should be a little longer, and have an inch or two hanging off the sides, dont worry if theres more, you can saw the excess off later on.



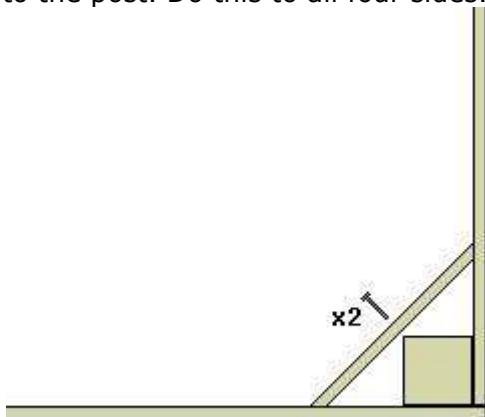
Now do the same with two more boards on opposite sides, making the base-frame of the ring. Screw them in pretty well. You should have 4 feet and six inches left for the ropes, if you drilled holes already, feel free to spray-paint the posts if you want, it gives more of a professional look to it.

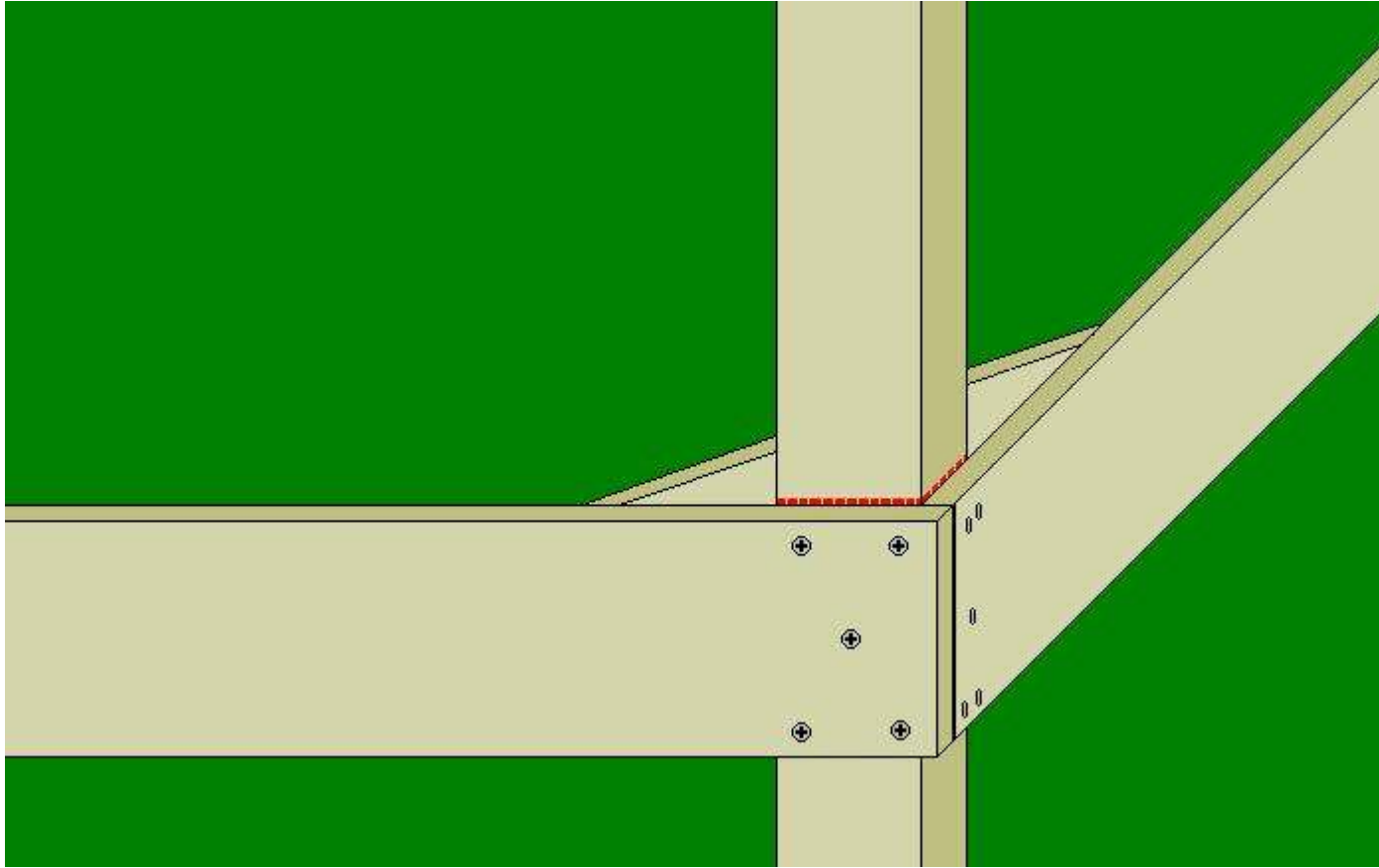


Now you should have something that looks a little like this, some of your boards may be bigger, since your probably not rich, as seeing as how your looking for plans to build a backyard wrestling ring, I cant tell you exactly what kind of boards you need...but it should look pretty similar to this:

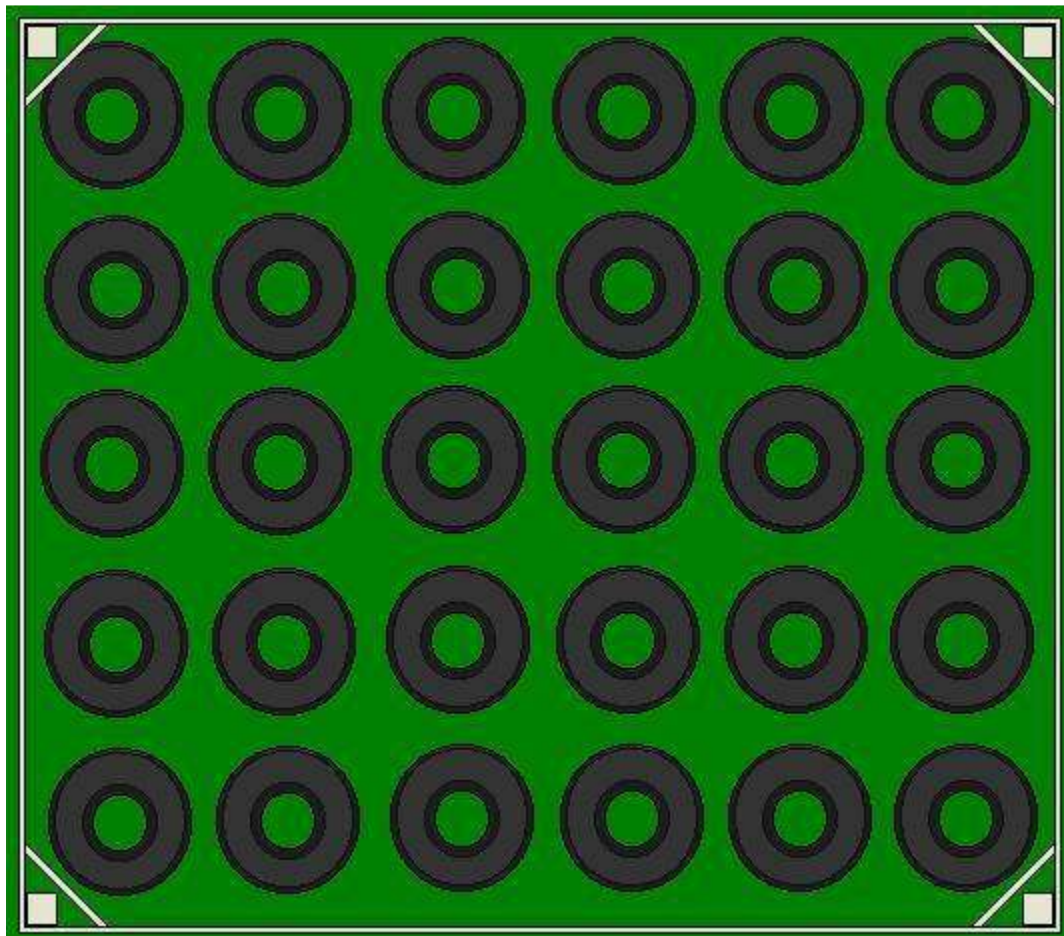


This helps press against the post, and hold the ring together, trust me, its more important than it looks. Get a small board, cut two sites into 45 Degree Angles. Put them up agianst the wood, and screw them to the frame, and then screw the center to the post. Do this to all four sides.

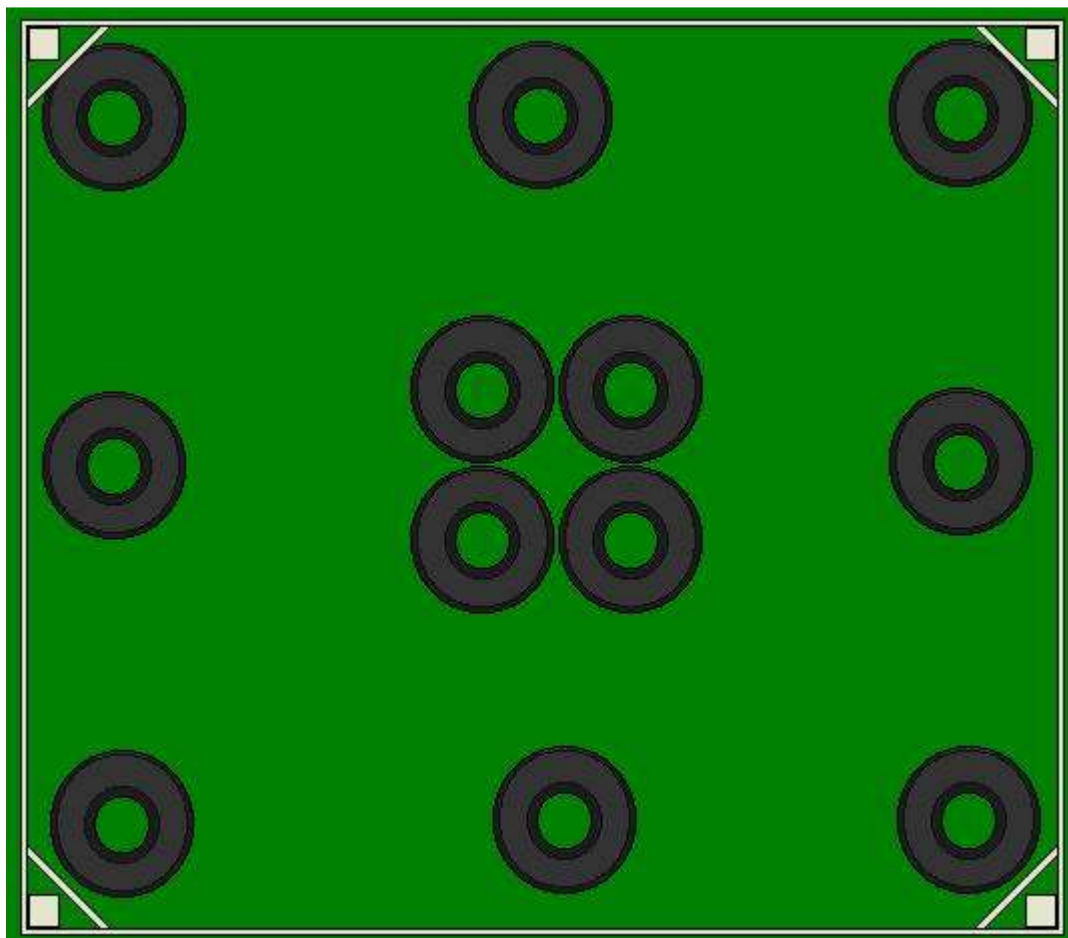




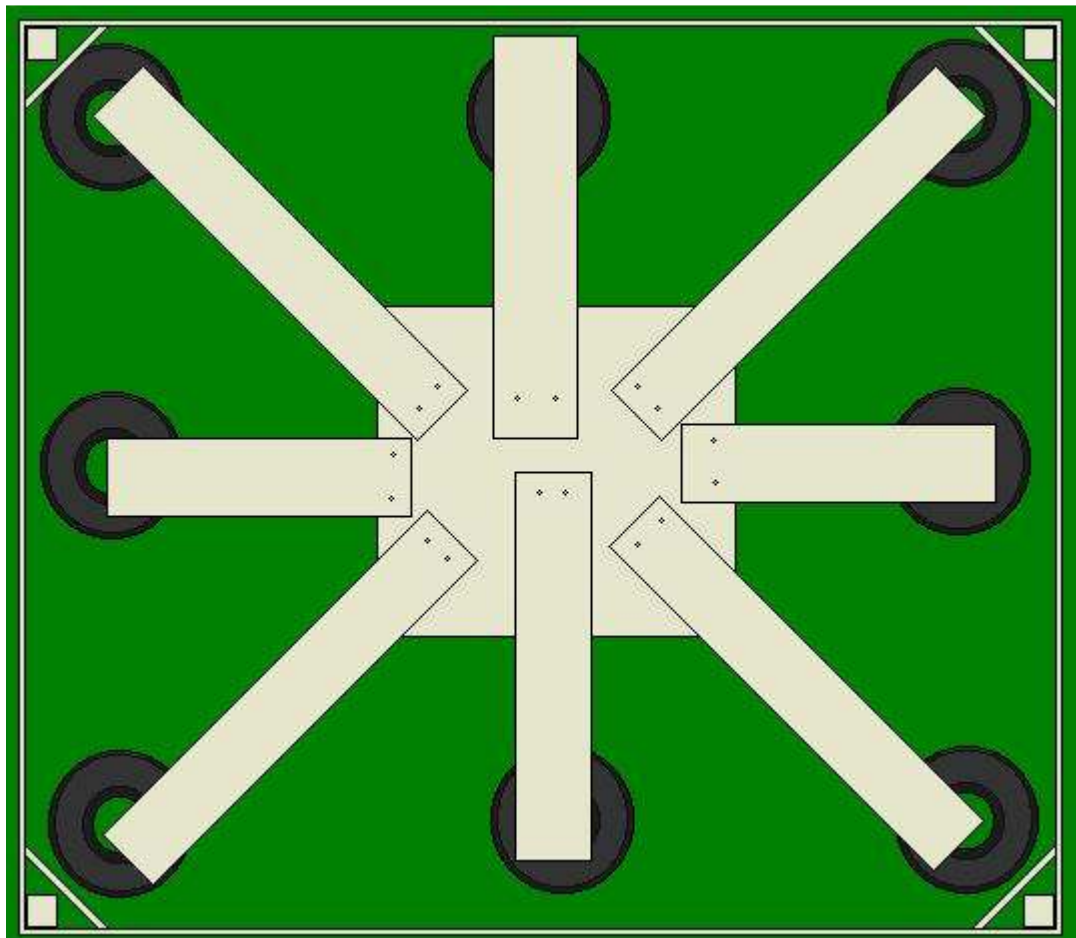
Well, you could fill the ring with 60 tires(double stack them)...I hear this is the best way, but I never actually tried it, but you can easily get a couple friends and go to a dump and get tires for free.



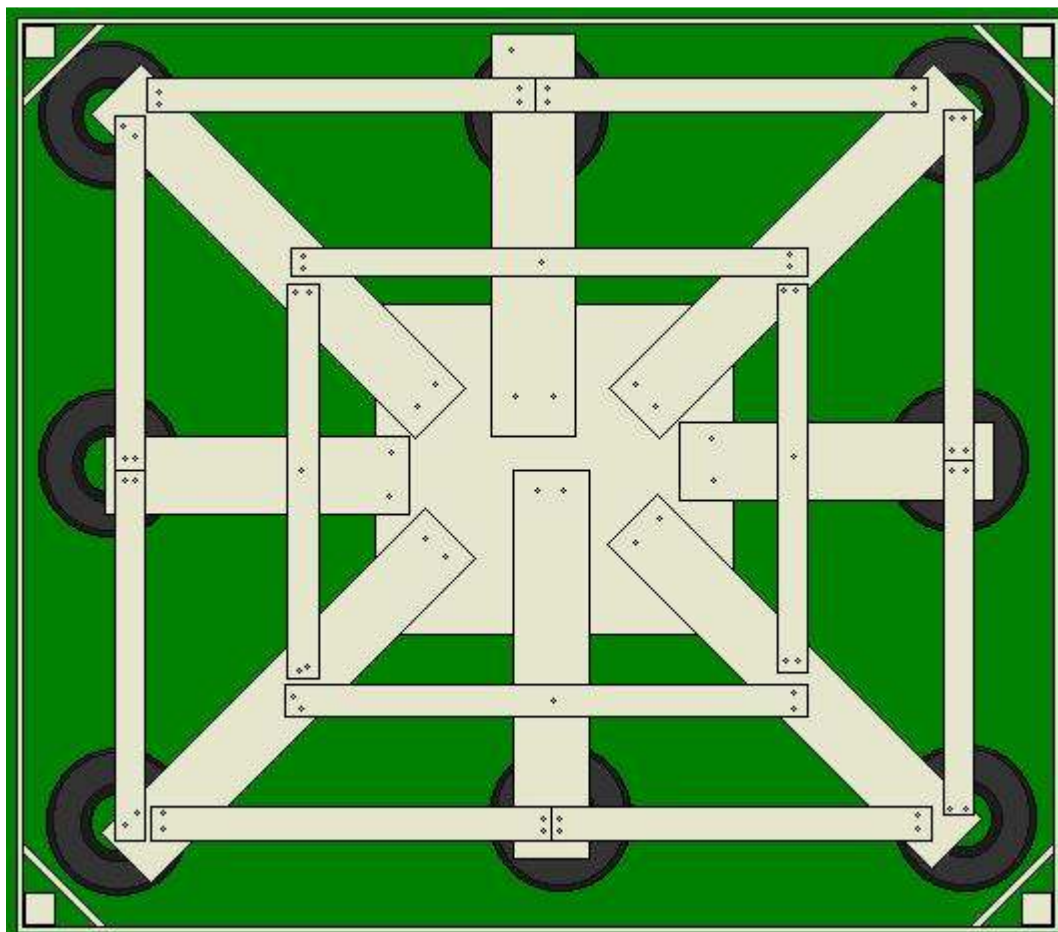
Or you can try this, which is what my fed did, but every once in a while, we had to fix the tires because when we started wrestling for a couple hours, the tires would slide off of each other a little. Well, anyways, if you want use use the first method with the 60 tires, feel free to, I kind of recommend it, as you can just throw the plywood on, and skip a couple of these steps, as you wouldn't need the wooden frame if you had all the support of tires.



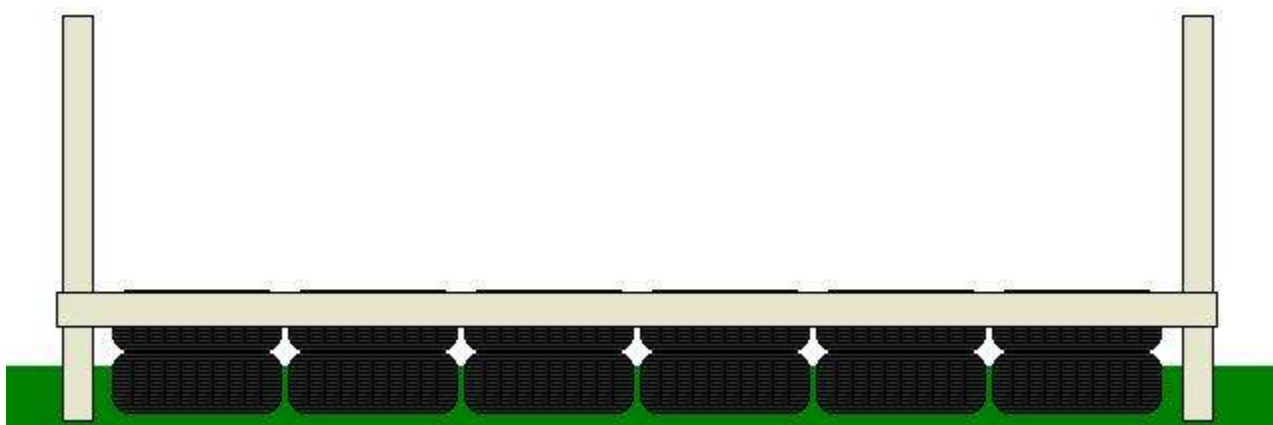
Well, back to the frame ring I made... get some thick boards *at least an inch thick* I used boards that were 1.5 inch thick, and Ive never had to replace them. Of coarse, in the center, put a peice of strong plywood on all four stacks, this creates and equal bounce to all the tires, so they wont slide away... then screw the boards to the plywood.



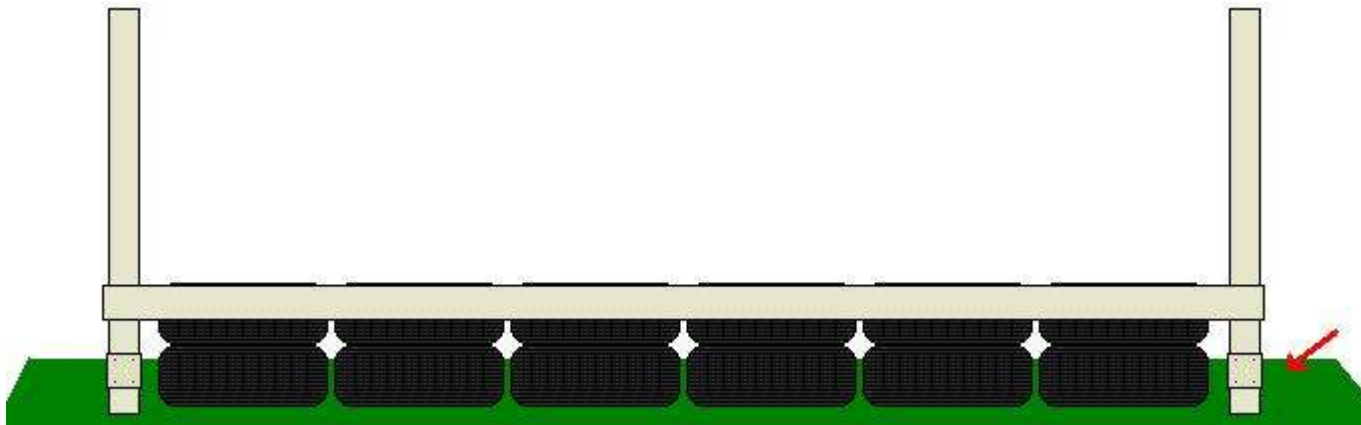
Now screw in some 2x4's or what ever you can find that wont break with some weight on it. This helps to prevent the plywood from breaking, and helps in making the majority of the ring absob the shock, instead of a certian spot, which makes your ring look more like a ghetto trampoline rather than a wrestling ring.



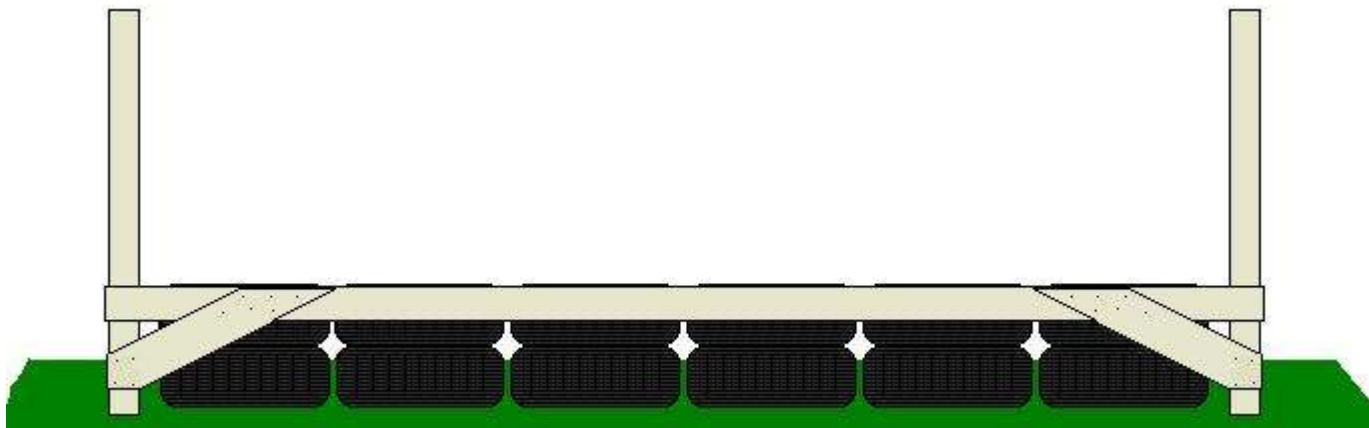
Now this is what the ring should look like from the side (If you used the 60 tire plan, if you didnt, dont worry, it wont look much different, no big deal..just keep on.)



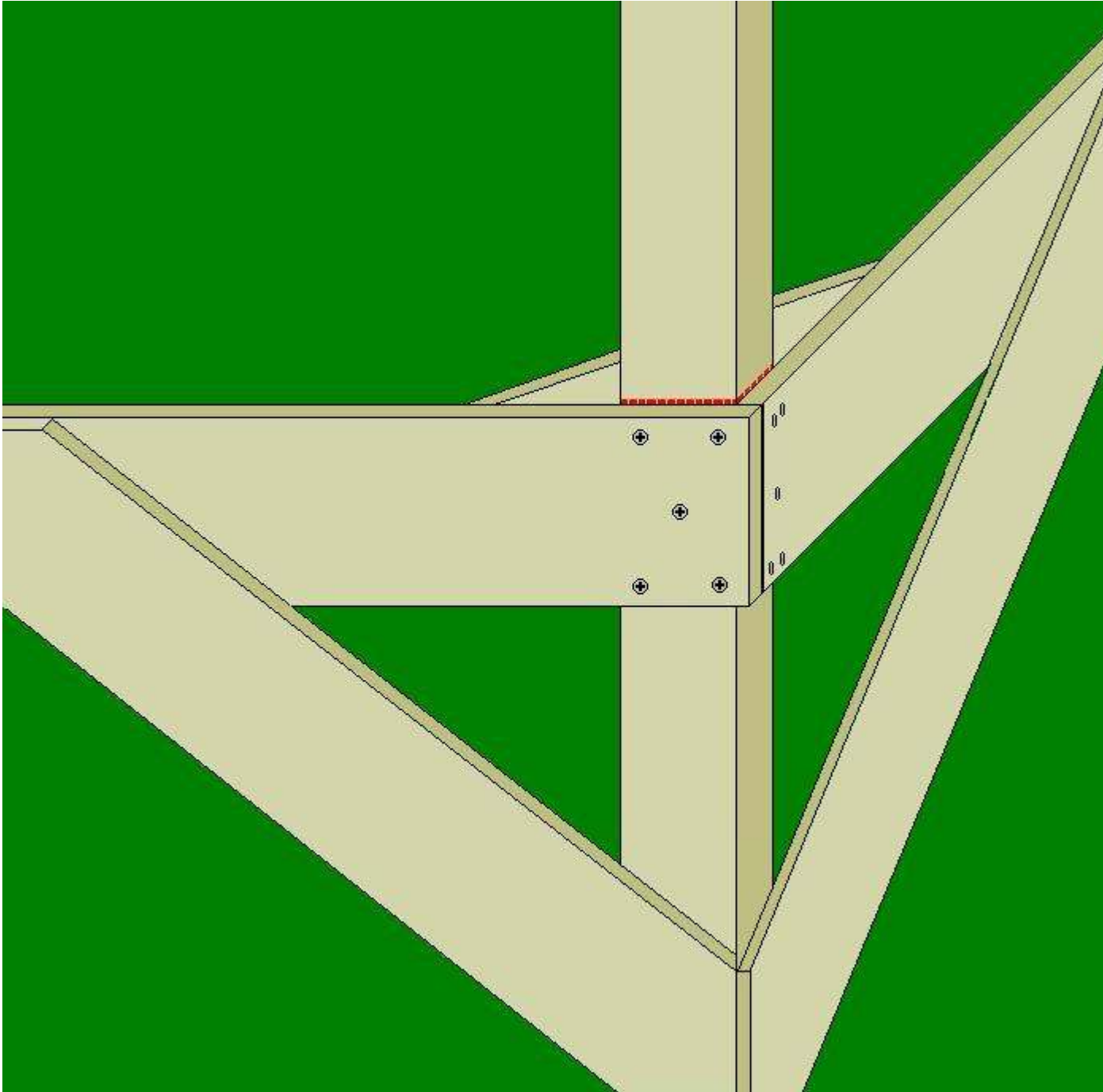
I added on some 1 inch thick peice of 6x6in wood, this helps keep the support boards straight, its not very necessary, but I used it anyways.



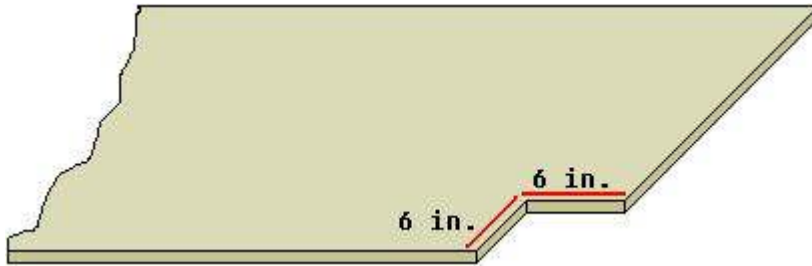
Now this is a pic with the boards added on, Im not going to tell you the size, but as long as its longer than 3.5 feet, it doesnt matter. This helps to stop the posts from bending inwards, with the concrete, you can be sure that those posts will be strong.



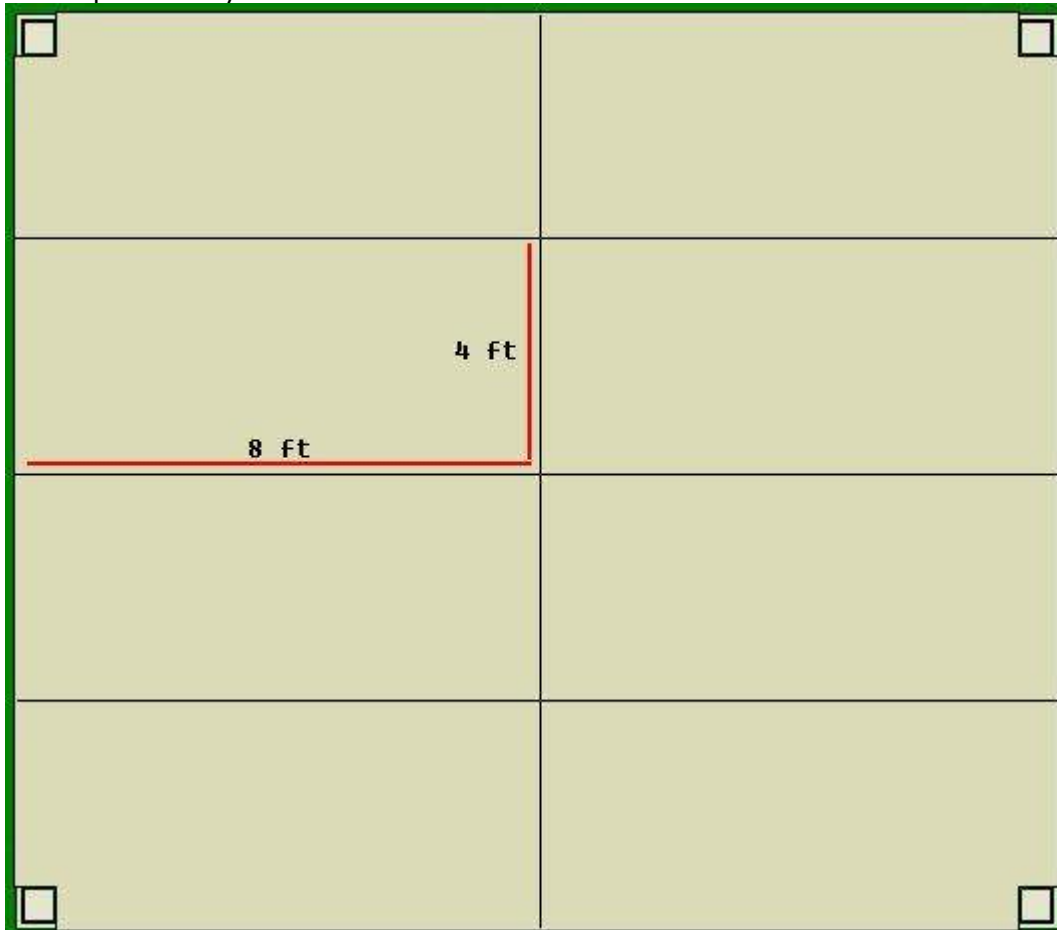
This is a close-up of what it should look like, make sure you make these for all the side, 2 for each post.



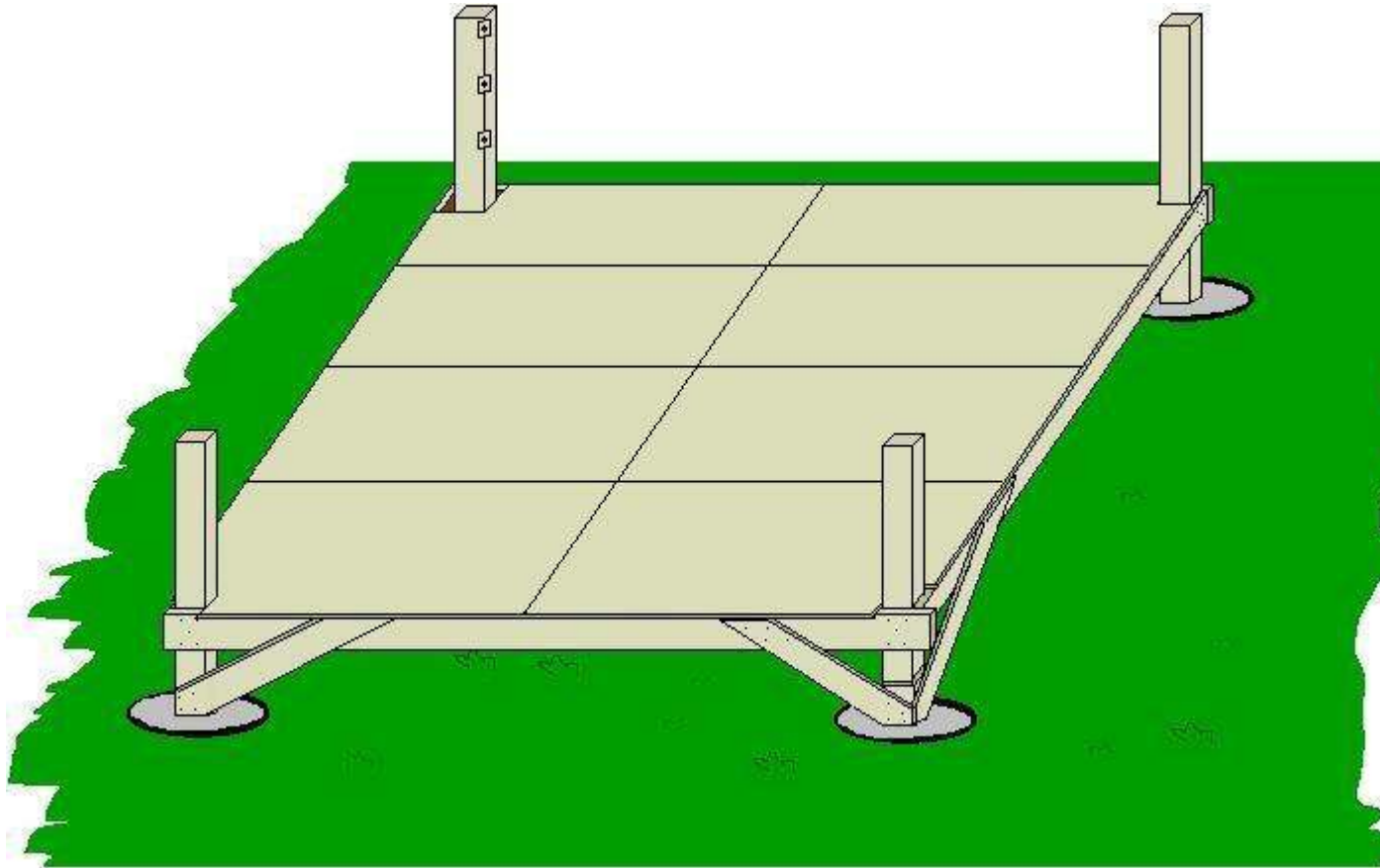
This is obviously a peice of plywood, notice how theres a big square missing off one of the corners, this is obviously for a corner post. Cut a 6x6 in on four peice of plywood, and thats it.



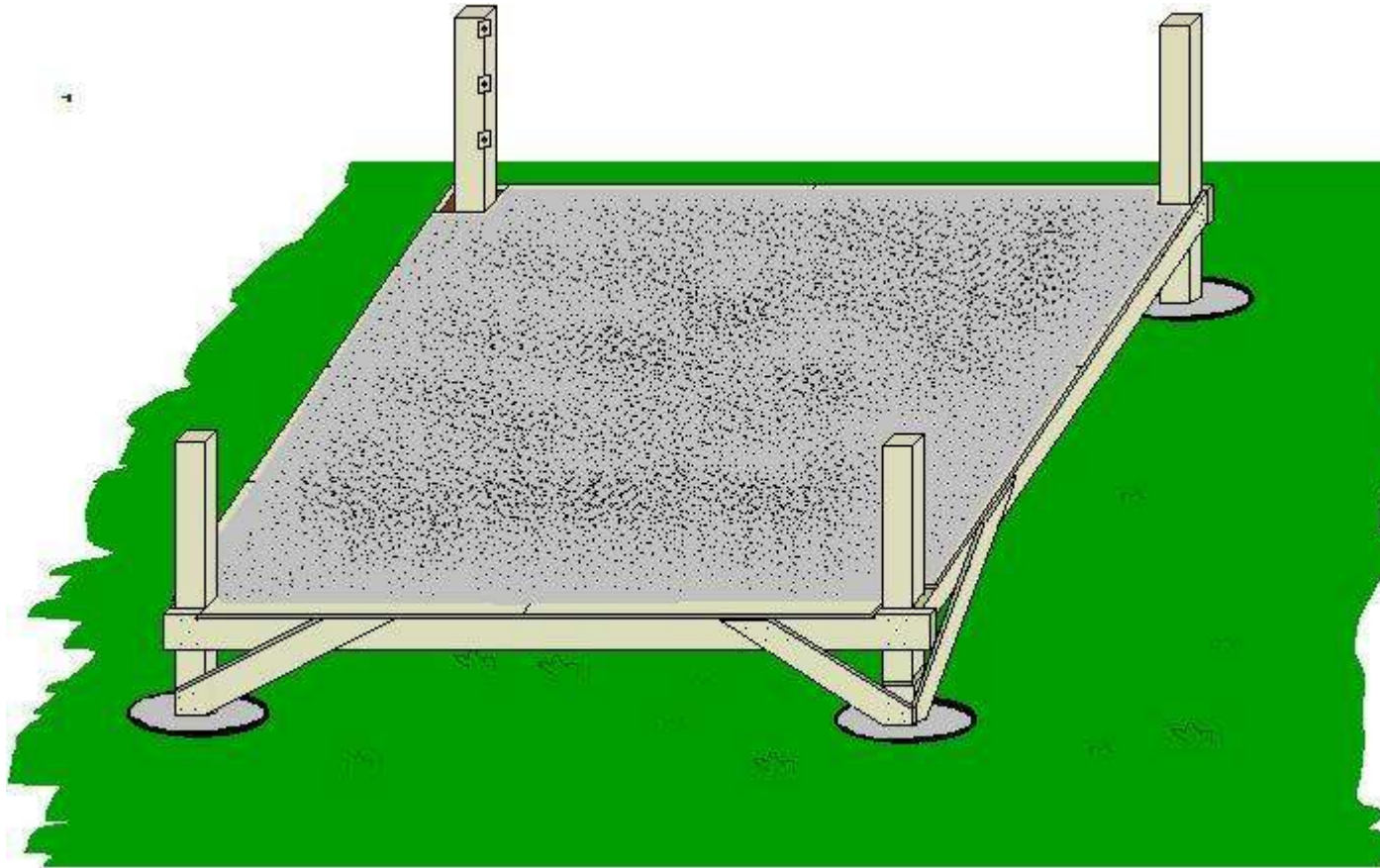
In this picture, I have chose to use 8 4x8 peices of plywood, which can be found anywhere, I recommend getting the thickest plywood you can afford.. of coarse, they dont have to be 4x8, you can have them any size you want, if they are thin, then over lap them if you want...



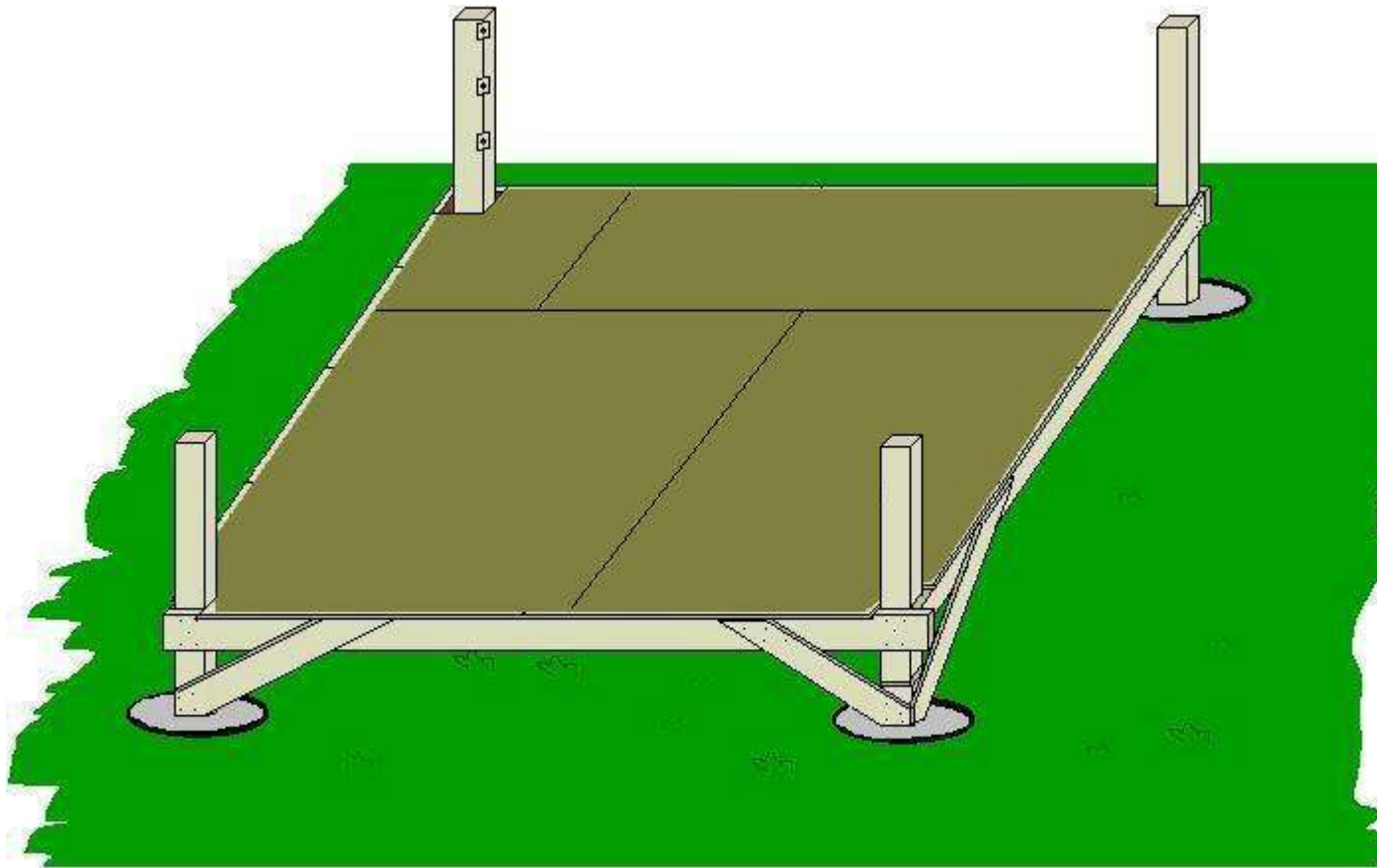
Now this is what it should look like from a different angle...feel free to get some spray paint and paint your posts.



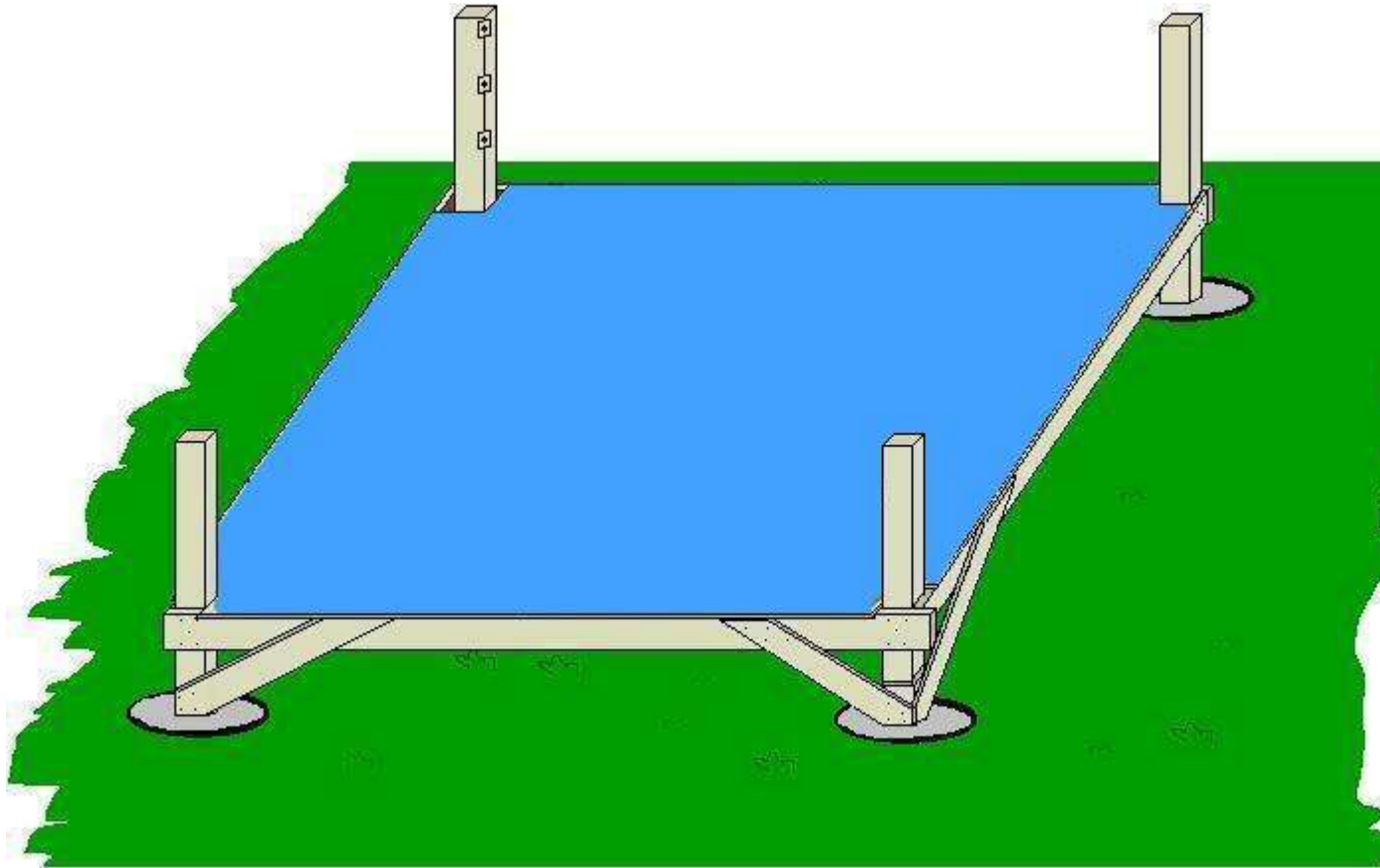
That grayish thing with all the black dots is supposed to resemble a carpet. Get about 3 big peices of carpet, but the thinnest peices on the bottom.



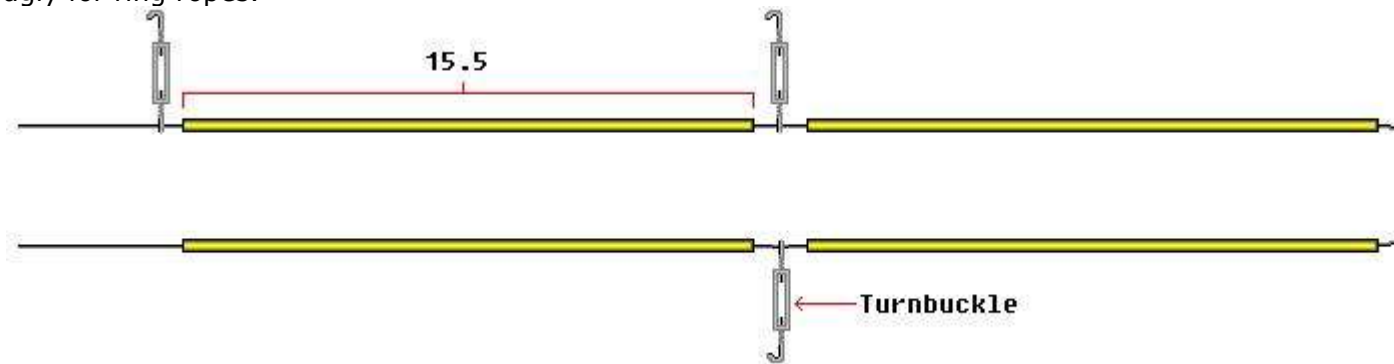
Now this is supposed to resemble carpet padding.. You only need one or two layers, and this stuff is actually very cheap. A lot of places throw it out. Throw a couple peices down as flat as possible (dont over lap unless you have a second layer, unless you want the ring to look bumpy)



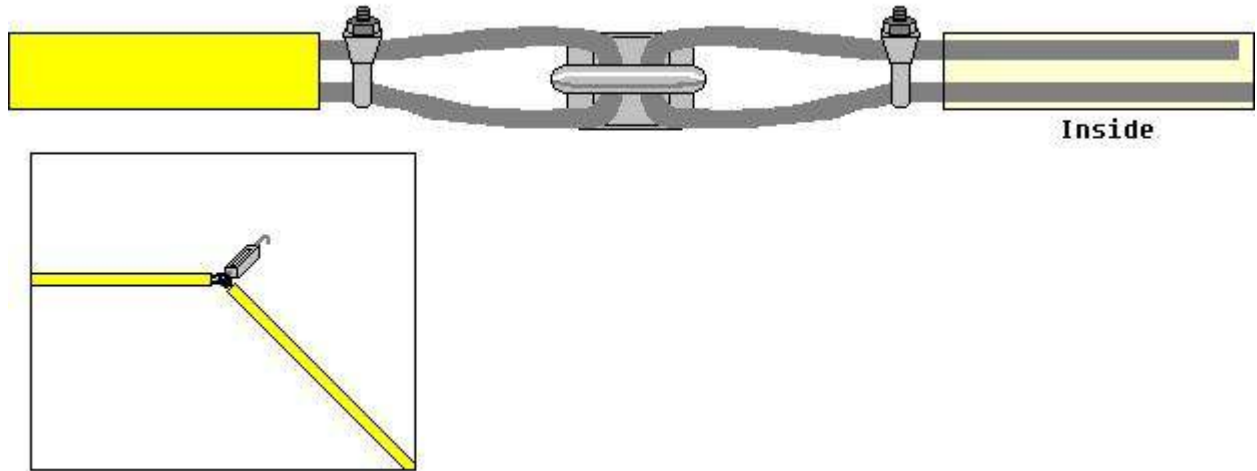
Now get a tarp, any color you want, Walmart sells them, Big Lots, Roses, Lowes, anywhere, get something bigger than your ring, for example, since your ring is 16x16, get a 20x20 tarp from Big Lots, they are about 30 bucks maybe, which isnt really bad, and it gives a nice look to your ring. Make sure the tarp is tight too, completely stretched over the ring. Now screw it down to the side, and tuck it under your ring.



now this could very well be the hardest part, because ropes have to be strong, I hate soggy ropes, and Im sure you do too. Go to Lowes and spend some money on some turnbuckles, you can get some good sizes ones for about 3 dollars a peices, and you need twelve... You also need 6 cable stoppers, which are like 40 cents each...they are used to clamp heavy wiring together. Bear in mind, you need 65 feet of wire for each rope, I used thin steel cable I got from behind a phone company. Cut your garden hose into 15.5 feet each, and you need four for each rope. In the picture I used yellow hose because its pretty common, green is too, but green looks pretty ugly for ring ropes.

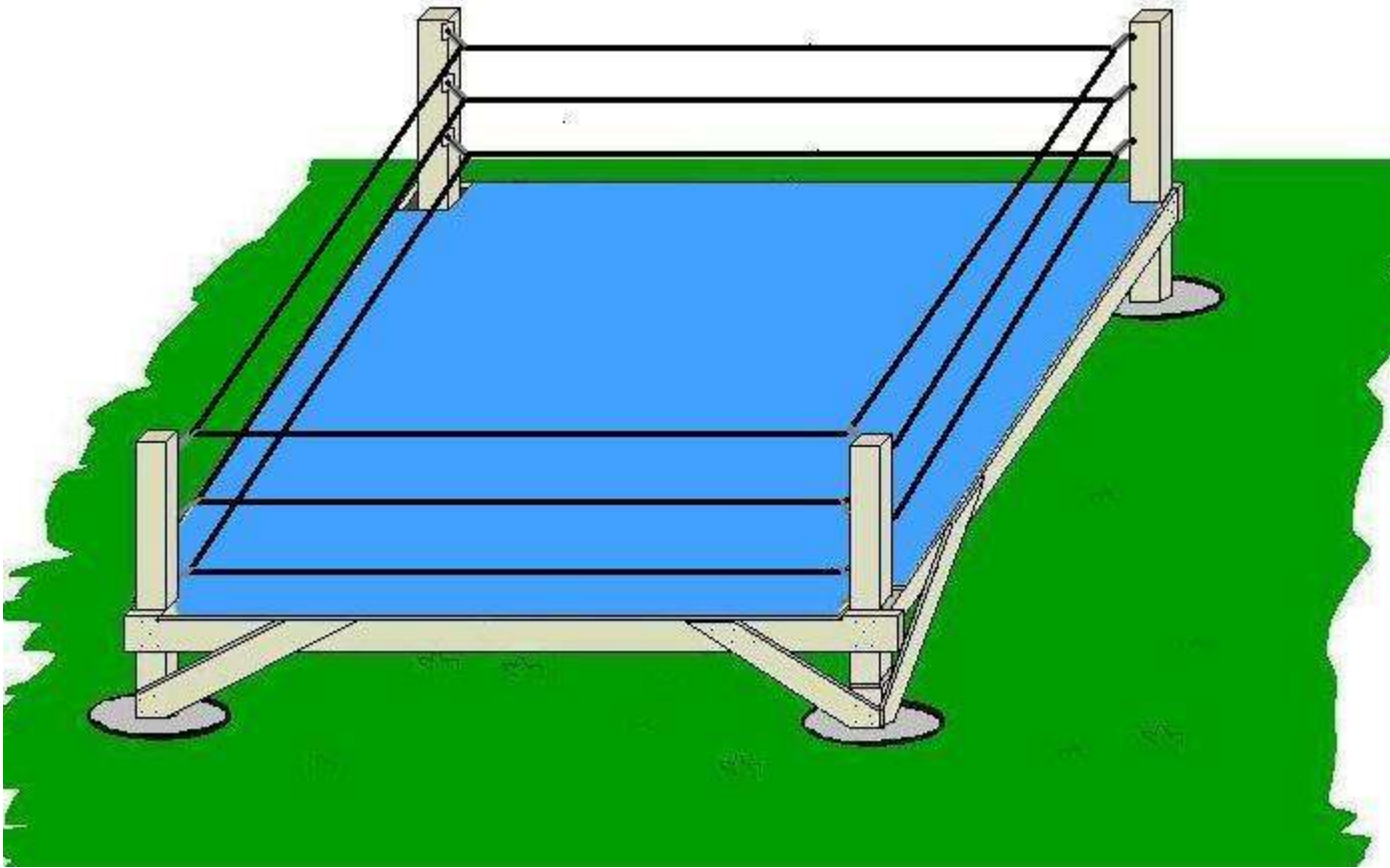


This is a close up of the ring ropes, you may know you have some wire left over, slide the ends into the eye of the turnbuckle, and back into the hose, then put the clamp on. Feel free to put some duct tape over the clamps. On the right, you can see through the hose, as its what it should look. Make sure the clamps are bolted on strongly, and are very tight.



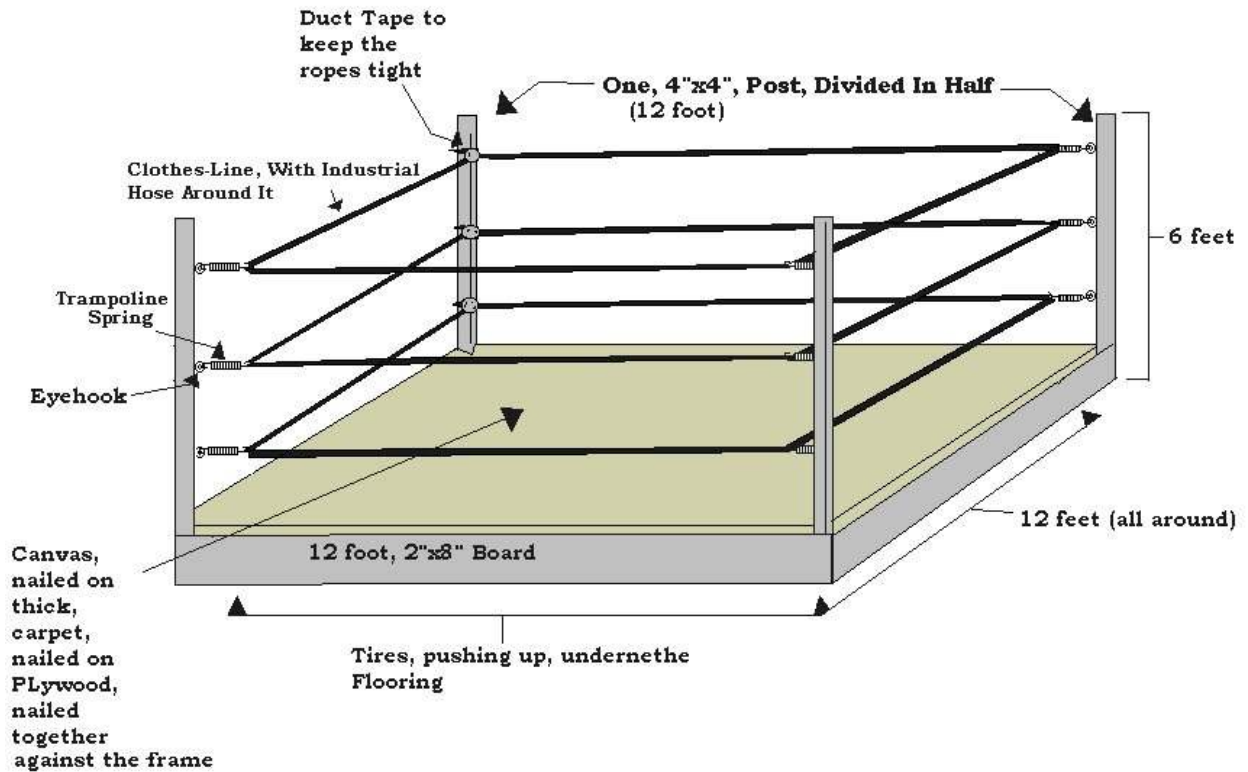
Heres the finished ring, as you can see, the ropes are now black, as you can spray paint them any color you choose, but make sure you put on more than one coat, and as I stated before, you can spray paint your posts black, blue, or whatever, you might even want to spray paint your feds logo in the middle of the ring. Later on, I

will explain about making ring skirts and other things.



Another 12x12 Ring

12, By 12 Foot Wrestling Ring Layout



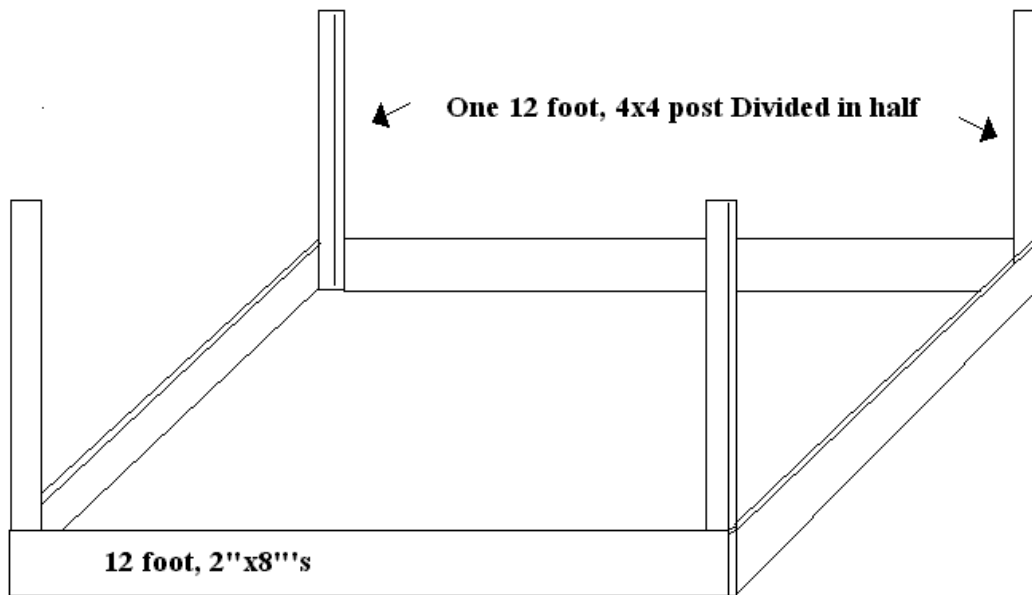
Needed:

- ☐ TWO, 4"x4"x8' Wooden Posts
- ☐ Four, 2"x8"x12' Boards
- ☐ Enough Plywood to fill a 12x12 area
- ☐ Two, 12'x12' layers of thick carpet
- ☐ One, 12'x12' Tarp or "Indoor-Outdoor Carpet"
- ☐ Twelve, Large eyehooks
- ☐ Twelve, NEW, Trampoline Springs
- ☐ Lots of Clothes Line
- ☐ 190 feet of Industrial Hose
- ☐ Duct Tape
- ☐ Lots of tires
- ☐ Building Tools (screws, Drills, Saws, etc.)

1.

Take your two, 12 foot, 4x4 posts, and cut them both in half to give you four, 6 foot posts. Set those up 12 feet apart from each other in a perfect square. Next, add your 12 foot, 2x8's at the base for the frame (follow picture).

I suggest extra supports and braces for the posts, if you are planning to do top rop moves; they will break very easily. Either that or buy 6x6 posts. (rather than 4x4)



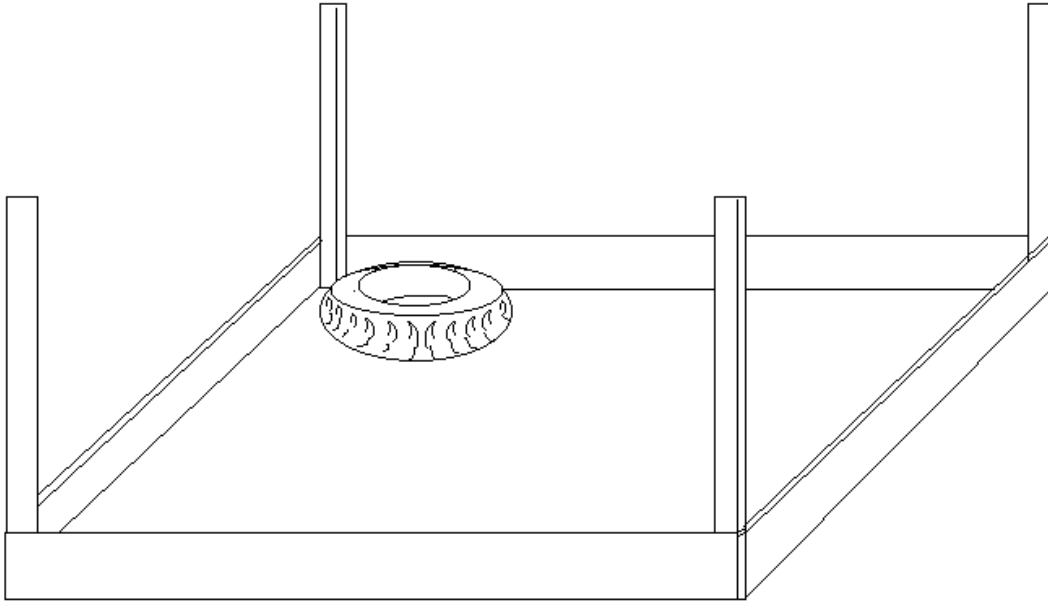
2.

Next, gather as many tires as it takes to fill the inside of the frame, and spread them throughout the inside of the frame.

NOTE: You don't need to fill the whole thing, have at least 3 - 4 per row.

NOTE: The more tires u have, the softer a fall will be.

NOTE: Make sure the tires touch the plywood (in the next step). Add pieces of wood, if the tires dont reach.

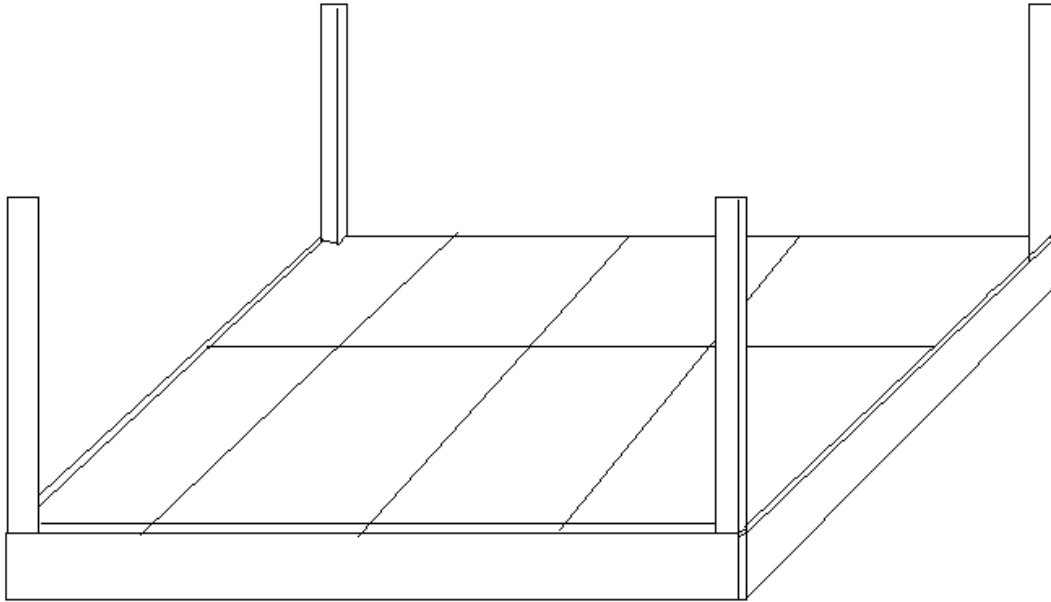


3.

Step three. Get Enough plywood to create the flooring of the ring. Screw them down to the 2x8's and attatch them together from undernethe with planks of wood. Be sure to cut triangle shapes in the corners so it fits the posts perfectly.

NOTE: Remember that the tires undernethe must be pushing up on the plywood.

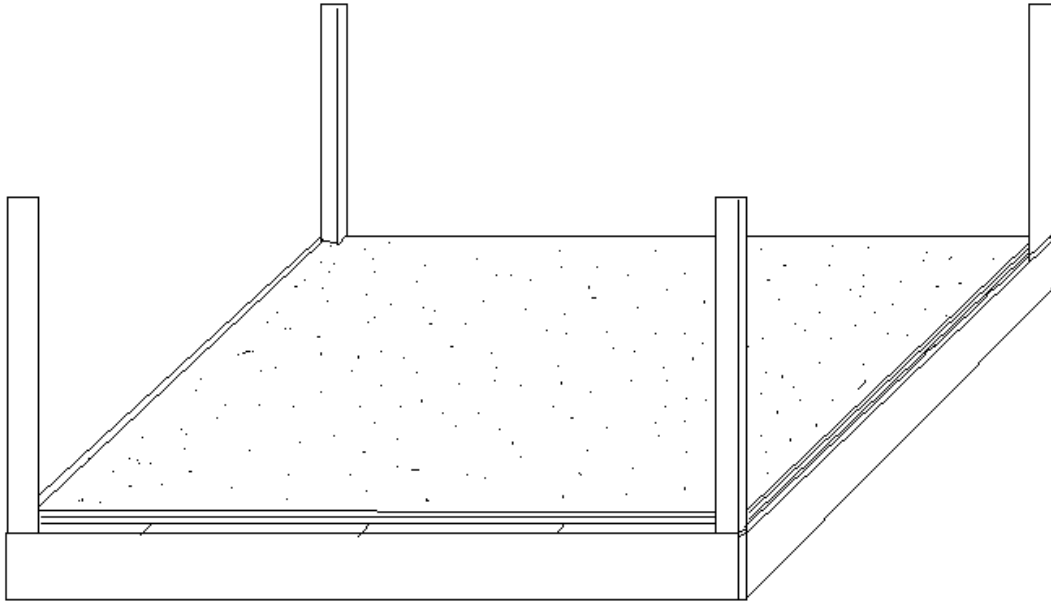
NOTE: I suggest you make the whole floor sperately then just add it on at the end. (before adding the ropes)



4.

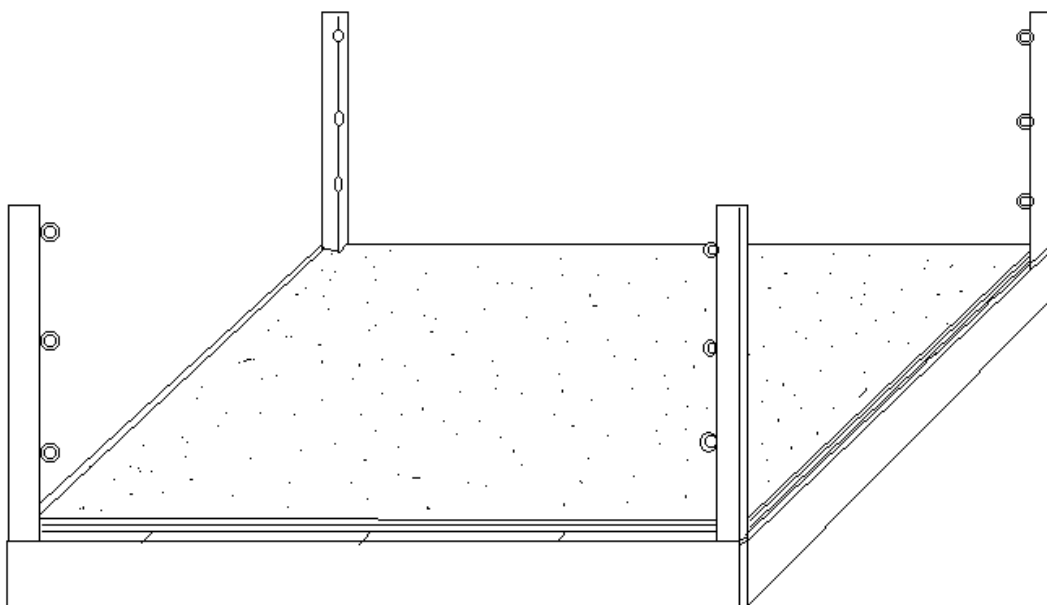
Now nail your first piece of 12x12 thick carpet down on the plywood. On top of that add your next piece, and nail that down.

On top of that take your 12x12 piece of "indoor-Outdoor Carpet" (often used on boat trailers)(usually blue)



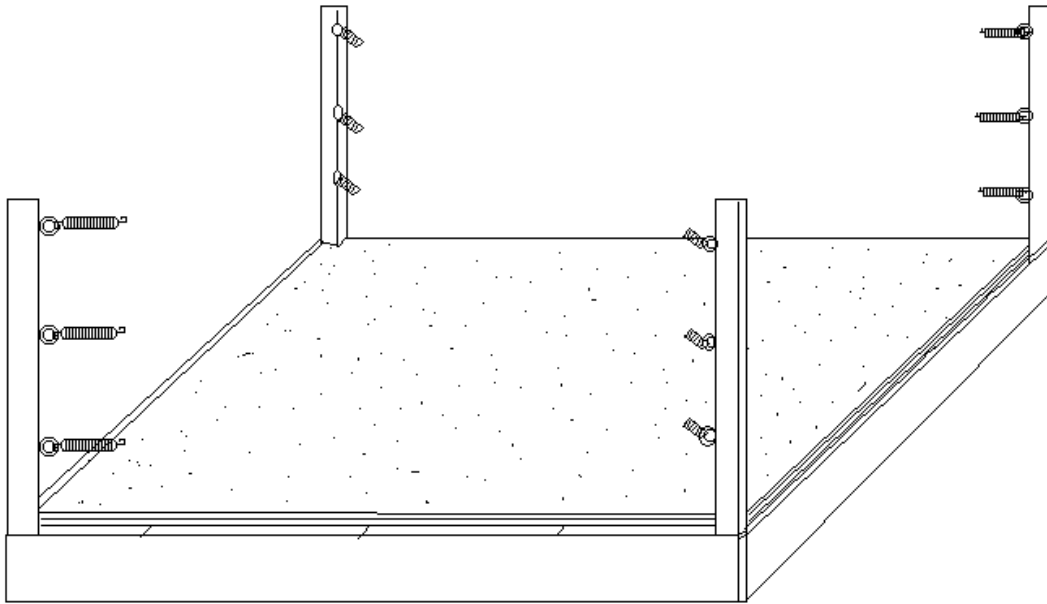
5.

Next screw in you 12 eye hooks into the posts (3 per post). Make sure they are to exact measures; you dont want ropes in every direction. I suggest a measuring tape.



6.

Order 12 Trampoline springs from a hardware store and attach them to the eyehooks as turnbuckles. The tighter the ropes are made (depending on how tight u tie them) the more the springs will expand and the stiffer they will get. And that makes a good turnbuckle.

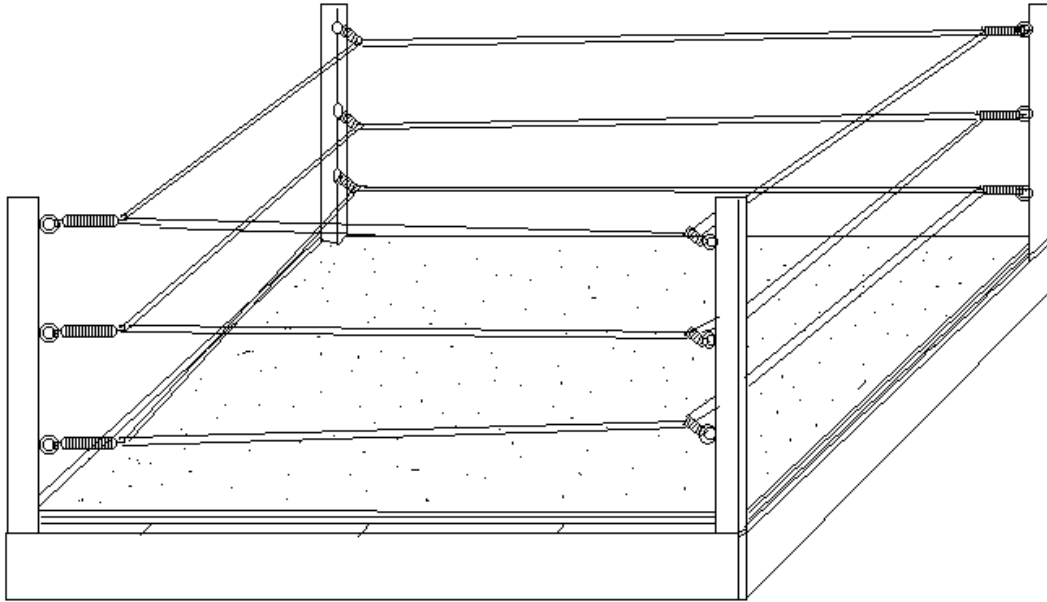


7.

Next add a rubber garden hose with (depending on what you prefer to pay) either strong rope, or thick wire threaded through it, and thread those through the spring's hooks **TIGHTLY**.

NOTE: I suggest getting 2-3 friends over to help you hold the ropes so you can tie them without them loosening.

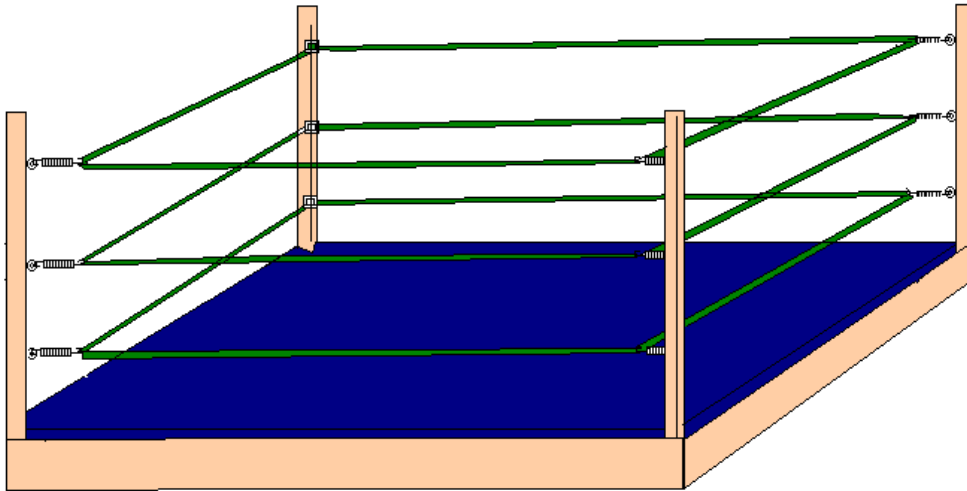
NOTE: Make them tight!



FINISHED!

Any finishing touches to the ring (like painting) are completely up to you. You can make turnbuckle pads out of foam tied back to the springs.

NOTE: After every use put a tarp over the ring in case of rain or bad weather. (it will last a lot longer if you keep it away from hazards like that)



The Arena

This section is intended for BOTH wrestlers and fighters.

Quick Tips to spice up the arena/area

- Use your environment well turnbuckles, steps, entrance ramps, trees, everything around you but don't over do it by putting it all in one match.
- Posts around any pit with barbwire around it
- Hay used to make a maze or built in a cool way
- Candles/torches around the area (cautious when in woods or hay)
- Tires around pit, as the walkway
- Use trees to hang stuff or help serve as support to hold wood, ropes, etc
- Rake pits
- Use very big christmas lights around top of arena for overhead lights
- Exit from campers, etc.
- Rub face into sand, mud, dirt or throw in eyes (close eyes right as they are throw).
- Get Tiki Torches: Home depot or K-Mart should sell tiki torches. You may know of them as lanterns or something. It's a big wooden stick with a flame at the top. It is used to keep bugs away. However, us backyarders can set them up and create an aisle. When your wrestlers are walking through flames, it looks really cool. I do not recommend using these flaming sticks at weapons!
- Pad the ring as much as possible! Get some sort of padding and put it around your

ring. Even if it doesn't lessen the pain of a move, it looks really cool.

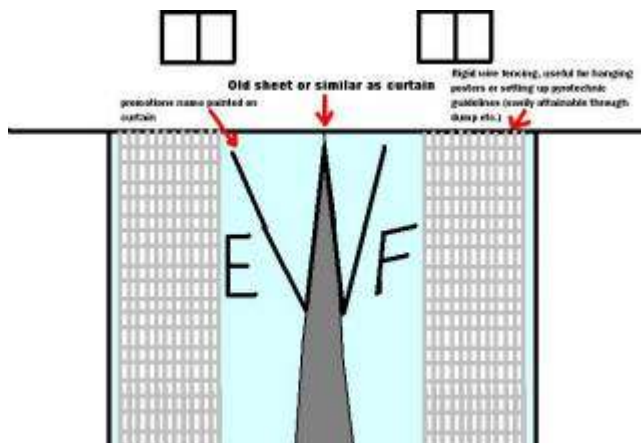
- Fog machines: Sure it's expensive, but it's so worth the money. It makes the entrances look THAT much authentic. Have a few guys chip in and buy one. Fog machines are sold at most party related stores.
- Strobe lights: Auxiliary battery powered multi-speed strobe lights can be bought for 15-30 bucks. Now get two of those, and use them if you like.
- Smoke machines: Smoke machines go for 20-70 bucks, I recommend the middle priced ones being as you get what you pay for.
- Loud music: Have a relatively loud stereo/radio/CD player, whatever, because the general consensus of people like their music loud and camera picks music up really well.
- * big stage with a stop light smoke pyro and a long ramp with it
- * a big piece of rubber for the ramp and took a old black bed sheet and hung it from my clothes line and thats where we come out and I made a backstage area behind it
- * a little alley way by were we set up our new base like were the fence ends and we hung a banner from there

The ideal place for backyard wrestling is in a spot in where it isn't too sunny (you'd be surprised how hot you can get wrestling and standing around in the sun for several hours at a time) and where it is sheltered from wind and if you have built a permanent time, somewhere that is sheltered from rain. This is purely up to you and your group and the decision will ultimately come down to personal preference.

Depending on how serious you are about your fed, you may want to set up / build an entrance way. This makes you look more professional and is very useful for hiding people before run-ins etc.

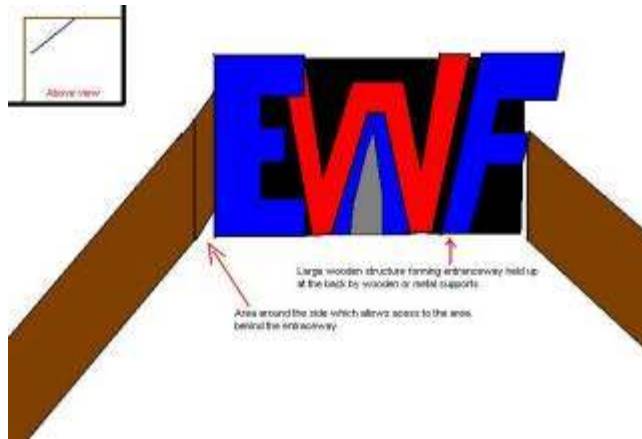
I have illustrated a couple of designs here to help you make up your mind.

This is the design the EWF (my promotion) uses. it looks very professional as is easy to make using stuff that is easily available.



To set this up, you simply hang the curtain up on some nails or something in front of a door. The upper level of the house really helps with this design because confetti can be dropped, pyrotechnics can be set up (I will explain the pyro in a second) and any lighting that you might choose to use.

This next design is for people who have a spare corner in their yard. This design is used by many top backyard promotions but does not have the flexibility of the above design as well as being a difficulty to build and store.



if you think these ideas are a little above you, there are many easier ways to have an entranceway, such as walking out from behind the camera or simply walking out through your back door.

Now, all you have to do is work out camera angles, come up with some interesting characters and your pretty much ready to go.

Entranceway: First off, we will start where the show starts - the entranceway. In most cases, not much attention paid to this. instead of entering thru a fence door, or just walking in between trees, try a shower curtain. mount w/ poles in the ground and tying the curtain to the poles or trees - so you have something to swoosh through. You can even spray paint the fed initials or whole name on curtain or can create an entrance shack. It can go from a shed, house, or big plywood box. As long as placed well, (hard to do you house well.' but use what you can) and semi decorated with fed initials, etc., it should look good. Or you can use a fence or curtains/blankets over rope. Don't forget fence around ring. Tarp/sheets will also work. In a barn, attach ropes to posts for ring use fencing for cage nailed to walls.

Or you could make one for under \$20. Go to home depot and buy 3 long pieces of PVC pipe. Cut two of the pieces down to 7 feet, and cut the other piece down to 6 feet. While you're at home depot, pick up 2 connector pieces for the pipes. Now take the two longer pieces and stick them 1 foot into the ground, 6 feet apart. Using the connector pieces, connect the shorter piece to the 2 pieces already sticking in the ground. Once you have that done, buy 2 solid colored shower curtains and 2 sets of rings for them.



Now connect the shower curtains to the rings and the rings to the horizontal PVC pipe, and you got yourself an entrance.

Then again, there are several more ways to construct a ring entrance. You can make two fences and leave a space in the middle for the wrestler to walk thru. Then you can put a sheet over the fence and that is a entrance set. Or prop cardboard up and make a entrance. You could even take wood and build a entrance. You can even use sheets as curtains! If you wrestle in a wooded area you could tie a rope from one tree to another then put sheets over the rope. Also you could make a entrance with pipes. Build the pipes like a pull up bar. Then put a sheet over the bar to make a curtain. There are just so many different ways to make an entrance!

Walkway: Following the entranceway is the walkway. This will also (if done correctly) make your fed look pretty damn good. Now I'm not saying go purchase a giant metal ramp, but try, if at all possible, to use something for the walkway. Rather than ground... you can put a long tarp down. If you want to go a little bigger, dig a small trench, and put some chicken wire in it so it pokes up a few feet above the ground. And if you wanna do some real hard work, buy half of a few tires in the ground along each side of where you want your walkway to be. Another cool item are mattresses standing up around ring or as entrance way. Even better build a walkway from wood. Basically use boards set to hold plywood and able to hold a lot of weight so it can be wrestled on. Customize with fed colors and logo. The ramp can be a skateboard ramp triangle closed completely, or simply build a small stairway.

Commentary/Spectator Section: Chances are, that panning from the entranceway to the ring/trampoline/wrestling area, the camera will catch a glimpse of this little place. Now there really isn't much you can do for the spectator section except for maybe have a banner over where they're sitting, and make sure that the chairs are all even and whatnot. As for the commentary station (as I like to call it), you can hang some kind of covering from the front of the table so you don't see the commentator's legs under the table. May I suggest putting your fed's initials and/or name on this covering =)?

Ring/Trampoline/Wrestling Area: Now, I know you're thinking "How the hell could this look more professional?" And I'd say "Keep reading dammit." Once again, as always I'm really into letting people know you're fed's name and initials. Now, for a trampoline and ring, you can use spraypaint to do this. For the ground, they make semi-permanent paint that isn't very expensive and will come out when you cut the grass or when it rains a few times. But then, your parents or some other person say "Are you FN nuts? That's a \$450 trampoline! There's no way in hell you're spraypainting anything on it." However, before wed tape on the trampoline, wed be sure to bust out the "street chalk." As long as your trampoline still has some stiffness to it, this shit works great. Another good idea is to put your web address near your initials or name.

Pyro

*****While this stands for the whole guide, I feel the need to especially emphasise the point now rather than at the end of the guide and that is that I take ABSOLUTELY NO responsibility for any injurys, deaths, damages ect.**

caused by making or using anything from this guide***

There are a number of ways to do Pyrotechnics for your shows, all of the ones listed here are cheap, easy and effective. Just keep in mind that building your own pyrotechnic devices is not a recommended activity for people who are not able to follow the instructions set forward here in their utmost to avoid injury.

1) The dudleys style "firework from the roof"

This is really easy to set up and equally easy to operate. With that being said, it is not the best pyro option for beginners (#2 would be more ideal for such people).

What you need:

A place higher than your entrance way

1x Aluminium Drip tray (\$4 from your local car maintenance place like supercheap auto, autobarn, maybe walmart for you americans)

Methylated spirits

Half of a brick

Sparklers

Fishing line

Directions:

Fill the drip tray up about a quarter full

Drill a hole in your brick (unless there is already holes in it)

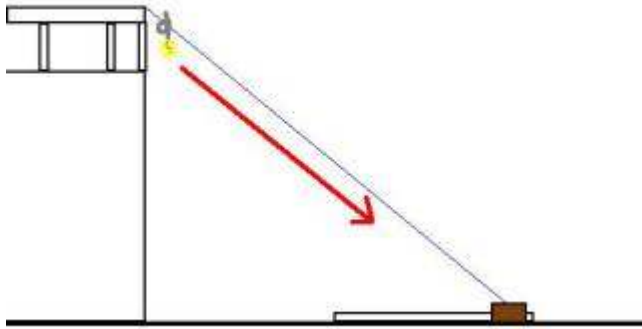
Attach a length of fishing line to your higher place with tape.

Thread the other end through the hole in the brick

Put sparkler (with the wire bit folded into a loop) onto the wire

Light

Boom! (or at least a bit of fire and some black smoke



If you dont feel comfortable with this design, dont do it.

2) Sparkler pyro

This type of pyrotechnic is more suited to younger and less experienced wrestlers because it is easy, cheap & realatively safe compared to the above design
This uses the same physics as a sparkler bomb but without the explosion (this just produces alot of fire and smoke but no explosion)

What you need:

20< sparklers
Bucket with sand in it
thin metal wire (basically anything but solder)

Directions:

- 1) take all but 1 sparkler and bundle them together
- 2) insert the 1 sparkler half way into the clump (making sure that at least half of the flammable stuff is inside the sparkler clump)
- 3) affix this structure together in 2 places (toward the top the of the clum and towards the bottom)
- 4) (optional) feel free to wrap a single strip of electric tape around the wire to ad strength
- 5) Place this bare wire first into the bucket of sand
- 6) light the sparkler coming out the top, this acts as a fuse and when the sparks get down into the sparkler clump, it will produce tounges of flame 50cm into the air (assuming you are using about 30 sparklers) and even higher with more sparklers.

You can see a demonstration of this method of pyrotechnic here:
<http://youtube.com/watch?v=mRGkXOmV9YA&search=sparklers>

Admittedly, they used 720 sparklers but for someone who is just starting out, 20 - 100 is just fine!

Smoke

I cant think of an easier (and safer) way to make smoke than actually going out and buying a cheap \$30 smoke machine from your local shop.

This will last you ages and the only thing you will have to worry about is buying smoke liquid (or you could just use water but to a lesser effect).

A cheap smoke machine looks something like this:



You then set it facing 45 degrees upwards through your entrance way and when it is time for your big entrance, let the smoke fly!

The HARD(er) way of making smoke

This design is similar to the recipe used to make smoke bombs which is one of the most searched for "bomb" recipe on the internet.

By far, the most common smoke formula is the Potassium Nitrate/Sugar formula. It produces a white-gray smoke and is both easy, inexpensive & fun to make. The percentage of Potassium Nitrate and Sugar in this composition vary somewhat depending on who you ask, but the 60/40 mix listed below is pretty common.

A lump of this stuff the size of your thumb produces a decent sized smoke cloud in under 2 seconds.

(Tip: Do not use this recipe to make a large smokebomb. In my experience even a low oxidized mix will catch fire if large enough.)

Mixture=

Potassium Nitrate 60 %

Sugar 40 %

(Measurements by weight)

Although the two ingredients can just be finely powdered and mixed together, in recent side-by-side tests, we found that melting the two together does in fact make a superior Smoke Bomb.

To melt the mixture together, you'll need small metal saucepan or other heat resistant container, and an electric hot plate. An electric hot plate is preferred to an open flame heat source because it's a tad safer, and easier to prevent overheating of the mixture, however you may use a stove but be careful

The mixture must be heated SLOWLY, and over a LOW heat until it just starts to melt.

Heating it too quickly, or at too high a temperature will cause it to turn black, burn & ignite making a giant mess, not to mention a fire hazard. In any case, this should all be done outside just in case you overheat it does happen to ignite. As the mixture begins to melt, it will turn brown and look exactly like Carmel Candy... after all, you are melting Sugar (and no, you can NOT eat it).

A step-by-step procedure is outlined below....

Procedure

Start by making a small size batch (50 grams total). Measure out 30 grams of Potassium Nitrate and 20 grams of Sugar into a container. If you make a batch larger than 50 grams, it will be very difficult to mix and heat evenly. You can always make more, so don't mix up a giant batch.

Cover the container and shake it to mix the two chemicals together. Pour the mixture into a heat resistant container and set it on your heat source.

Set the heat source temperature to low (medium-high for a hotplate), and about every 30 seconds or so, stir the mixture well, being sure to scrape the material that may start sticking to the bottom.

Over the next several minutes, the mixture will begin to darken and clump. It will soon begin to look like brown sugar, and when it finally mixes smoothly and looks like peanut butter, it is done. If your mixture is turning BLACK, you're heating it at too high of a temperature.

Remove the container from the heat, and scoop out a lump of the sticky mass. You can either just plop some on the concrete outside, or if you're picky about the way your smoke bombs look, you can make small cardboard molds and press the gooey mass into them. Personally, we just lay it on the concrete.

Before the little blob cools, insert a small piece of Fuse.

Continue scooping the remainder of the material and allow them to cool and harden.

In about 5 minutes, the material will be cool and become rock hard (beware that it will stick to the surface while cooling, but is easily removed with a little knock from a hammer.) Set your Smoke Bomb away from any flammable materials, light the fuse and stand back.

These smoke bombs burn fast and sometimes will jump around a bit. They do produce a little flame when burning, so be careful not to ignite them in or near dry grass, papers, etc. Enjoy!

Note:

The smoke from this mixture is essentially non-toxic (against common belief), but that doesn't mean you should stand in a cloud of it and breathe it all day long.

Like any smoke from burning material, people may be allergic to it, or it may cause eye irritation in some more sensitive folks.

Another way to make smoke is making the obvious route of burning something like wood but the effect created by this is mediocre at best.

Lighting your smoke

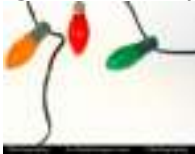
There are a number of ways to create the popular effect of coloured smoke (as used in all the major promotions for the last 20 years).

The easiest (but not the cheapest) method is to buy a karaoke light ball which looks something like this:



Now, you can now light your smoke by placing the light ball on the inside of your entranceway next to the smoke machine.

Another, very cheap way of lighting smoke is by using normal christmas tree / fairy lights around your entranceway.



These lights look ok but do not look as professional as the light ball method. Another disadvantage is that the cheaper light bulbs will only last you for a year or so and will need to be replaced. But hey, when a large light string is only \$10, how can you go wrong?

You can also use cheap strobe lights that you can get for \$5 at your local shop but with only 1 colour, it can look very dull



Sound

For your entrance music / Mic ect, a CD player set on its loudest volume should be more than adequate for a backyard fed but as you know, there are some people who want to take it that step further. This involves setting up a complex sound system that I know nothing about and dont pretend to. It is my guess that wiring instructions ect. for this type of sound system can be found all over the internet and I feel no need to post those methods here.

Instead, this section focuses of effectiveness of the sound and the positioning on the sound machine to get the ultimate effect.

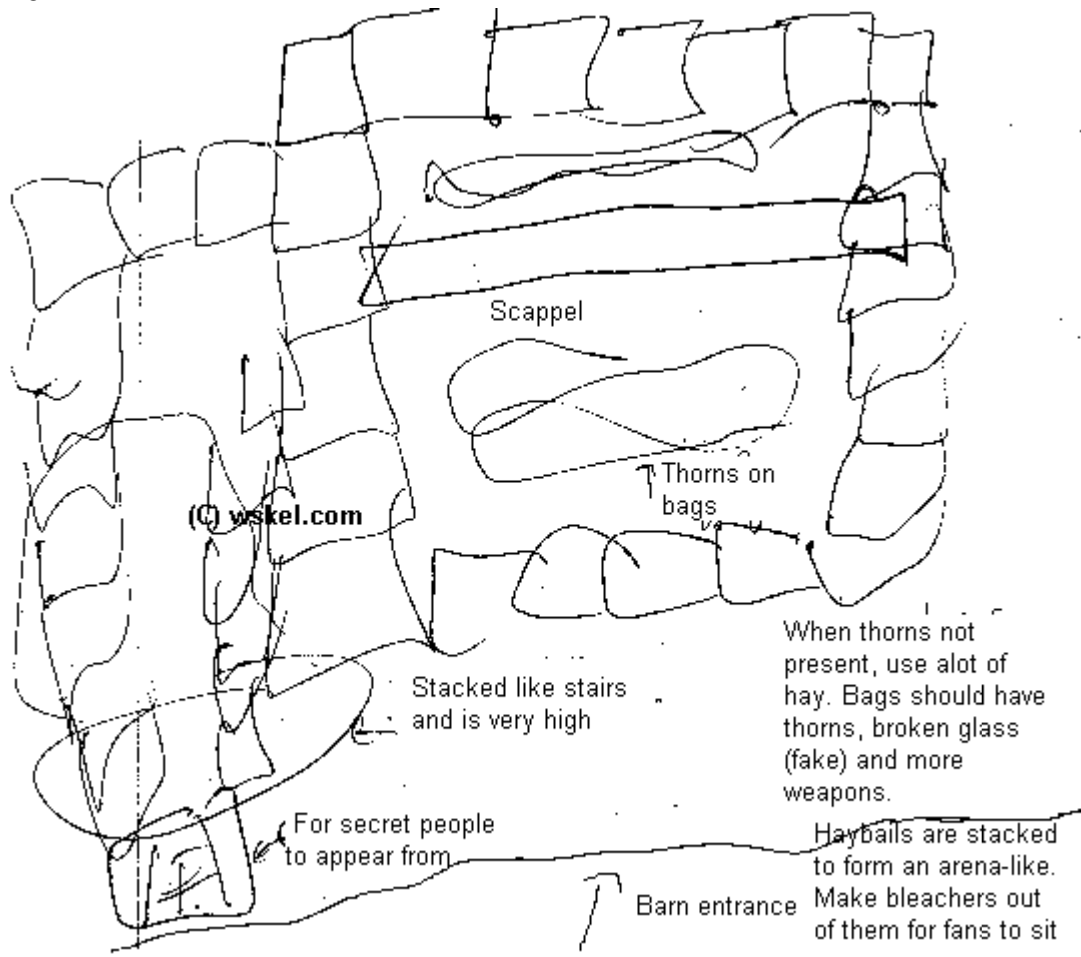
Mic setup

To get a cheap microphone, go to you local cheap store (for my fellow aussies, a Crazy Clarks, Silly Sollies or warehouse store would be where to go) and look in the electronics section. You should find a basic mic that would plug into the Audio input of your CD player for only \$5 - \$10. To add an extra effect to your pyro setup, it wouldnt be too much of a bad idea to buy a "Y" microphone splitter and another microphone. By placing the extra microphone near your pyro setup, you will get an even better explosion noise.

For those who dont know, A "Y" splitter looks something like this:

With 2 inputs to 1 output, it greatly expands what you can do with your mic setup.

Barn



Use haybails and arrange to make a hallow square, th hallow part where fighters will fight. Make steps from hay to allow to be jumped from. Below is an excellent example of a cool layout

Base

Materials needed:

30-40 tires

6-8 mattresses

plywood (any thickness)

Carpet Padding/Carpets

Tarp

First, you will want to lay down the tires in the shape you want the ring. You want to keep the tires right up against each other. By making the tires touch this causes the tires to take maximum weight off the wood. If there are gaps in the tires, the mattresses and wood will be taking a beating leading too quick warping, sagging

mattresses, and unforgiving bumps. After you make sure they are as tight as possible, you may want to string them together. This can help keep them tight and leave you with less ring maintenance. You want the tires to be wider than the mattresses.

Second, mattresses will be placed on top of the tires. You want the mattresses to underhang. Meaning the tires stick out of the bottom, wider than the mattresses. The reason you do this is for the ease of tarp tying (explained later). Make sure the mattresses touch each other and are as even in height as possible. The mattresses are the an integral part of the ring. They insure the ring has the spring so you can land on your head as much possible without being injured, even though the top is wood.

Next, you will need plywood. Usually plywood comes in 8'x12' sheets. The thickness really does not matter, but thicker wood does not warp as easily. The ring is outdoors so warping is natural, but it's better for it to come later. Some people have varying opinions about overlapping. I find it better not to overlap, except the very edges. If you keep the edges overlapped you'll have a much smoother ring. If you do not have enough wood and must overlap, just use extra padding to compensate. Finally, you will want some carpet padding. Place this on to your liking. Keep it smooth as possible. Just lay it down make it even then place the tarp. The tarp can be held by: twine, rope, bunjie cord, shoe lace, or even horse hair!

Where to get these materials...

Tires - any mechanic will give you tires for free, usually however many you need.

Mattresses - Garbage is best bet.

Plywood - This is usually bought or stolen as it is hard to come by enough in garbages.

Carpet Padding - Please do not buy carpet as it is very expensive. It is easily found in the garbage and when there is some it is usually a lot.

Tarp - Buy or find a Tent tarp, Vinyl fabric from fabric shop, or anything large enough.

Cheap Cage

Use a basketball court or hang nets/rope around trees, or garden wood fencing as fence or wire wrapped for cage.

Creek

Watch for crawldads and snakes and jagged rocks. Can be exotic if you got a deep enough creek and nice landscaping.

Deserted Areas

Fight in a desert or deserted area (parking lot, old run-down lot, old plant).

Discount Ring

The cheapest and easiest way to build a quality, 14'x14' ring is simple. Buy four 6x6x12 posts and a few bags of cement or concrete from a hardware store. Dig four holes four feet deep and put the posts in each hole. Mix the cement in the holes, then cover it up with dirt. Wait till the next day to start building so you want move the posts out of place and brake the mold while still wet. Go to a local junkyard, get as many old tires as you can. Stack them two or three tires high leaving no empty space. While you're at the junkyard, get as much foam, padding, and carpet as you can. Go to a hardware store or somewhere and buy a 14x14 piece of plywood to cover the tires. Place the foam or any other type of padding you have over the plywood. Go back to your hardware store to buy twelve i-hooks, twelve turnbuckles, three big cables, and enough rope to go around the whole ring three times. Put the i-hooks into the poles, put the turnbuckles into the i-hooks, run rope from turnbuckle to turnbuckle, and then when the rope goes around the whole ring, clamp them together with the cable clamps. Tighten the turnbuckles and you have a good quality ring.

Discount Grass Ring

Dig four holes and put a garden pole in each hole. Next, put a tarp on the ground. Hook the bungee cords to the poles and you have a ring for \$10.

Discount Ground Ring

Take four metal sign posts that you can buy at any hardware store. Pound them a little ways into the ground. Use nylon rope for the ropes. Put enough wooden pallets down to cover most of the ring. To cover the holes in the pallets just use plywood or cardboard to cover it. After you have done this put exercise mats or foam padding on top of it. Cover it with a tarp. To tighten the ropes take wire hanger and twist it around the ends of the ropes.

Easy Ring

- 1 get a shitload of tires (free)
- 2 get 4 6x6 post cement them into the ground
3. buy as much plywood as you need to cover the tires
4. get 12 eye hooks
5. get 12 turnbuckles
6. get rope the will make 3 ropes
7. put it all together it is verry simpl
8. oh yeah get some form of padding.

Explosive Ring

WARNING: This is an extremely dangerous stunt. It appears as only a safer alternative to what backyarders are actually doing. In addition to what you are about to read by Mr. Berry, I have suggested a place which sells flame retardant material. I cannot guarantee it will work for the skin but it is something to look into without first

knowing by first-hand experience. The owner of this material has suffered 2nd and 3rd Degree burns all up his arm from messing around with fire.

You can purchase flame retardant from HalloweenPlus.com or use lots of baking soda and other non-flamable substances. Be smart and be supervised and have water ready. Check out the safety section of this book. I DO NOT AND WILL NOT condone such uses. This is only here because I know people are doing this stunt alot more dangerous than this version, and are suffering severe burns. This appears as informative and should not be tried without proper supervision and safety on hand.

To simulate an exploding ring, you will need a few things. I recomend this only be done by those who are over the age of 18 and are legally responsible for themselves. This is only the explosion effect, not to be used as weapon. All wrestlers should be at a fair distance of the explosion at time of detonation. First off, gain access to "Piccilo Pete" or "Whistling Pete" fireworks. These fire works are meant to simply whistle, but if you take a pair of pliers (strong vise grip pliers) and pinch the firework mid-way through, it will whistle for about 10 seconds and then make a huge explosion. It must be pinched very tightly, I recomenf you attempt pinching two or three before making the explosive. Once you have made the "Exploding Pete", get a toilet paper tube. Tape the "PeteP inside the toilet paper tube, making sure the bottom is centered in the tube, to the tubes bottom. You will have to create a bottom for the tube, by taping excess toilet paper to the bottom. Now that the pete is in the middle, pour white flour inside the tube, so it comes just above the pinch previously made in the "Pete". Now, you will probably want an extremely long fuse for the pete, as it will need to be ignited off camera (if you want it more professional). The "Whistling Pete" will whistle for about 5-10 seconds before it explodes, so at that point get away from the explosion and hit the deck, covering ears and eyes. The explosion will set the flour airbourne causing a wonderful explosion effect oout of a tube that can be easily tape to the ring post.

Fenced Ring

Attach cheap fencing to the top and bottom of your ring ropes. Cool effect and can be seen in Escape from New York!

Fight Platform



This base will have 4-5 layers. The most bottom layer consist of tires, on top of them mattresses (optional), then plywood, carpet, and finally to top it all off, a tarp.

It takes a lot less time to build than a ring. Go to the local junkyard for tires, mattresses and carpet (or the dumpster behind your local carpet shop), and any hardware store for plywood. Tarps can be bought from thrift or dollar stores, or even the tarps used on pools you can find in junkyards. It has a near perfect bumping surface and they have a bit of bounce so that aids you in Standing Moonsaults etc.

Fiery Ring

Just surround any ring, pit, etc with fire. Not a good idea for the barn. Be careful not to get burned.

Grass Field

When fighting in pasteurfield, try to film at late night, when it's real light or otherwise hide lanterns in the trees.

Gravel Pit

Use big gravel and form a circle. Can use gray-painted foam peanuts placed on the ground, mat, etc. Can put in a sandbox, dig a hole, or pool to hold gravel. Spectators will stand around this pit.

Ground Ring

I do not suggest buying your own ring. It is cheaper to make one. You can also use sand, loose dirt piled on the other, and even hay. Be careful hay can itch, and even cut. For a practice ring, you could put pillows under a tarp, and use fence posts wrapped in pillows and real rope for rope. You can find this stuff from flea markets, yard sales, and charitable stores. Cage Chicken coop. Make use of the ring or your wrestling environment. Ex turnbuckle, steps, ropes.

In a ring is fine, but if it isn't halfway pro looking don't bother. Yard is fine so long as it is soft and grassy. Sand is excellent as it is a good cushion and looks good. Mud is fine, but sve this for the women. Basements can be too hard and w/o decent looking ring, it is waste of time. Trampolines allow for more high-flying moves but are extremely dangerous. Whatever the setting, it is best it is permanent. Use big gravel stones (just gravel will hurt, smaller hurts worse thn bigger) for buying or where you fall a lot. Pools are fine, but must be very deep and must know how to swim.

An good fight ring is this rope around poles or wood fence posts; tape around these or use stakes.

If you insist on using the ground for wrestling, here's a detailed grass ring you can build:

Materials:

3 Long Ropes (Same Size, Ring Will Be 1/4 Of Rope Length)
4 For Sale Posts

Construction:

1. Cut the tops of the for sales posts so that there about 4 and a half feet tall.
2. Hammer in the posts one fourth of the of the ropes length away from each other in a square.
3. Go around the ring with the rope loping and doing a simple knot around each one of the post, put a small nail in each one to stop it slipping down, repeat 3 times for each bit of the rope about a foot apart from each other. This can be done only on grass, sand, etc.

Junkyard

Make a clearing and wrestle. Usually sand but may be asphalt so be careful and especially of the things around you.

Mattress Ring

Lay down 6 mattresses. You can cover it up with tarps or sheets. Have other people push them back in if they become separated.

Maze

Pallets are a cheap, available, and effective way to build walls and mazes! Many businesses need to pay to dispose of these pallets, so many are more than happy to have you take them away for you. If you can, you should give passes or advertising as a thank you to any business who donates their pallets. This can also help to bring in more business if this is used for business purposes.

Needed:

- Wooden Pallets
- Nails, Screws, Fasteners
- Drill and Drill Bits
- Hammers
- Ladder
- Wire
- A couple of helpers

Steps:

1. Start with a pallet and tie/screw/nail it into a tree. It is much easier to do a few along the bottom row before starting the top. Use scraps of wood and screws or nails to sew together your pallets along the bottom. Taking a long nail or screw, you can also toe-nail your pallets together, one from each side.
2. Once you get a decent bottom row going, start putting pallets on top of it. Nail or screw them together as needed. This may require a drill to make some small pilot holes. Be careful so you don't make your holes too big, otherwise your nails won't do much good.
3. It should also be noted that long stretches of walls that do not have any support from trees behind them could pose a problem. You don't want walls falling on customers. To get around this problem, use lengths of 2x4 at the top and middle of the wall in places where this was a concern. The continuity of the pieces of 2x4 is enough to make the wall much more stable.

4. Lastly, don't be afraid to build little displays into your maze. An actor can scare people as they enter the maze, and then duck through one of the walls. A group can wrap around, and be scared again by the same actor, just in a different place!
5. You should now cover the maze. Note that electric staplers do not work well with long extension cords. You should have a massive amount of black plastic to staple to these pallet walls, to keep guests from being able to see through them. To get around the long extension cord problem, we now have an air-powered stapler that will do the trick.

Notes:

- Black plastic isn't the only thing to use, though! If you are in the woods, you could fill the gaps in the pallets with brush and branches, tarps, or you could fill it with something that oozes. Sometimes, a strobe light on just wooden pallets is disorienting enough!
- With an outdoor haunt, tie things to trees and be OK. This may not be the case in your haunt, so make sure you do a nice job. It's important to remember that your maze may be subject to people leaning against the walls. Use some sturdy wire to tie the pallets up to trees and run the wire along the top of the pallets, to help support the wall in case of such an event. Else if inside, try using a wall or using posts for support.

The Final Product:

**Pit, Dirt pit**

Till a small patch. May want to put on a tarp or cloth.

Pit, Mud

Use a dirt pit but get it wet, or fill a small pool with dirt and wet.

Pit, Sandpit

Till a small patch. May want to put on a tarp or cloth.

Pool

Be careful when wrestling in or around as it can be dangerous.

Portable Ring

Make the base of the ring in 8x8 quadrants(they will only be able to be like, 2 feet off the ground though, unless you make supports to put under it) and then put big(and i mean BIG) weights on the base of the poles and buy brackets that screw and unscrew to old the poles to the base.

Professional Ring

Materials Needed

4x 10" Steel Post: The Thicker The Better

12x Large Turnbuckles

12x Eye Hoop Holes: Must Be Long Enough To Penetrate All The Way Through The Posts And Also Big Enough For The Turnbuckles

3x Rolls Or Coils Of 62 Foot Long Rubber Rope: If You Can't Find Rubber Rope Steel Cable Is A Good Substitute

4x Used Tires

4x 60lb Bags Of Ready To Use Cement (Quick Crete)

4x 16 Foot Metal Rod: 3 Or 3 1/2" Square Tubing Works As Well Or Even Better

1x 18'x18' Long Piece Of Carpet Padding: You Can Use Regular Wrestling Or Gymnastic Mats Also

1x 18'x18' Painters Drop Canvas

1x 18'x18' Piece Of Plywood: It Is Best To Use Smaller Pieces Of Plywood And Stack Them It Should Equal Out To The 16'x16' Area That The Ring Will Actually Consist Of

Instructions

1. Find A Flat Level Area Where You Can Mark Out On An Area Of At Least 16'x16' And Place Some Markers At The Corners This Will Be The Area At Which You Will Construct The Ring

2. Take The Four Tires And Place Them At The End Of The 16'x16' Area That Has Just Been Measured Out This Is Where The Posts Will Be Cemented In Another Possible Method Is Cementing The Posts Into The Ground But If You Use The Tires The Ring Will Be Portable

3. Once This Is Down Get Cement Ready For Pouring Position Posts So That They Are Set The Way The Ring Will Stand Up Pour Cement And Wait For The Cement To Harden

4. Check On The Cement A Few Times A Day To See If It Hardend Yet

5. Once Cement Has Hardened It Is Time To Set Up The TurnBuckles You May Use Whatever Measurements You Would Like For The Ring Ropes But Do Not Make The Ropes Too Close Or Too Far Apart Depending On How Big You Are Try And Make The Top Rope Somewhere Near Your Shoulder A Good Ideal Measurement Is 18" Off The Mat 16" Above That And Another 16" To The Top Rope Make Sure To Start 3 Feet Up Because The Ring Mat Will Be Up To Level There You Will Need A Very Powerful Drill For This So Be Very Careful

6. After You Have Placed The Loopholes Into The Posts Start Placing Your Ropes Through The Turnbuckles Make Sure That You Turnbuckles Are Large Enough For The Rope To Be Placed Through Before You Buy Them

7. Once The Rope Is Placed Through The Loopsholes Hook Up The Turnbuckles Onto The Eye Hoop Hooks It Will Be Very Difficult But The Only Time You Will Have To Unhook Them Is When You Want To Remove Them Unlike The Oter Ring Designs Mentioned The Ropes Will Remain Tightened And You Will not Have To Retighten Them Before Every Use

8. Measure Up From The Ground 3 Feet On Each Post Drill Thick Through The Posts So That Te Rods Will Fit All The Way Through The Posts Try And Get Thick Rod As These Will Support The Weight Of The Ring

9. Place The Rods Through The Holes Making Sure That They Ar Extremely Secure And Sturdy

10. After The Rods Have Been Secured Take Your Plywood And Place It Over The Rods You May Want To Use Some 2'x4's Under The Ring To add Some Extra Support To The Pieces Of Plywood

11. Attach These Wit Nails Screws And Staples To The Rods Below This Will Keep It From Sliding Off The Ring

12. Next Place Your Padding On The Ring You May Want To Use More Than One Layer It Is Up To You For This The More Layers You Use The Less Painful It Will Be When You Land On It Other Good Alternatives Are Futon And Mattresses

13. Now Place Your Painters Drop Canvas On Top Of The Padding And Tighten Down And Under The Ring To Help Secure It If This Is Loose You Will Have Troubles Walking On The Ring

14. In The Ring Corners Use Staples To Add A Little Extra Reinforcement So That The Canvas Does Not Move About

15. Now Around The Outside Of The Ring You Can Use A Few Bed Sheets Or More Canvas To Make An Outside Overhang That Will Be Used As A Ring Apron To Cover Underneath Of The Ring This Is Not A Necessity But It Adds Some Color To The Ring

16. Around The Rubber Rope That Was Used For The Ropes Take Many Layers Of Colorful Duct Or Electrical Tape It Will Give The Ring Some Color Plus It Will Also Reinforce Them A Little

17. Now Take Some Old Couch Cushions And Some T-Shirts Or Pillowcases And Make Yourself Some Turnbuckle Padding This Can Help Add Some Look To Your Ring

18. To Add Some Outside Support To Your Ring To Protect It From Weather And Uncontrollable Actions Take Some Extra Steel Cable Tie It To The Steel Posts And Then Nail It Into The Ground This Will Help Support The Ring

19. You're Almost Finished If You Want Paint Your Logo In The Center Of The Ring And On The Aprons Now You Are Ready To Rumble

Tips And Hints

These Are A Few Reminders You Should Remember When Using These Plans

1. When Purchasing Cable, Bolts, Turnbuckle Bolts, Wood, Please Make Sure That These Items Are Strong Enough To Withstand Large Amounts Of Weight And Pressure Most Items At A Hardware Store Have Capacity Limits Listed Use The Highest Capacite Available

2. It Is Important To Make All Posts Identical If The Flooring Or The Ropes Are Not Even Then Ring Damage May Occur Make Sure The Ring Is Setup Level

3. Once The Ring Is Built It Is Advisable To Mark All The Boards Posts And All Other Materials So It Will Always Be Setup The Same Way In A Perfect World All Parts Would Be Interchangeable But The Probably Won't Be

4. It's Always Smart To Make Extra Ropes And Boards When Building A Ring If You Intend On Using THis Ring For A Show You Need Spares If A Rope Breaks In The First Match You're Pretty Much Screwed If You Don't Have A Replacement

5. Always Inspect Ring And Parts Before During And After Setup Also If This Is For A Show Inspect The Ring During Intermission Replace Any Cracked Boards At This Time

Road

This may be illegal in some places, but no matter, be careful. Private drives that you own are the best, safest, and most legal.

Scaffold

Use plywood over a pit, in a barn, atop a cage, or atop a ring.

Standard Wrestling Ring

It will build a 16x16 wrestling ring.

Step 1: Make the Poles

1. Mark off four places, using stakes or the like, and measure the distance between each stake to be 16 feet, for a 16 x 16 x 16 x 16 foot area.
2. Dig 4 hole, about 2 to 2 and a half feet deep, and then lay (4) 4 x 4 x 10 inch, wooden poles into the holes, with their corners facing in.
3. Cut in half (2) 4 x 4 x 8 inch, wooden poles and lay them in front of the 4 x 4 x 10 poles, flat side to these poles. These smaller poles will support the bigger ones.
4. Pour concrete into the holes, making sure the poles still stand straight up, and when this dries, cover the concrete with more dirt to make it tighter and hide the cement from view.

Step 2: Make the Frame

1. Make a frame out of 2in X 8in pieces of wood nail them together, but do not nail them to the 4in X 4in X 10in poles or the 4in X 4in X 8in poles. Instead, nail it around them like shown in the diagram below.
2. Nail the cross sections of the frame together. To strengthen the frame, nail or screw the "L" joints in all the corners. (The "L" joints are those little things made of metal shaped like the letter "L".)
3. Next, nail in all the 2in X 4in pieces of wood as shown below. Though it isn't necessary, you should use the "L" joints because they will strengthen your ring.

Step 3: The Shock-Absorbant System

1. Somehow you will need to lift your frame and place your shock system beneath it. You could actually put this system where your ring was going to be before building it if you knew where to put it and could precisely make the measurements required to complete such a task. Otherwise, you will have to crawl underneath the frame and try to fit your system underneath the frame. You have two choices of a shock-absorbant system pallets, a box spring, and a mattress (cheaper solution) or 2-4 van springs (better quality and more comfortable) which you can get from your local junkyard. I suggest 5 - one in the middle, and the other 4 in the middle of each "quadrant" of four quadrants as divided by the frame. You may have to slightly modify them to fit under your ring, but this is the best you can do without going professional.

Step 4: The Padding

1. You will first want to nail on plywood (4) 4 x 4 feet squares, 1-1 and a half inch thick plywood, but NOT presswood as it is weak and will break on impact.
2. Now you want to pad the ring because it will account for much of the impact softening. For about \$10, you can buy a 12 x 8 piece of bed padding at Wal-Mart™; or K-Mart™;. For a better quality, you can buy rolls of foam from specialty places such as craft stores (note that I personally have seen these and they

are expensive). You will probably want to stack layers of padding, but make them flat. It will look funny if you are wrestling on a heap. You could also buy 3 or 4 layers of carpet padding as a substitute.

Step 5: The Canvas

1. For a cheap method, you can get a 18 x 18 foot tarp and put it over your ring, cutting at the corners of the tarp by 2 feet so that you can fit the tarp around corners. You may need to alter the slits for a better fit. For more money, you can buy a canvas tarp, though it is harder to find and more expensive.

Step 6: The Ropes

1. There are two steps for installing the ropes (1) You must drill the holes for the ropes, and (2) You must run the ropes.
2. Drill one hole 2 feet from the ring surface, then another 1 foot from that one and a third 1 foot from that one. Repeat this for the other poles. You want to drill 12 inches (1 foot) for the bolts to fit in and come out on the other side of the pole.
3. Put the bolts into these holes and screw a nut behind and in front of the pole to lock the bolt into place.
4. Cap the bolt off with a turnbuckle, which is a small piece of metal that has a hole on the end and flares out a little.
5. You must run your ropes. Use 1/4 inch or 1/2 inch steel cable for the ropes, though thick nylon rope is cheaper, it kills any professional look you had in mind for the ring.
6. Put hose pipe over the cable so you do not rip up your back running into the ropes. Remember to run a piece and slip on the hose before running the next piece, otherwise you will feel like a moron when you get through.
7. After you put on the hose pipe, tape down the ends of the hose using duct tape. Next you need to tie down your ropes. To do that you can either splice them together, or duct tape them using numerous really tight rolls.

Steel Cage

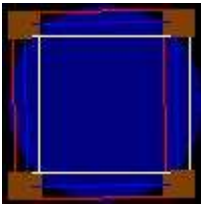
The best bet is to buy a chain-linked dog pen big enough to hold many wrestlers (20 by 20 feet is fine - you will have to combine two fences, which will cost just slightly less than building your own wrestling ring). You can then hold matches with more than 2 people (and up to 30). You should find one that is tall enough (9 feet is nice). When using the cage as a weapon, there are only a few things a cage can be used for. You can throw someone into it, preferably back-first since the back is stronger than the chest, scrape someone's head against it, this requiring the person themselves to run their own head across wire that does not contain any sharp ends while the person performing the effect of them scraping that person's head appears to apply force and squeezing a blood capsule from their shorts to cause a bleeding effect when this is necessary. You may find it possible to hide a blood capsule or packet in the person's head to be "cut", but your audience should be seated far away when doing this. You can even cover it with glass, barb-wire, or even use a scaffold (wood platform over the cage). Or simply wrap fencing around the ring or trampoline.

OR

This would cost roughly fifty canadian dollars. It would look more like a barbed wire cage but it would due.

First go to home hardware or whatever and buy this cheap thin metal wire. Its like 5 bucks canadian for 47 feet of it. Buy as much as you need. Get four plywood planks for as high as you want your cage to be. You can spraypaint the planks silver or something if you like. Now you could also get some ply wood to place along the top of the cage if you want something to stand on to do high risk moves. Now there are two ways to do this. You could either put the plywood into the ground of the in ring area first and just rap the wire around until you are covering all four sides. Or you could make buy 8 pieces of plywood and make each side seperetly. Then when using the cage chain them together around the ring. This method would be more expensive but it would be worth it. My instructions arent very clear but I hope this gives somebody any ideas on how to make one. It would take some work but if you really want a cheap cage it would be worth it.

Trampoline Ring



Step 1: Make the Poles

1. Mark off four places of the sides of the trampoline, using stakes or the like, until the sides meet, as shown below.
2. Dig 4 hole, about 2 to 2 and a half feet deep, and then lay (4) 4 x 4 x 10 inch, wooden poles into the holes, with their corners facing in.
3. Cut in half (2) 4 x 4 x 8 inch, wooden poles and lay them in front of the 4 x 4 x 10 poles, flat side to these poles. These smaller poles

will support the bigger ones.

4. Pour concrete into the holes, making sure the poles still stand straight up, and when this dries, cover the concrete with more dirt to make it tighter and hide the cement from view. This is about what it should look like

Step 2: Make The Frame

1. Make a frame out of 2in X 8in pieces of wood nail them together and nail them to the 4in X 4in X 10in poles.
2. Now screw the 2in X 8in pieces into the frame of the trampoline so that the 2in X 8in pieces are even with the trampoline frame. Doing this will make the whole frame of the ring very sturdy. Your ring should look something like this
3. To solve the problem with the extra space on the outsides between the trampoline and the posts, screw or nail pieces of 1 and a half inch thick plywood to the 4in X 4in X 10in posts and even this with the trampoline frame. It should look like this

Step 3: The Shock-Absorbant System

1. Lay carpet, carpet padding, or some sort of material on the surface of the trampoline so the plywood doesn't rip the trampoline mat.
2. Now that your trampoline's canvas is protected, you need to pick your "sweet spot", which is where you will want to land the most because it will be the only part of the trampoline that will be able to give. To pick a sweet spot, pick out a spot on the trampoline by putting a big piece of plywood in the middle of the trampoline, away from the springs by a foot or two. You should have this right now

3. After you pick out the sweet spot, nail or screw plywood all around the trampoline area until it is covered. The sweet spot will not be nailed to anything. It should fit with about a half to an inch gap between the other pieces of plywood.

Step 4: The Padding

1. You will first want to nail on plywood (4) 4 x 4 feet squares, 1-1 and a half inch thick plywood, but NOT presswood as it is weak and will break on impact.
2. Now you want to pad the ring because it will account for much of the impact softening. For about \$10, you can buy a 12 x 8 piece of bed padding at Wal-Mart™; or K-Mart™;. For a better quality, you can buy rolls of foam from specialty places such as craft stores (note that I personally have seen these and they are expensive). You will probably want to stack layers of padding, but make them flat. It will look funny if you are wrestling on a heap. You could also buy 3 or 4 layers of carpet padding as a substitute.

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7. After you put on the hose pipe, tape down the ends of the hose using duct tape. Next you need to tie down your ropes. To do that you can either splice them together, or duct tape them using numerous really tight rolls.

Wind

Use a big fan or small depending on the amount of wind you want.

Woods

Look for a clearing in the woods where there are no trees, then mow it down.

Other Ring Ideas

1. We have a 16 x 16 ring. It's made up of a cinder block frame, scrap wood to cover the holes, a layer of mattresses, 1" plywood covering the entire ring on top of the mattresses, three sheets of carpet foam on top of the plywood, and a 20 by 20 tarp. We have four 6 x 6 x 12 posts dug 3' into the ground and cemented in. 12 I-bolts hold the turnbuckles on, and our ropes are three sets of 65' cable.

2. Our ring is 16 x 16. It cost us about \$800, but it's worth every penny. What we did is take the trampoline we had been using for a ring and built a wooden frame around it to equal the 16 x 16 dimensions. For ring posts we 10 foot poles cemented them four feet into the ground. The real key to our ring is the trampoline. We loaded the underside of the trampoline with two layers of pallets, a layer of tires, a layer of boxsprings, and another layer of mattresses. This made the surface of the trampoline very firm, but had some give to it. This is what gives our ring the spring that other rings would get from the mesh system. We placed a layer of 1/4" carpeting over the trampoline surface. Next we rigged it with six separate pieces of 1/4" plywood and two other 1/2" plywood pieces. The outside six are screwed down to the outside frame, but they still have give. The middle two pieces are the largest and are also our "sweet spot." We finished the ring off with ropes and turnbuckles.

3.

Here are the plans we came up with to build the ring that we use. It didn't cost us anything (*I had all the wood we needed*). It would prolly cost about \$25-\$40. But use as much junk as ya got.

1. Find a lot of wood. We used a stock pile of 2x4's.
2. Then we cut 8 pieces 5' long. And hooked 2 together to make 4 10' long side pieces.
3. Cut four 4x4 posts to whatever length you want to make the corners for your ring. (Note: the length of the posts will be the height of your ring)
4. Screw the side pieces to the posts. You can put the posts into the ground, or build a small frame at the bottom to hold it steady.
5. If you aren't going to put the posts in the ground, use some scrap wood to brace the bottom of the posts so they wobble around.
6. Screw 2 10' long 1x4's across two sides of the top frame.
Also, put a couple car tires here and there to give it bounce and support.

7. Next, cut some 1x4's 4' - 5' long, and screw 4-6 of them on only 2 opposing sides and the middle supports.

8. Lay thin plywood or cardbaord, like us, screw or *staple* it down.

9. Lay down the padding or mattresses on the platform.

We use 2 queen size mattresses, 1 twin, and some old pillows to fill the left over square.

10. Paint a tarp with your fed logo on it, lay it over the ring and your done.

We use small rope to tie the tarp down, weave it criss/cross through the holes and some screws or something, on the top frame rails.

4.

PART 1

The Base:

We sat down and in 5 mins came up with a plan of action. We sketched it out and that was pretty much it. Because we were using the wooden boards of JT's old ring, we had to deal with having 12 squares (uneven ones at that) of wood. When put together, these wooden squares measured approximately 16' x 16', But you can make your ring whatever size you want. What we did to start with was went down to a local steel/metal supplier and bought about 14 5 meter lengths of 100mm c-section construction metal. This would provide us with the frame. We also bought several feet of this square metal material for the 4 corner vertical supports. What we then did was measure up all our lengths at an equal length, so the for 16 foot lengths would be connected to the vertical support like this:



We drilled 2 holes at each end of everything length to attach to the vertical supports. You have to be careful though so that you don't mess up due to the way the lengths slot in together using the overlapping method.

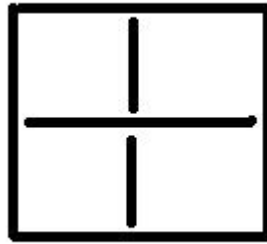




After successfully completing this bottom section of the frame, it's time to do the same with the top of the frame. The procedure is basically the same, measure, cut, drill and bolt. But once again, be careful. We bought a couple of extra lengths of the C-section in case we messed up, and boy were we glad we did. In actuality fact, when we had finished both the top and bottom part of the frame, we realized that we had measured everything wrong and the frame ended up being about an inch too long. We were so pissed, because it took so long to do, now we had to go through the hassle of undoing everything again, re-measuring, and re-cutting. Not to mention re-bolting. That was a bitch. But anyway, we eventually had both the top and bottom parts of the frame complete. Now comes the

Cross Section:

Seeing as though we had 12 pieces of boarding (9 were the same size, 3 were slightly larger), we had to measure our crossbeams to a certain length. What you do here depends on what your wood that you are using for your base is like. For example, if you have 4 equal squares of wood, you will just have one main cross beam passing through the middle of the frame stretching from one end to the other, and another two beams cut to certain lengths joining to the main crossbeam at perpendicular angles. So if you were looking down on your frame from above, it would look like this



Anywho, here is a pic of what we had to do, so perhaps you will have a clearer understanding of what I'm talking about:





You can see in those pics that we have put in the 3 main beams. In the last two pics, we have attached brackets that will attach to the remaining crossbeams. One thing I really should mention. Even if you were to use 4 square pieces of wood like in my example, it's prolly still a good idea to put extra crossbeams under it for support. Our ring takes a lot of stress, and if we didn't have as many as we do now, it would prolly have collapsed by now. So remember, the more crossbeams, the stronger your frame will be. * Okay now we add the remaining sections of the crossbeams:



It really is a thing of beauty! In the last pic you can see we have converted the bits of length that were left over into supports attached at an angle to the top and bottom frame in the center of each side, and also added some that lean towards the vertical support. THESE ARE NECESSARY! What we have done nowadays though, is added some more of these slanted supports so that it now looks like this:



From here on, you then proceed to attach the wooden deck. What did first was applied an adhesive on top of the frame the hardens and becomes almost rubber-like. This stuff was called Sikaflex. This also made the ring quieter. We then screwed the boards down to the frame:





After this we added several layers of carpet and carpet underlay and covered this with a large tarp. It is also important to place tires under the ring directly in the middle. This is also necessary for support, without it, your ring would most likely collapse. We used 3 columns of tires placed in strategic locations under the ring.

PART 2

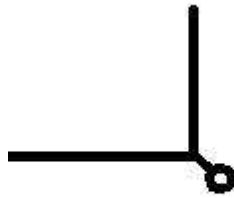
The Posts:

Alrighty, for our posts, we measured how far it was from the bottom of the base to the rings surface, and then decided how high we want our posts to be from the

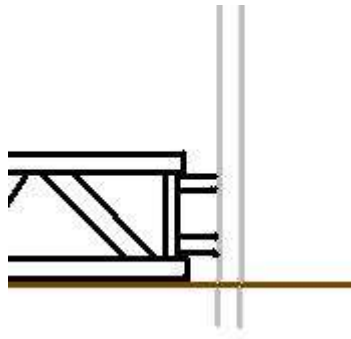
surface. We also added about a foot to go into the ground and cement. Chances are you would want your posts to be somewhere around 5 feet high from the base surface. Ask around and find out how high your top rope should be. Ours are too high, we should have had them a couple of inches lower. Anyways, the desired height into 3 equal lengths, so you can measure up from the base and mark out where your eyebolts will be drilled into the posts. I believe we have the bottom rope at a closer distance to the bottom compared to the rope above it. For example:

- _ <- Top Rope
 - > 45 cm apart
- _ <- 2nd Rope
 - > 45 cm apart
- _ <- Bottom Rope
 - > 35 cm apart
- <- Surface

Don't have them at 45 cm apart, that was just to get my point across. You don't have to do this, but it looks like this has been done on most pro rings I've seen. ANYWAYS. We bought several pieces of flat metal to weld the posts to the base



That is how ours is positioned in relation to the base (from an aerial view). The next example is how ours looks side on:

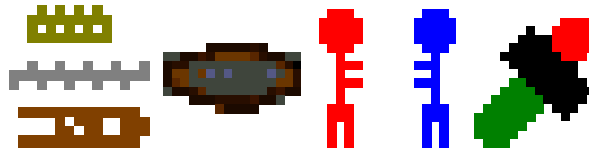


Ok, now you need your eyebolts and turnbuckles. We drilled our holes for the eyebolts at our desired heights and placed them in. Now we need our ropes. What we did was use some fairly thin rope, and looped it through our turnbuckles several times (depends on how thick you want them and how big your turnbuckles are). This

was a very time consuming process. A while later, we used the same padding we used on the ring and cut it out in strip, wrapped it around the ropes and taped it up. The is a really great idea is it makes your ropes thicker, less painful to run and do moves on, and it looks a lot purdier!

wrestling

Wrestling has been popular for a very long time and is still so today. It has grabbed the entertainment industry as its leader and highly influenced popular culture and many ways, the children who watch it. It has helped to create backyard wrestling and made it aware to the public for its short life. It has always been surrounded by controversy and will always. Now you can learn to wrestle safely without worry visiting the hospital.



In this chapter, you will learn:

- The training necessary to wrestle
- How to wrestle (professionally)
- Wrestling moves
- Selling moves and weapons
- How to start, maintain, and promote your own fed
- How to host shows

training

Hygiene

Personal hygiene is very important. You will be sweating around other wrestlers/actors and body odors will be enhanced.

It is highly advised that you bath the night before the the project, as well as before the project on the same day in which the project takes place. Wash your hair, and check for lice and ticks before the project. You should brush your teeth three times a day way in advance to the project to maintain white teeth and to prevent bad breath. If your teeth are rotten or stained, please add baking soda to your toothpaste, if it isn't already in it. Use white food coloring or white food paste to ensure whiteness of your teeth. Between your fingers, finger and toe nails, and toes should be cleaned, as well as the underarms, groin, buttocks, and feet. If you are to be barefoot and/or have no shirt, your body and feet should be cleared of all dirt and remains from your clothing and socks. Inside your ears should be cleaned so that no wax remains, and behind the ears should be cleaned as well. Your face should be washed thoroughly to help prevent acne, and acne should be controlled as much as possible, otherwise makeup is preferred if it is not going to already be used. Inside your nose should be cleaned as well, as with the inside of your mouth. No filth or odor whatsoever should remain on your body. Baby-powder your feet at each project if you are to be barefoot.

Mustaches and sideburns, as well as beards, should be cleaned, neatly even and trimmed. Your hair must be cut and combed moderately. Your eyebrows and eyelashes should be shaped like normal unless a script or other deterrent refers otherwise. Nose hairs should be trimmed so no hair exceeds outside your nostrils. Any cutting or trimming of the hair, whether it be on the head or body, may be done the day of the project, while the dying of hair, on the head, should be done the night before the project. Shaving of the body, where in view by the camera, for a smooth look for a "muscle enhancement" appearance may be done, but is only under the discretion of the person.

Acne control medicine should be used weeks before the project. If the person wishes to use a foundation/base makeup for a smooth appearance, they may do so. Deodorant should be used under the arms no matter what your age shall be. Your finger and toe nails should be cut no longer than the top of the skin. Women will need to wear the correct hygiene in their vaginal regions, where at appropriate age. Cologne and perfume may be worn as long as it is not strongly put on. Any makeup to be worn is to be worn moderately. It is not suggested to wear perfumes, etc., outdoors it this may attract insects.

Dieting Plan

Your diet makes up *at least* 50% of the muscle building equation. What you eat, when you eat, and how much you eat can, and will, make or break you in your quest for achieving your workout goals. When pro bodybuilders prepare for competitions, diet contributes 80% *or more* to their on-stage appearance.

Everyone is looking for a magic supplement or a magic pill that will make them big or ripped, when in fact, the secret lies in what they eat each day. Ask any experienced bodybuilder just how important your diet is in maximizing your gains and they'll testify. What I'll be doing here is giving you important facts to know as well as my sample diet for both building mass and getting super lean. I'm a normal person, with normal genetics. I was a skinning 150 lb kid in high school, now I'm 190 lbs with a lower bodyfat percentage. I don't use any secret supplements and NO STEROIDS, EVER!!! And I owe it all to what I eat and how hard I train. Here's what I do....

Let's get some key information out of the way...

#1 Stop making excuses!!!

If you read this web page and you start saying, "yeah, well I don't have time to eat as often", or "I don't like eating this, or that" "I'm not blessed with good genetics" blah, blah, blah. This is just a sample, and not what you have to eat. I eat food that I ENJOY eating. I don't starve myself and I don't pig out. If you don't have time, make time. Sometimes I get up a little earlier and prepare all my food for the day, so I have food for when I'm at school or at work. If you have to get up at 6am to get ready for work, start getting up at 530. The point is, you can't make any excuses. If it's something you want, you have to do it and not lie to yourself about why you can't.

#2 Eating more smaller meals during the day speeds your metabolism, keeps your body from breaking down thus giving you more energy, and also builds and maintains muscle the best.

Three meals just aint gonna cut it anymore. 5-6 is a must. Eat when you get up and then again every 2-3 hours. Don't go much more than 3-3 1/2 hours without eating, your body will slow down and start eating itself.

#3 Protein, protein, protein!!!

Protein, and lots of it, is THE most important thing in both building muscle and losing fat. You should ALWAYS get 1 gram per lb of bodyweight. I weigh 190, I get 190 grams a day, simple as that. Most people don't get enough protein, and when that happens, your body doesn't have enough to build new muscle with, and sometimes, your body will use your own muscle. BAD. So eat lots and you'll always have enough protein to build and maintain.

#4 Eat foods you like! This doesn't have to be difficult. No more pizza, burgers, burritos etc.. Right?? Wrong! The key is, you must make them yourself. Buy pizza

crust, get sauce, and fat free cheese if you can't go without pizza. Instead of ham burgers, try ground turkey, it actually tastes better. Use ground turkey in burritos too. You can still have foods you like, just put a little effort into finding ways to make them work in your diet and not be so calorie dense and high in fat.

#5 Pig out once a week!! That's right, you can set a day each week to eat anything and everything you want. Everything you've craved during the week, EAT IT!! Sundays is usually my pig out day. I order pizza, go to Arby's, eat ice cream and chocolate, you get the idea. Having a day like this helps give you a break and actually stimulates your metabolism for the week ahead. This will soon become your favorite day of the week!

#6 If you have to eat at a fast food joint, don't get the usual double whopper with cheese!

It happens to me sometimes, I don't have food prepared, I'm in a hurry, whatever the case is. I have to make sure I eat 5-6 meals, so sometimes fast food is the only option. Here's what you can do to make those situations a little better. Go to Wendy's and get a Grilled Chicken Breast Sandwich, that's the only thing there you can eat. It's got about 28 g of protein, 35 g of carbs, and 8 g of fat. Not bad eh. Get one or two, it's ok to have two usually. If you go to Arby's, get their light chicken roast sandwich, again, it's ok to have two if you are really hungry. You get the idea. You can find something on most menus that have low fat and some decent protein. Nothing that is deep fried though, just because it has chicken on it, doesn't mean it's not deep fried in batter and full of crap.

#7 Weigh your food.

Very important here, you must weigh your food or you will run into problems. How can you tell how much a potato weighs? Can you eyeball 4 oz of chicken exactly? No, so you must weigh your food. If you don't, you could be overestimating or even underestimating how much you are eating. I'd also buy a book that tells you how many grams of fat/protein/carbs are in different foods. Then all you do is weigh out the amount you want and you know just what you're getting. It's tedious, yes, but necessary. If you don't have food labels to tell you how many calories are in a serving, don't sweat it. KNOW THIS one gram of carbohydrates has 4 calories. One gram of protein has 4 calories. One gram of fat has 9 calories. All you do is figure out how much fat, carbs and protein is in whatever you are eating and then you can calculate the calories on your own.

#8 Buy protein supplements

Protein supplements make it easy to get a quick meal in. For example, meal replacement packs work great. They come in boxes of 20 individual packets usually. They are high in protein and low in calories. All you do is tear open the pack and mix it with water in a blender. Most of them taste pretty good these days. I use Myoplex by EAS, they taste great! Don't pay more than \$40 a box, otherwise it's a ripoff in my opinion. To get them at a great price, go to an online supplement store, like WWW.NETRITION.COM. I do a lot of ordering from them. Also, 5 lb. jugs of Whey

protein can be bought for as little as \$30 and they'll last for a long time. Either way, protein supplements can be very valuable and not break your bank at the same time.

#9 Drink lots of water!!!

Drink a gallon (or 4 liters) of water a day. Buy a water filter, it's much much better for you than tap water that is not filtered. A lot of water will really really really really help you in many many many many many many ways. Do you get the hint, water is important.

#10 Your mind is the most powerful tool you can possibly use.

If you hate going to the gym, or you hate walking on a treadmill, or you hate eating so much, then your results will not be good. If you want something bad enough, you will enjoy working for it. Instead of saying, "oh man, I have to go the gym", your mind set should be "I get to go to the gym today and better myself." Work on this as best you can, if you need help, ask me for it. Motivation is what drives you, it must be there or you will fail. It may take you a while but you must get your mind focused and you must enjoy what you are doing. Sure we all have those days we feel lazy, but if those days happen more and more, something is wrong. Make things fun and enjoy making progress. There is no quick fix to anything, but in time, your body will change and you will reach your goals. Tell your friends what you are doing, have them support you. If people rip on you for being so set on what you are going after, tell them to fuck off, seriously. What right does anyone have to make fun of another persons goals. In the end, this is all about you, don't let anyone or anything mess that up. Anyone can do it. This is it right here, the most important thing you can ever learn, know, and practice for the rest of your life Life is 100% mental. Your success at what you do and how happy you are all sits right in your own head.

Here is my current plan that I do for losing fat. I've gotten to 5% bodyfat doing this and I'm still losing fat. This is what a typical day looks like for me.

First figure out your daily calorie needs. Multiply your bodyweight by 13 and that should give you about what you would need to eat to maintain your weight if you do no activity. If you are overweight, multiply by 11. For me, my base calorie needs are about 2400 (190lbs x 13 = 2470 calories) You need to create a calorie deficit in order to lose fat, so on days you aren't active and don't workout, eat 300-500 less calories than your base calorie needs. (so I'd eat about 2000 calories on days I don't do physical activity) On days you do workout and/or do cardio, eat your base amount. (So I'd eat about 2400-2500 calories) You eat more because you are more active and burn more calories on workout and cardio days. You don't want to create too much of a calorie deficit or you could lose muscle and actually slow down your metabolism.

Using this system, you can expect to lose 1-3 lbs a week. Any more than that and you are losing muscle, not fat. While it's good to weigh yourself occasionally, the best measuring device is the MIRROR. All scales show different readings AND your weight can change as much as 5-6 lbs in one day, it's all water weight. My weight in the morning is usually 5lbs less than at night. Also, scales can show no decrease in weight because sometimes you lose fat but gain muscle at the same time. So just

look in the mirror, that's all that counts. Here is my typical day with 6 meals. If I don't workout that day, I just remove the post workout meal from the mix, and I'm down to 5 meals and about 400 less calories. Remember, these times are merely for demonstration, adjust according to your schedule.

700am

45-60 minutes on a treadmill (set at 4.0 mph, incline 6-7%), or walk three miles outdoors.

830am

Meal #1 - 2 whole eggs + 6 egg whites. 7-8 oz. of yams or potatoes. approx. 500 total calories.

1100am Workout

100pm

Meal #2 - postworkout - 50 g of whey protein powder mixed with water + 2 scoops of TwinLab Ultra Fuel (which is 50 g of carbs, mostly glucose which is great for after a workout) or a sports drink like Gatorade. approx. 400 calories

300

Meal #3 - 2 oz. of spaghetti. 1/2 cup of spaghetti sauce with 4oz ground turkey mixed in. Approx. 490 calories.

Then I usually go to work.

530pm

Meal #4 - Meal Replacement Shake (Myoplex) 280 calories

730

Meal #5 - 6 oz of chicken in two flour tortillas with lettuce, tomatoes, salsa and fat free cheese. Approx. 350 calories.

1000

Meal #6 - Meal Replacement shake (Myoplex) 280 calories.

Total Calories for the day = approx. 2350

Total Protein = 24

Total Carbohydrates = 245 g

Total Fat = 40 g

Now if your goal is to gain mass, keep the same eating schedule, only eat more. Multiply your bodyweight by 18-20 and that's how many calories you should eat each day. Continue with 1 g of protein per pound of bodyweight, except this time up your carbs to about 2-3 g per pound of bodyweight and eat about 100 grams of fat each day. Fat is very important for maintaining and increasing muscle building hormone levels, so don't shy away from it. Drop cardio down to about 3 days per week, or not at all if you want to. Spread your carbs and protein equally over six meals and be sure to have 30-50 g of protein and 80 g of carbs right after each workout, and eat again two hours later. Here's how much I eat each day when I'm trying to build muscle

200 g of protein

550 g of carbohydrates

100 g of fat

That's about 35 grams of protein, 80 grams of carbs, and 18 grams of fat each meal, 6 times a day. Don't worry too much about getting too many calories when trying to mass build, you'll need extra calories to build muscle. If you don't eat enough, often enough, you won't build new muscle, plain and simple.

Strength Training

For a description to these exercises, see Strength Training Defined.

It's very important to understand a few things before we get started. Time to dispel some myths and get a few things clear.

#1 You have to lift heavy weights and you have to go to failure (that means busting your ass until you can't lift the weight anymore) or at least very close. You have to stay in the 6-12 rep range if you want to see any new muscle development. You can dip to the 4-5 rep range, but don't do that too often, as most people will respond the best in the 6-10 rep range.

#2 Don't even expect to put any kind of serious muscle on UNLESS you eat enough food. If you don't eat enough calories to build extra muscle, you are wasting your time in the gym (if your goal is to get bigger that is).

#3 PERFECT FORM! PERFECT FORM! PERFECT FORM! I don't know how many times I see jabronies in the gym doing horrible form and no matter how much weight they are heaving up, they look like crap. DON'T LET YOUR EGO GET IN THE WAY. Perfect form, and I mean strict, controlled movements, will build quality muscle better than anything. Once I got over my ego, I got bigger. Some of my weights are still the same as they were two years ago, but I'm 20 lbs bigger because it was my form that improved. It's easy to do a bench press and bounce 250 lbs off your chest, but it's a hell of a lot harder (and thus more productive) to slowly push up, and slowly bring

down 200 lbs. Use a FULL range of motion, very important here, go all the way up and ALL the way down. And I'd suggest consistently training with weights for 2 months, followed by a week of no weight training at all, this is for your body to get a rest and rebuild so you'll continue to make good gains.

OK, here's my current routine.

I split my training into three different workouts, one day is Chest and Shoulders, day two is Legs and Biceps, and day three is Back and Triceps. I workout 4-5 days each week and I do the workouts in this order

Legs and Biceps

Back and Tris

Chest and Shoulders

If I work out 4 days in one week, then one of the workouts gets repeated. If I workout 5 days in a given week, then two of them are repeated. 4 is plenty, 5 is if you're really feeling like busting your ass, but only do it if you think you can handle it without overtraining. The last thing you want to do is overtrain.

I will list the exercises and correspond the number of sets you do to the level of experience you have. Beginners (less than 1 year of weight training) do 2 sets of each exercise. Intermediate lifters (1-2 years of training) do 3 sets of each exercise. And advanced trainees with more than 2 years of training, do 3-4 sets of each exercise.

Remember, STRICT FORM. If you don't use good form you SUCK. You are cheating yourself out of good gains. Don't let your ego get in the way.

Legs and Biceps

Leg Press or Squats - Really bust your ass on these, this is what will give you big legs

Hack Squats - use a smith machine or hack squat machine. Keep your back straight.

Leg extensions - burn it up on these

Stiff leg deadlifts - go down until just before your back rounds, then return to starting position, these will build your hamstrings.

Leg curls - burn the hamstrings on these

Straight bar Biceps Curl - I like to use an olympic bar for this, DON'T put your back into it, curl it up nice and controlled.

Incline alternating dumbbell curls - sit on a bench set at about 60 degrees

Preacher curls or concentration curls - use dumbbells if you need to and put your elbow on the side of your leg if you don't have access to a preacher curl bench.

Back and Triceps

Bent over barbell rows - bend over with your back straight, no rounding, and pull to your upper abdominals as much as you can.

T-Bar rows - these will help also with thickness in your back

Over-hand grip Chins - use your weight if you can, if not, use a pulldown machine, but pull to your chest, not behind your back.

Under hand grip chins - think CONTRACTION

Skullcrushers - don't really crush your skull on these, but cook those triceps!

Cable Pushdowns - Don't lean into these, stay upright.

Overhead Triceps extensions - use perfect form on these to prevent injury

Chest and Shoulders

Incline Dumbbell Presses - a good upper chest is key to a good physique

Incline Dumbbell Flyes

Flat Bench press (bar or dumbbells)

Cable Crossovers or Flat flyes

Dumbbell side lateral raises - keep your arms as straight as you can on these, the straighter the better!

Dumbbell Military Press - you won't be able to use as much weight as when you do these first in your shoulder routine, but I believe it works better to do them once you've already done some lateral raises. Use perfect form for big, round shoulders.

Bent over lateral raises - you should never neglect your rear delts!

Well, there you have it. Train hard and train smart. Use perfect form! To recap beginners do two sets of each exercise, intermediate trainees do 3, and advanced to 3-4 sets of each exercise.

Polymetrics

Train at school gyms, if possible cuz its cheap (tyically free). Obviously in order to become pro, you must be trained. But in order to be trained, you must be in top physical condition. Strength and Endurance are a necessity to the sport. Do some of the following to get in good shape

Running - If you already run a lot, or do track, great. Otherwise, if you almost never run, you had better start. Start off jogging a good mile one day just to get the feel of it. Then start picking up the pace on that 1 mile. Then move on to more distance once you feel good about it. Hints for running Don't eat about 2-3 hours before it, and don't drink soda or you will cramp up. A good time to run is in the morning right after you wake up, because you haven't eaten, also in the summer morning is good because it won't be too hot. Do it every day, because if you pause for even a week you will notice that you will be more short-winded than usual.

Weight Lifting - Usually your high school/college has a public gym open for all students, so you could go there. However, they have limited availability, so you can always get a membership at a Gym somewhere in your town. (ex. Gold's Gym) First find your maximum, just to know your limits. Then choose a lighter weight, and do that in sets of about 10. For example, if you can bench 180, try doing 140 10 times. If that is easy, try doing 150 10 times. And go until you can't anymore. Always have someone spot you as well.

Push-ups/Sit-Ups - Start off by seeing how much of each you can do in a minute. (Push-ups first, Sit-ups second) Then round that number up, and do that every day. Example• You do 53 sit ups and 36 push ups in a minute. Start doing about 60 situps and 40 pushups a day for a week. The next week, do about 65 situps, 50 pushups for 2 weeks. Then do 75 situps, 65 pushups a day for 3 weeks, and so on. Usually I start off lifting lightly, do push-ups, sit-ups, and sometimes squats. Then I'll run anywhere from 2-5 miles. Depending on how much time I have and how I feel I run different distances.

Other Tips: Begin running/jogging 1 mile then go up gradually. Don't eat 2-3 hrs before doing it nor drink soda. Run in the morning right after waking – first thing. Do every day – a break can hurt and you will feel more tired when you restart. Do pushups then situps. See how much can be done in a minute then increase by 5 on a weekly basis.

wrestling 101

A Warning to Kids

Your parents are a sensitive topic in the sport of backyard wrestling. They love you very much, and due to mainstream backyard wrestling, they fear for your safety. From this, they mean not to "ruin your life" - they are only doing what they feel best in your best interests. If you must insist on wrestling, getting your parents' approval may be a big step, but it will be well worth it. And besides, you can be supervised so

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things don't get out of hand. It is not my job, Kelcey Coe, to tell you to go against your parents, and I strongly advise against this. Instead, I encourage you to work with your parents. Setup an insurance plan in your federation, for example. This may help to show them you are responsible. Or, get them to sign a waiver for you so they realize every safety precaution possible is being implemented by the federation. But do NOT go against your parent's wishes and wrestle without them knowing. It can cause turmoik in the family.

A Warning to Parents

While it is not the interest of myself, Kelcey Coe, to force you into letting your child wrestle, I will instead point out the benefits of doing so. We must first recognize that there is a risk to everything, including walking down the street. This doesn't stop one from walking down the street - it makes one cautious when one does so. And that is my point in allowing your children to wrestle. You can supervise the children and ensure nothing gets out of hand. If injuries were to occur, you are there as a parent to aid by using an available first aid kit or the nearest resource for medical care. Furthermore, your kids won't be tempted to go and wrestle behind your back where they are among people of their own age who are not as responsible as an adult should things go wrong. Wrestling is a physical sport just like football, but with minimal and less life-threatening risks and it's a great way to make new friends for yourselves as parents with other parents and for your kids with other kids. So by all means, set rules as to what can and cannot be done, watch them perform and encourage them to perform. Be there for your children, or they may just go on their own. And we all know what could happen then.

Please read with your child all safety procedures and legal documentation that accompanies this book and realize together that this book is ONLY an aid to help you from not hurting oneself, and is not guaranteed to do so. Read it together - help your children make the things in here, or teach them safer ways of doing things they may be dangerously doing now. I'm leaving it up to you to set an age limit - I recommend 13, but they are your kids. I care for every individual and for the strength in backyard wrestling.

History of Wrestling

Wrestling:

Wrestling has been popular throughout recorded history. Origins of the sport can be traced back 15,000 years through depictions in cave drawings in France. Early Egyptian and Babylonian reliefs depict wrestlers using most of the holds known to the present-day sport. In ancient Greece, wrestling occupied a prominent place in legend and literature; wrestling competition, brutal in many aspects, was the supreme contest of the ancient Olympic Games. The ancient Romans borrowed heavily from Greek wrestling, but eliminated much of its brutality.

During the Middle Ages (5th century to 15th century) wrestling remained popular in Europe and enjoyed the patronage of many monarchs. Royal houses in Japan also supported the sport.

Early North American settlers brought a strong wrestling tradition from England to their new home. The colonists also found wrestling to be popular among Native Americans. Amateur wrestling flourished and was a popular activity at country fairs, holiday celebrations, and military exercises.

The first organized national wrestling tournament in the United States was held in New York City in 1888. Canada's first national wrestling championships took place in Ottawa, Ontario, in 1909. The first wrestling competition in the modern Olympics was held in 1904 in St. Louis, Missouri. FILA was founded in 1912, in Antwerp, Belgium. The sport has grown in popularity since that time, with dozens of countries establishing national teams. In the 1980s women began to wrestle in increasing numbers, and the first women's world championship was held in 1987.

Professional Wrestling:

Professional Wrestling, form of entertainment in which wrestlers battle each other in matches that are scripted and rehearsed beforehand. To help give the fights dramatic tension, some professional wrestlers adopt stage names, wear costumes, and make grand entrances into the arena. Before and after the actual bouts, many wrestlers also taunt and challenge each other and the spectators.

Professional wrestling developed from amateur wrestling, but while the two sports resemble each other in some ways, they are not closely related. In most sports, professional competitors represent the sport's best athletes—those with the ability to rise to the highest level of competition. Professional wrestlers are skilled athletes, but they perform as entertainers and not as competitors. The win-loss record of a professional wrestler, therefore, does not indicate how successful he or she is. Many professional wrestlers never win titles but nonetheless capture the imagination of fans and attract spectators and television viewers to the sport.

Most aspiring professional wrestlers—both men and women—attend special wrestling schools, where they learn wrestling and entertainment skills. Dozens of these schools operate throughout North America. Most are run by retired professional wrestlers such as Bill Anderson, Killer Kowalski, and Larry Sharpe. Many people enroll in professional wrestling schools, but only a few are skilled and determined enough to complete the course and become professional wrestlers.

In school, a wrestler learns holds and moves such as a *headlock*, in which the wrestler grips the arm around the opponent's head or neck. Because wrestling is so physically intense, the wrestler also learns how to decrease the danger of becoming injured while falling or being hit by another wrestler. And most importantly, a wrestler takes a stage name, adopts a character to use in bouts, and learns how to represent this character as a heel (villain) for the audience to boo, or as a babyface (hero) for it to cheer.

Wrestling matches are arranged by a team of writers and producers called *bookers*. Many bookers are retired wrestlers who want to stay in the business. The bookers write short-range, medium-range, and long-range scenarios for the wrestlers. The scripts plot out how the wrestler's career will progress. The writers also plan how individual matches will be fought, although the scripts do not spell out every move.

For example, the scenario of a match may tell the wrestlers how long a match should last and who should win with what move, but the wrestlers themselves improvise most of the match's details.

Wrestling events are run by promoters. Some promoters—such as Vince McMahon, Jr., of World Wrestling Entertainment (WWE)—control or own an entire organization. Other promoters simply work for an organization. The promoters publicize events through television ads, magazines, and the Internet. In addition, the promoters arrange press interviews about their organizations or the wrestlers they employ. Top wrestlers appear on television entertainment shows or act in movies or television series. This publicity has helped make professional wrestling a part of American popular culture.

Another popular method of promotion is televised interviews and confrontations between wrestlers outside the ring. These elements showcase the wrestlers' personalities, allowing them to enhance their personas in front of fans. With the proliferation of cable television channels and the availability of inexpensive video equipment, even small organizations can utilize this promotional strategy.

A typical wrestling match features a one-on-one battle. Matches are held in a *wrestling ring*—a square platform that is elevated above the arena floor and bounded by several sets of ropes. The wrestlers typically confront each other before the match, and once the actual bout has begun, they gloat and stalk around the wrestling ring when they are winning. They often yell at the referee or at audience members during the match, pretending to be distracted by activity outside the ring. Unlike boxing matches, there are no timed rounds in professional wrestling. Most matches are *one-fall* bouts, meaning that they go on until one wrestler scores a fall by pinning the opponent's shoulders to the mat for a count of three.

Many professional wrestling matches are held in huge arenas that seat thousands of people, but others take place in small venues, such as high school gyms, bingo halls, and halls operated by the Veterans of Foreign Wars (VFW). In matches run by small organizations—often called *indies*—bouts tend to last 10 to 15 minutes. The large wrestling federations, such as WWE, present matches that typically last from 4 to 7 minutes.

The promoter or booker determines the winner of a match beforehand, having writers script the results to create fan interest. Because of this, winning and losing in professional wrestling do not carry the same weight as they do in traditional sports. The characters that the wrestlers portray are more important than their win-loss records. Some stars rarely win, but they continue to wrestle because they are so entertaining.

Each match has a referee, but the referee does not judge illegal acts in the ring. Instead, the referee serves as a coordinator, telling the wrestlers when to change the pace of the match, or mentioning to them what moves to execute next. The referee wears a listening device in the ear that allows the promoter to give instructions during the match. The referee then relays messages to the wrestlers as the match progresses.

A wrestler's trademark is his or her finishing move, which usually has a colorful name. Finishing moves include the Stone Cold Stunner, the DDT, the Choke Slam, the Razor's Edge, the Tombstone Piledriver, and the Power Bomb. These finishing moves are designed to provide a dramatic ending to the match, but they are also designed not to hurt the wrestlers. For example, in the Stone Cold Stunner and the DDT, which are almost identical, the wrestler grabs the opponent's head and falls to the mat, making it appear that the opponent has smashed his or her head into the canvas and been knocked out. The move appears violent, but when making it, the winner uses the shoulder to cushion and protect the opponent's head. The result is a crowd-pleasing ending, but no serious injury. Wrestlers are specifically trained to perform these maneuvers, and they are extremely careful in executing them. If untrained wrestlers attempt these moves, they can cause serious injury.

Not all wrestling matches are one-on-one. The most popular variation is a *tag-team* match, in which two partners alternate being in the ring against members of another duo. In addition, there are six-person and eight-person tag-team matches in which three or four wrestlers join up and fight as a team. In a *battle royal*, 30 to 60 wrestlers compete against each other. A participant is eliminated when he or she is thrown out of the ring. The winner is the last wrestler in the ring.

Professional wrestling became popular in North America in the early 20th century. Since then, its popularity has increased and decreased at different times, usually reflecting whether the sport receives wide coverage on television.

In the early days of professional wrestling, wrestlers toured the country and took on opponents from the audience. Many of the audience participants were approached beforehand and knew that they were supposed to lose to the star. Tom Jenkins and Frank Gotch were well-known performers of this early era, which ended about World War I (1914-1918).

In the 1930s carnivals began to include wrestling matches. Future wrestling promoters saw the sport's popularity and began to book matches in arenas. Early in the sport's history wrestlers would hold a move such as a headlock for up to five minutes, but in the 1930s promoters began presenting matches in which the holds were abbreviated, allowing for more action. For example, instead of holding a headlock for five minutes, a wrestler might hold it for one minute and then release the opponent in order to execute another move.

Until the late 1940s the wrestling business had dozens of groups that all claimed a world champion and toured the country putting on shows. But in 1948 promoter Sam Muchnick gathered many of his colleagues together and formed the National Wrestling Alliance (NWA). The NWA gave promoters specific geographic areas in which they could work without interference from other promoters. This framework went well for a few decades. Various world champions still reigned, but they were under the jurisdiction of the NWA.

In the early 1950s television emerged as a major form of entertainment, and television executives adopted wrestling as a main source of programming. Many wrestlers became household names. The wrestler who did the most to portray a colorful image was Gorgeous George, whose antics included performing in

outrageous outfits and having his personal valet spray the ring with insecticide to rid it of germs. Other important wrestlers of the 1950s and 1960s included Bobo Brazil, Verne Gagne, Killer Kowalski, Buddy Rogers, Bruno Sammartino, and Lou Thesz.

By the 1970s the major television networks had expanded their programming to include mainstream sports such as baseball, basketball, and football. They were no longer interested in professional wrestling, and most wrestling was shown on local channels. Few wrestlers gained widespread fame during this time, but one exception was Andre the Giant, a Frenchman who stood 7 ft 4 in (220 cm) and weighed more than 500 lb (200 kg).

During the 1980s Vince McMahon, Jr., owner of the World Wrestling Federation (WWF), began buying up smaller independent organizations. In many cases he did not purchase a group outright but instead signed the group's wrestlers, causing many organizations to fold. By the late 1980s the WWF had become the dominant organization in professional wrestling, and the NWA was no longer a major player.

Also during the 1980s cable television began to expand, leading to increased exposure for professional wrestling. In its early years, cable executives faced the same challenge that network executives had in the early 1950s—finding programming. So professional wrestling once again emerged as a major programming option. Over the years, as more and more people gained access to cable television, professional wrestling's audience skyrocketed.

With the formation of the WWF and increased visibility on cable television, various new faces appeared in the 1980s and 1990s. Many of these wrestlers gained national stature. Prominent stars included Stone Cold Steve Austin, Bret Hart, Hulk Hogan, Randy Savage, Jesse Ventura, and the Honky Tonk Man. The WWF also brought back female wrestling and promoted performers such as Chyna and Sable.

In the 1990s a new competitor challenged the WWF's position as the main professional wrestling organization. Turner Broadcasting System (TBS), run by American television executive Ted Turner, formed a rival organization to the WWF. Under the name World Championship Wrestling (WCW), the new group soon became popular. WCW produced stars such as Ric Flair, Lex Luger, Diamond Dallas Page, and Booker T.

By 1997 the two circuits were vying for the top spot in professional wrestling. The competition drove up the salaries of top wrestlers, as WCW attempted to lure the stars to its organization. The two groups also went head to head with their television programming.

WCW had edged ahead by the late 1990s, and the future of the WWF seemed in doubt. The WWF regained its supremacy by 2000, however, as the rival organization marketed itself poorly and signed too many over-the-hill wrestlers to large salaries. In 2001 the WWF bought WCW and combined the wrestlers into one roster, but it maintains two separate circuits, *RAW* and *SmackDown!*.

In 2002 the WWF settled a lawsuit filed by the environmental group World Wildlife Fund, which maintained that it owned the "WWF" trademark. As part of the settlement the wrestling organization changed its name to World Wrestling Entertainment (WWE).

WWE is now considered the only major league of professional wrestling, although many smaller independent organizations continue to present shows all over the country. Most of the thousands of professional wrestlers who toil in these smaller groups aspire to one day join WWE.

Backyard Wrestling:

As long as there has been professional wrestling, there has been backyard wrestling. In his biography, "I Was A Teenage Professional Wrestler", 1950s ring veteran Ted Lewin recounts childhood memories of wrestling his brother as they imitated Gorgeous George and Karl von Hess. As wrestling became a staple of early television programming, the beginnings of what would become backyard wrestling were seen all across the country. While there are no records of actual federations from this time, sepia-toned memories of brothers and friends dropping elbows on each other play forever in the minds of many baby boomers.

As the pro wrestling industry grew, so did backyard wrestling. Some of Minnesota's most hardcore AWA fans created a backyard wrestling fed in the early 1970s. (One of its stars would later grow up to be "Playboy" Buddy Rose.) Later, as Vince McMahon's World Wrestling Federation, present-day World Wrestling Entertainment, brought the sport out of seedy arenas and into the limelight, backyard wrestling became more socially acceptable and popular. The oldest currently operating backyard federations – Wisconsin's psychoFed and Scotland's Aberdeen Wrestling Association – both formed in 1989, just as the wrestling boom hit its apex.

Backyard wrestling continued to grow into the 1990s, as feds like the JWA and the HWI battled in small towns. Now, backyard wrestling had begun to develop a following, and with the advent of the Internet feds from around the world came to see that they were not alone in their hardcore pursuits. The wrestling boom sent BYW into the stratosphere, as hundreds of feds formed around the world. While that boom has cooled, there is still a large contingent of backyard wrestlers around the world.

List of BYW in Pop Culture

Movies/Videos:

Backyard Dogs -

http://www.amazon.com/gp/product/B00005QAP5/qid=1150406249/sr=11-1/ref=sr_11_1/002-1989204-7819212?n=130

Backyard Criminals -

http://www.amazon.com/gp/product/B0001CNQ0I/qid=1150406194/sr=11-1/ref=sr_11_1/002-1989204-7819212?n=130

Backyard Wrestling Best of 1-10 - <http://www.amazon.com/exec/obidos/search-handle-url/002-1989204-7819212?%5Fencoding=UTF8&search-type=ss&index=dvd&field-keywords=best%20of%20backyard%20wrestling>

The Backyard documentary -

[http://www.amazon.com/gp/product/B0000CG8HP/002-1989204-](http://www.amazon.com/gp/product/B0000CG8HP/002-1989204-7819212?v=glance&n=130)

7819212?v=glance&n=130

XPW: Lizzy Borden Xposed - [http://www.amazon.com/exec/obidos/tg/detail/-](http://www.amazon.com/exec/obidos/tg/detail/-/B00008UANL/sr=8-5/qid=1150676177/ref=pd_bbs_5/104-6188100-9179135?%5Fencoding=UTF8&v=glance)

/B00008UANL/sr=8-5/qid=1150676177/ref=pd_bbs_5/104-6188100-

9179135?%5Fencoding=UTF8&v=glance

Backyard: Fight Club 2 - [http://www.amazon.com/exec/obidos/tg/detail/-](http://www.amazon.com/exec/obidos/tg/detail/-/B00005ICF3/sr=8-14/qid=1150676177/ref=sr_1_14/104-6188100-9179135?%5Fencoding=UTF8&v=glance)

/B00005ICF3/sr=8-14/qid=1150676177/ref=sr_1_14/104-6188100-

9179135?%5Fencoding=UTF8&v=glance

Backyard: Fight Club 1 - [http://www.amazon.com/exec/obidos/tg/detail/-](http://www.amazon.com/exec/obidos/tg/detail/-/B00005ICF2/sr=8-21/qid=1150676352/ref=sr_1_21/104-6188100-9179135?%5Fencoding=UTF8&v=glance)

/B00005ICF2/sr=8-21/qid=1150676352/ref=sr_1_21/104-6188100-

9179135?%5Fencoding=UTF8&v=glance

A Passion for Pain - [http://www.amazon.com/exec/obidos/tg/detail/-](http://www.amazon.com/exec/obidos/tg/detail/-/B0000CABDO/sr=8-24/qid=1150676352/ref=sr_1_24/104-6188100-9179135?%5Fencoding=UTF8&v=glance)

/B0000CABDO/sr=8-24/qid=1150676352/ref=sr_1_24/104-6188100-

9179135?%5Fencoding=UTF8&v=glance

Background Raw – Extreme Underground Wrestling -

[http://www.amazon.com/exec/obidos/tg/detail/-/B00005QY8P/sr=8-](http://www.amazon.com/exec/obidos/tg/detail/-/B00005QY8P/sr=8-27/qid=1150676352/ref=sr_1_27/104-6188100-9179135?%5Fencoding=UTF8&v=glance)

27/qid=1150676352/ref=sr_1_27/104-6188100-

9179135?%5Fencoding=UTF8&v=glance

Plays:

Yard Wars by Jonathan Dorf - <http://www.jondorf.com/yardexcerpt.html>

The Wrestler has just been power-bombed on his head. He most likely has a concussion, but has luckily avoided paralysis or life-threatening injury. But the concussion sparks a crisis: is it worth it to continue wrestling? He goes back through his wrestling career, beginning when his friend Jimmy Double T got him to start a wrestling federation in Jimmy's backyard—just for fun--using old mattresses and hiding it from Jimmy's mother. He remembers creating his character, their first matches, the arrival of fans and new wrestlers—and he begins to see where it all began to spiral out of control, with the fans demanding crazier, more violent matches and him liking the attention. Not only does he like that attention, but he can feel himself getting hooked on it. He's at the height of his popularity, but is he still wrestling for the right reasons?

On Ricki Lake:

SEASON NINE 2001-2002

9-13-2001 "Backyard Bloodbath!"

Carolyn does not like what her 17-year-old son, John, does after school. John is involved in backyard wrestling where he brawls other guys for fun. One time he cut an artery and bled all over everyone. Ricki showed footage of John being hit with chairs and a bat covered in barbed wire...Allen is only 10, but loves hurting his friends. Allen's mom said she could not control him and was worried that he will get hurt.

Books:

Wrestling in the Backyard - [http://www.amazon.com/gp/product/B000EA8SZA/sr=8-](http://www.amazon.com/gp/product/B000EA8SZA/sr=8-22/qid=1150676352/ref=sr_1_22/104-6188100-9179135?%5Fencoding=UTF8)
22/qid=1150676352/ref=sr_1_22/104-6188100-9179135?%5Fencoding=UTF8

So You Want to Be a Wrestling Promoter -

[http://www.amazon.com/gp/product/1591099498/sr=8-](http://www.amazon.com/gp/product/1591099498/sr=8-34/qid=1150676542/ref=sr_1_34/104-6188100-9179135?%5Fencoding=UTF8)

34/qid=1150676542/ref=sr_1_34/104-6188100-9179135?%5Fencoding=UTF8
Pro Wrestling Kids' Style: The Most Amazing Untold Story in Professional Wrestling

History, Second Edition - [http://www.amazon.com/gp/product/1879000121/sr=8-](http://www.amazon.com/gp/product/1879000121/sr=8-38/qid=1150676542/ref=sr_1_38/104-6188100-9179135?%5Fencoding=UTF8)

38/qid=1150676542/ref=sr_1_38/104-6188100-9179135?%5Fencoding=UTF8
The Complete Idiot's Guide to Pro Wrestling -

[http://www.amazon.com/gp/product/0028639618/sr=8-](http://www.amazon.com/gp/product/0028639618/sr=8-46/qid=1150676542/ref=sr_1_46/104-6188100-9179135?%5Fencoding=UTF8)

46/qid=1150676542/ref=sr_1_46/104-6188100-9179135?%5Fencoding=UTF8

The Professional Wrestler's Instructional and Workout Guide -

[http://www.amazon.com/gp/product/1582619476/sr=8-](http://www.amazon.com/gp/product/1582619476/sr=8-44/qid=1150676542/ref=sr_1_44/104-6188100-9179135?%5Fencoding=UTF8)

44/qid=1150676542/ref=sr_1_44/104-6188100-9179135?%5Fencoding=UTF8

Video Games:

Backyard Wrestling: Don't Try This at Home (<http://www.bywgame.com>)

Backyard Wrestling 2: There Goes the Neighborhood – same site above

Essays:

<http://www.enotes.com/jax/index.php/enotes/gsearch?m=co&q=wrestling&c=Site&x=0&y=0>

Garbage Wrestling vs. Hardcore Wrestling vs. Underground Wrestling

Before beginning backyard wrestling, it is essential to know there is hardcore wrestling and there is another form called garbage wrestling. The differences are simple: hardcore wrestling is backyard wrestling and garbage wrestling is real wrestling using real weapons, like like tubes. This article will explain more differences between the two.

Garbage Wrestling: In garbage wrestling, wrestlers generally have no talent. They tend to really wrestle with no staging, mock Japanese wrestling rather than professional. These wrestlers may have the ability to take lots of pain using real weapons, but overall in the backyard it's just plain stupid. It may be fun for a little while but it gets boring quick.

Hardcore Wrestling: While the use of weapons is allowed, it's not entirely used and it is staged, just like backyard wrestling. Hardcore wrestlers generally gives it their all. They are skilled in selling, playing out their gimmick, and great with ring psychology. Hardcore wrestlers do what fans want to see, not what is expected as a pattern noticable because its been done before. Avoid matches with just weapons. Its fun for a few minutes, but let's face it, weapon matches get boring really quickly.

Underground Wrestling: While it may be staged, generally it's no more than illegal garbage wrestling. Most often they do not have websites. Undergrounds will charge admission up to \$40, because they are brutal as hell. I've heard of an underground match where 2 guys were bleeding so bad, the place smelled like blood. The only way to get to see an Underground is to be invited, there are no advertisements,

since it is illegal. Many undergrounds feature a lot of shootfights in addition to wrestling, and any wrestling that there is will be stiff. I have heard of one underground match that was a shootfight laddermatch with a needle infected with HIV only reachable by the ladder. These guys hated each other so much, that they had this "match".

American vs. Japanese Wrestling

Mick Foley has wrestled all over the world, primarily in the United States, but over the years he has become one of the most popular American wrestlers ever to compete in Japan. He could explain how professional wrestling varies around the world. In Europe and in Africa, Greco-Roman style wrestling is more widely accepted. In Mexico, the high-flying, masked, cruiserweights highlight the show. In the orient, men willing to put their bodies on the line and torture their opponents with foreign objects are most revered. And in America, men in great physical condition, who cut decent interviews, and present compelling characters, are most sought after.

The way to achieve success, in Japan, is through the use of barbed wire baseball bats, flaming chairs, beds of nails, and sacrificing large amounts of blood. As Cactus Jack, Mick Foley wasn't afraid to rap his arm in barbed wire, and gore his opponent with a flying elbow. He is also recognized by Japanese fans as the innovator of the flaming chair, a weapon he has used on Terry Funk on several occasions. The longest day of Mick Foley's career came during a Death Match tournament in Japan. That night he used thumbtacks, beds of nails, barbed wire, and other devastating weapons, in his quest to become King of the Death Match. In the last match of the evening, Cactus Jack took on Terry Funk in one of the most dreadful matches in Japanese history, and the fans loved them for it. Mick and Terry used all of the above weapons, and more, including C-4 explosives, which left burns on both competitors for several days following the event. In Japan, wrestlers aren't required to look good, be in good shape, or have an entertaining gimmick; all they require is a willingness to sacrifice themselves and each other, to entertain the fans.

In America, Mick had to compete with wrestlers both better looking and more athletic than he. Normally this would have caused a man never to become a main event competitor in the States. Guys like Hulk Hogan, Bret Hart, Shawn Michaels, Undertaker, and Steve Austin had become famous in the WWF because of their size, athleticism, looks, charisma, and attitude. Mick Foley didn't become popular, in the WWF, until his interviews with Jim Ross. In those interviews, Mankind was able to appeal to fans emotions through his verbal skills, causing them to sympathize for his tortured character. Even though Mankind was meant to be a heel, after the interviews, he began receiving cheers from WWF fans. Even though he did not possess most of the qualities that other popular superstars had, he was marketable in the WWF because of his personality.

As is evident with Mick Foley, where one region requires certain qualities to become popular, other regions may look for totally different traits in a professional wrestler. In Japan, Cactus Jack was popular for his hardcore wrestling style, which showed no concern for personal well-being. In America, it was Mick's gimmick that won fan approval, even though he lacked other marketable qualities, like an

impressive physique or athleticism. It just goes to show, that as cultures vary around the globe, so does taste in entertainment, and professional wrestling.

Match basics

What a makes a good match is a common question in backyard wrestling. The truth is everything makes a good match, from the costumes and the gimmicks to the ring psychology, selling, and the combination of wrestling styles, all of these components are necessary for a good match to take place. Stirring emotion from the crowd, execution of spots, and selling points are also essential ingredients to a good match.

A match, which is between at least two people, has a name and time length, and sometimes a theme to make it more interesting. Matches can usually be won by pinfall - pinning both of your opponent's shoulders to the ground; submission - your opponent gives up or someone throws in a towel from outside the ring; disqualification - you win because your opponent broke a rule; count-out - you win because your opponent stayed out of the ring too long, and a no contest, where nobody wins for whatever the reason. It is also important to note that matches are generally determined by height, weight, skills, or perhaps to fulfill some story line.

Begin with matches lasting 5 to 10 minutes. Depending on how much anticipation the match and how liked the wrestlers, depends on time length (and tape length or camera speed). The Main Event should always be long but good - start off good, die down a little but enough to keep the audience alive, and give it all you have near the ending. Setting a time limit for matches is a good idea (and even the audience can know, and someone counts the time down - this will also be easier for wrestlers to work with, perhaps the winner can pin or submit his opponent when there is only 30 seconds left in the match.

match types

Here are some common match themes and names, with descriptions when necessary, you can use to make your fed more interesting.

Championship match - Winner takes home a championship title

A Pins Count Anywhere Match - You can pin your opponent outside the ring

Two out of Three Falls - This match is commonly a traditional match with standard rules however it cannot end until one competitor has scored two falls over his opponent, usually by means of pinfall, submission, disqualification, or count out. However it is not uncommon for this type of match to be modified with specialty rules that could include being a Street Fight, Hardcore match, Submission match, etc.

30 Minute Kickass match - There can be no winner in a 30-Minute Kick Ass match because this match is designed for two opponents to simply brutalize each other for a full half hour, anything goes in this match and there is no referee present to count a victory. Once the 30-minute time limit has expired the two men are separated and the match is over. Neither man is credited with a win, loss, or draw on their records.

Ambulance match - The Ambulance Match is one of the rarest in World Wrestling Entertainment history. Very few times have two Superstars competed in such a competition. The rules are simple, as there is only one -- the winner is the first Superstar to place his opponent into a ringside ambulance and close the door. Everything else is legal. As a result of this, Ambulance Matches often find themselves flowing outside of the ring. In addition, the ambulance is very often used as a weapon and/or launching pad.

Battle Royal - A Battle Royal is held as an entry Battle Royal in which it begins with two competitors in the ring to face off against each other and after a set amount of time, commonly 90 seconds or 2-minutes, another competitor enters the match. When a competitor is either pinned, submits, disqualified, or counted out, he is eliminated from the match and cannot enter again. The last man left standing after all entries is declared the winner. Or all wrestlers may enter the ring and are eliminated by being thrown over the top rope.

Blindfold match - In this match, one or (usually) both Superstars have to wear a blindfold. Other than that, normal rules apply and the winner is decided by pinfall or submission. The first ever Blindfold Match was at WrestleMania VII between Jake "the Snake" Roberts and "The Model" Rick Martel. Martel had blinded Roberts when he sprayed him in the eyes with his cologne, Arrogance. The action resulted in a temporary loss of sight for Roberts. So Martel could feel what being blinded was like, both opponents were blindfolded for the match.

Boiler Room Brawl - The Boiler Room Brawl is almost non-existent in today's WWE. However, prior to the "Attitude" era, which introduced much more ringside weapons into matches, the Boiler Room Brawl was used as a way to get such items as ladders and steel pipes into matches. As the name suggests, the Boiler Room Brawl takes place inside an arena boiler room. The winner is usually the first Superstar to escape the room.

Bra and Panties - The name of this match alone gets red-blooded males in a frenzy. In this match, the WWE Divas participating start off in their usual ring attire. The winner of the match, however, is not the first Diva to pin the other. Rather, the winner of this match is the first Diva to strip her opponent down to her bra and panties.

Buried Alive - The Buried Alive Match can literally change the direction of one's career. The object of this match is to throw your opponent into a six-foot deep grave. Once he is in, the Superstar must then bury his opponent with dirt. One of WWE's most-storied Buried Alive Matches saw Undertaker fall to Mr. McMahon. As a result, Taker was missing from the WWE scene for months. When he returned at WrestleMania XX, however, Undertaker was the Deadman of old.

Casket Match - The Undertaker is single-handedly responsible for bringing the Casket Match to WWE. The object of this match is to beat your opponent to the point where he can no longer get up. Then put him in a ringside casket and close the lid. The first person to successfully do this is declared the winner.

Elimination chamber - The Elimination Chamber is one of the most unforgiving structures in sports-entertainment history. Two Superstars start the match, while four others are held in chambers inside the structure. After a predetermined amount of time, one Superstar is released from his chamber and let out into the fray. This continues until all six Superstars have entered the action. A Superstar can only be eliminated when he is pinned or submits. The last man standing in this match is declared the winner.

Fatal Fourway - Very often, rivalries go beyond simple one-on-one disputes. When there's three Superstars involved, a Triple Threat Match is usually called. When there's four Superstars, however, the result is usually a Fatal Four Way Match. In these matches, four Superstars compete in one ring at the same time. It's every man for himself. Very often, these matches are of an elimination style, with the last man scoring a decision being declared the winner. In other cases, a Fatal Four Way Match ends with the first Superstar to score a decision picking up the win.

Inferno - The Inferno Match is possibly the sickest of all WWE matches. Huge flames surround the ring, and the only way to win this match is to set your opponent on fire.

Ironman - In a WWE Iron Man Match, there is a set time limit, usually 60 minutes, and the Superstar to score the most pinfalls and/or submissions in the allotted time is declared the winner.

Item on the Pole - In this match, a tall pole is attached the ring post. Atop that pole is an item (nightstick, pink slip, paddle...). The first Superstar to reach that item is declared the winner, and very often gets to use the item - if it's a weapon - on his opponent.

Ladder match - A Ladder Match is usually reserved for, but not limited to, title matches. In a Ladder Match, the championship belt up for grabs is suspended above the ring. The winner is crowned once a Superstar grabs the belt. To get the belt, a Superstar must ascend a ladder quicker than his opponent. While the premise sounds simple, the match becomes much more complicated once the Superstars begin using the ladder as a weapon and/or launching pad.

Lumberjack - The way to win a Lumberjack Match is the same as in a traditional match - by pinfall or submissions. A countout is almost impossible, however, as the ring is surrounded by other Superstars. Once someone is thrown out of the ring, it is the job of the Superstars around the squared circle to throw him back into the ring. Very often, the surrounding lumberjacks get in a few shots of their own.

Royal Rumble - The Royal Rumble Match is widely recognized as the most exciting hour of the sports-entertainment year. It only happens once a year (January) and includes 30 Superstars from both RAW and SmackDown! Each Superstar selects a number between 1 and 30. The match starts with the Superstars that picked No. 1 and No. 2. Then every two minutes, a new Superstar enters the fray. A Superstar is eliminated when he is thrown over the top rope. The last man standing is declared the winner.

Steel Chain match - In a Steel Chain match, the two competitors are connected at the wrists by a steel chain so neither man can escape from one another and victory comes when an opponent is pinned or submits. There are no disqualifications, no count outs, no time limit, no holds barred, and falls count anywhere.

Tables - There are no pinfalls, submissions or countouts in a Tables Match. The only way to win such a match is to put your opponent through a table... or tables. This brutal match oftentimes results in internal injuries, especially to the ribs.

Texas Deathmatch - In a Texas Death match there are no disqualifications, no count outs, no time limit, no holds barred, and falls count anywhere, but to defeat your opponent you first have to pin him for a three count or make him tap out and then that opponent must remain off his feet for a full count of ten. One fall to a finish will grant you a victory.

Tables, Ladders, and Chairs - Tables, Ladders and Chairs Matches (TLC Matches) are some of the most exciting events in sports-entertainment. While the fans enjoy them, however, they can take years off a Superstar's career. In this type of match, tables, ladders and chairs are all legal. The object of the match, as is the case in a Ladder Match, is to ascend the ladder and capture a belt that hangs from the arena ceiling faster than your opponent.

Trash pile - A unique match in which there is a large pile of "trash" in the middle of the ring area comprised of many foreign objects and garbage, the competitors may utilize these items as weapons as there are no disqualifications, although commonly a wrestler will slam, toss, or throw his opponent into the "trash pile". This match also has no count outs, no time limit, no holds barred, and falls count anywhere rules.

Triple Threat - The Triple Threat Match is not all that unlike a traditional one-on-one match. The only difference is that another Superstar is thrown into the mix. All three Superstars compete at the same time, and it's every man for himself. The winner of a Triple Threat Match is the first Superstar to pick up the fall, either by pin or submission.

Turmoil - A Turmoil challenge is a series of matches that starts with one competitor versus another, they fight until a winner is declared and then the loser is replaced by another competitor that the winner must battle for victory. A turmoil challenge is usually held over several events with the winner advancing to face off against another opponent during the next event. A turmoil match however is held as one long match during one event and losers are continuously replaced by the next entry until there is not man left standing.

Hell in a Garage - The Hell In A Garage match takes place in a garage that's filled to the brim with rusty tools, gardening appliances, and anything you can think of. Grapples are not necessary in this match because there is absolutely no padding on the floor and the floor is solid concrete. There are absolutely no rules in this matchup and the only way to win is to get your opponent to say I Quit. Also there is no escape because Chaser the BWA pit bull will be guarding the only exit. Without a doubt in every Hell In A Garage match there will be blood shed and not just a scratch.

One-arm Handicap Match - In this particular matchup each wrestler is only allowed one arm. Their other arm will be tied behind their back. Other than the arm handicap normal match rules apply.

Hangman's Horror Match - In this match, on every rope there is a dog collar and your goal is to hang your opponent until he can't go on. This match was created by Raven to end his feud with Vampiro.

Catch-as-Catch-Can Match - Typically seen in the early 1900's, catch-as-catch-can matches allowed any hold given that hold is not intended to inflict injury. These matches thus typically contain mostly submission or amateur-style wrestling. Sometimes, this match is altered to stipulate that a wrestler may lose by going to or being forced to the arena floor, like in a battle royal. A recent example of this type of match is the infamous match between Dean Malenko and Billy Kidman during WCW's Souled Out 2000 PPV, where Malenko loses two minutes in by forgetting the rules and escaping to the floor after a Kidman onslaught.

Empty Arena Match - A *hardcore* match that consists of two (or more) wrestlers fighting in an empty arena with a referee and no spectators. The match is either taped and broadcast for fans to watch afterwards or aired live from one or two cameras which follows the wrestlers around the arena. Due to the expense of these matches (having to rent an arena and not selling tickets to the show) these matches are extremely rare. The Rock and Mick Foley had one of these matches in 1999.

(x) Rules Match - A Rules Match is a match where one wrestler (usually the heel) will challenge another wrestler to a match under specific rules (i.e. Canadian, Duchess Of Queensbury, English) without actually going into detail on what those rules are or mean. During the match the challenging wrestler will usually have a second sitting at ringside to announce rules and rule changes which will favor that wrestler. If there is no second it's not unusual for the challenging wrestler to just walk out of the ring and tell the new rule to the ring announcer who will announce it over the PA.

Sadistic Madness - is a Total Nonstop Action Wrestling specialty match, in which the object is to make an opponent bleed before pinning them. A pinfall on a wrestler who is not bleeding does not count towards victory. Typically, all of the contestants involved will be bleeding before anyone is pinned.

Loser Leaves Town match - The loser of the match must leave either the town or promotion the match was held in and not return. This was often held in regional promotions when a wrestler was leaving the company to explain their disappearance.

Luchas de Apuestas - Any match where both wrestlers have put something on the line such as a title or mask. They are more popular in Mexico, where Masks and Hair are considered a part of a wrestlers pride and are often put on the line, but they do happen from time to time in Japan and the United States. Some variations follow. In any case of a draw, both wrestlers lose what they put up. *Luchas de Apuestas* translates verbatim to English to mean *fight of bets*.

Hair v. Mask Match:

A wrestler with hair, usually long hair, wrestles a masked wrestler. The loser is either unmasked or his head is shaved or cut short. This usually takes place in Mexico, where it is called *Máscara contra Cabellera*.

Hair v. Hair Match:

The loser of the match gets his head shaved or cut short. In Mexico, this is called **Cabellera contra Cabellera** (verbatim Spanish for *scalp against scalp*).

Hair vs. Title Match:

The loser either loses their title or get their hair shaved.

Mask v. Mask Match:

The loser of the match is unmasked. In Mexico, this is called *Máscara contra Máscara*.

In Mexico this can be the most important match in a wrestler's career, since almost every wrestler begins their career masked, except in extremely exceptional circumstances (See Rey Mysterio) . Only a few of the greatest wrestlers will keep their mask their whole career, such as Mil Máscaras and El Hijo del Santo. In Mexico, by law, once you are unmasked you may never wear a mask as that character again. The Box y Lucha commissions fine heavily for infractions and have suspended licenses. There are, however, occasional gimmick shows where wrestlers are allowed to wear their masks if they had lost them (after getting it cleared first).

Mask vs. Title Match:

The loser either gives up the title or takes off their mask. Triple H and Kane fought in this type of match in 2003, which led to the unmasking of Kane.

Retirement Match - Although a retirement match is often held for a wrestler retiring from professional wrestling to honor the wrestler, in storylines a retirement match denotes a match where the loser is forced into retirement.

The loser often does not retire for real. Instead, it often gives that wrestling time to fulfill other obligations – such as tending to personal matters or filming a movie – or to heal from a legitimate injury. an example of this was Mick 'Mankind' Foley who lost a retirement Hell in a cell match to Triple H at No Way Out 2000 to write his book Titem Brown. That wrestler then returns at a later date, either with his former persona or with a new gimmick. Sometimes, however, a "retirement match" is that wrestler's last match in a particular promotion; in that case, it is because he/she is departing for a rival organization. One of the most famous retirement matches was the one between Ultimate Warrior and Randy Savage at WrestleMania VII.

Related in concept is the Pink Slip Match or a You're Fired Match, where the loser is fired. Much like the retirement match, the wrestler is rarely fired for real, and may return at a later date. An Object on a Pole Match with such a stipulation is known as a Pink Slip on a Pole Match.

Parking Lot Brawl - The Parking Lot Brawl is similar to an Iron Circle match where the combatants are surrounded by cars, the winner is determined by pinfall. One of the most known matches fought under these rules was the "Latino Heat" Parking Lot Brawl between Eddie Guerrero and John Cena in mid 2003. Eddie won the match after a frogsplash onto the hood of a car.

Handcuffs match - Handcuff Matches are matches in which wrestlers to seek to handcuff the opposing wrestler, often to a ring fixture, but sometimes so that the opposing wrestler is unable to make use of their hands.

Taped-fist match - A match in which both wrestlers wrap their fists in tape to enable them to punch harder and without hurting their hands.

A variation of the match is called a Taipei Death Match, where, prior to the match, the taped fists are dipped in super-glue and while the glue is still wet, is later dipped into broken glass. The first Taipei Death Match was held in ECW on July 1st, 1995 and pitted Ian Rotten against his brother Axl Rotten of which Axl won.

Texas Bullrope Match - In a Texas Bullrope Match, two wrestlers are placed on opposite ends of a restraint - in this case, a rope. The restraint, and anything tied to it, can be used as a legal weapon. Because the restraint can be used as a way to choke the opposing wrestler, submissions are typically not permitted. A disqualification occurs if either wrestler frees themselves from the restraint before the match is won.

There are often two ways to win: pinfall is permitted, or alternately, the first to touch all four top turnbuckles in succession wins.

The restraint used in a Texas Bullrope Match is a rope that typically has a cowbell in the middle. If another restraint is used, the match typically takes the name of the restraint - for example, the use of a leather strap as a restraint will give rise to the Indian Strap Match. Other names include:

Dog Collar Match:

This is where chains are used and are strapped to the necks of both wrestlers. Often the signature of wrestlers with canine-related gimmicks.

Russian Strap Match:

This is for wrestlers that are chained but not to the necks

Short Leash:

The wrestlers are connected by a one to two foot "leash". The only way to win is by knockout or submission.

Strap Match:

This where ordinary belts are used.

Lion's Den Match - The aim of the match was to knock out your opponent or to make him submit inside an octagonal cage. The rules are made to mimic mixed martial arts matches, and the octagonal cage is meant to mimic the cage used by the Ultimate Fighting Championship.

Mud Match - The Mud match is a match in which the ring canvas is replaced by a pool of mud. Other liquids can also be used to form the pool, with the name of the match taking the name of the liquid: an Egg nog match is one where it is held in a pool of egg nog, while a Gravy match (or a Gravy Bowl Match) is held in a pool of gravy. Other materials include pudding, whipped cream, and the KY Jelly lubricant, as popularized in the movie 'Old School'.

This type of match is often held between female non-wrestlers.

Rage in a Cage - A match held in an oval-shaped cage. It is typically used as the arena for the "blowoff match" of a feud. It can be used for a tag team or singles match. In this match, wins are usually by pinfall.

Alternatively, Rage in the Cage may refer a match held in Florida independant organizations IPW and NWA Florida in which 20 or more wrestlers take part in a battle royal inside a steel cage. Each wrestler is encouraged to bring different weapons to the match, and a wrestler is eliminated by being thrown over the outside of the cage or through the cage door.

Thundercage - The match takes place in a ring surrounded by a 30 foot cage. The cage has no roof but curves inwards at the top to prevent escape.

The Thundercage was used at Clash of the Champions XXII.

Thunderdome - The match takes place inside the Thundercage. The area near the top of the cage is electrified. The only way to win is when one competitor's "Terminator", usually a manager who stands outside of the ring, throws in the towel.

- The first one took place at WCW's Halloween Havoc 1989 between the team of Ric Flair and Sting; with their Terminator being Ole Anderson, who faced off with Terry Funk and The Great Muta, whose Terminator was Gary Hart.

Hardcore Match - Anything goes, no rules. Does not have to include weapons.

Evening Gown Match - Winner strips the loser from wearing a wedding gown

No Disqualification Match - You can't lose because of a disqualification

Mud Wrestling Match - Maybe no special rules, except you wrestle in a mud pit. Mostly reserved for females.

Steel Cage Match - A match inside a cage-like structure. To make it more interesting, you can hold a match where the wrestlers must travel to the top to win from within cages inside the cage. First wrestler to make it to top wins.

Hell in a Cell Match - A cage match with some spice

Table Match - Winner wins by knocking opponent into tables

Last Man Standing Match - A fierce version of the hardcore match, where the opponent is unable to get up because they are unconscience or whatever

"I Quit" Match - A win by submission only match

Elimination Match - Winner wins by throwing opponent over top rope

Handicapped Match - Usually two against one or whatever

First Blood Match - Winner wins by drawing blood on opponent

Strap match - Winner wins by touching the four corners of a ring while having opponent attached to a leather strap

Scaffold Match - A match where wrestlers wrestle on a platform and win by knocking the other off

Exploding Dumpster Match - Put smoke pellets in the bottom of a dumpster, then put a board over the top of it so it traps the smoke inside the dumpster. Then when you go through the board into the dumpster, it looks like the dumpster has just exploded. For sound effect you can also put balloons, firecrackers, whatever in the bottom of the dumpster.

Pit of hell - a small 2 foot deep pit with light bulbs all inside it and light tubes going from side to side. win by throwing ur opponent in the pit

Barrel Match - We basically had a match called a barrel match where we'd do all kinds of psycho sweet spots with all these barrels and in order to win, you had to pin your opponents under a barrel for a 5 count. There were so many awesome things that happen that make me want to have this match come back.

Christmas death match - This one didn't come to fruition this year like it was supposed to. it was supposed to be me vs. Andy for the ESW Hardcore Title in a Christmas deathmatch. We were planning on setting up a 15 foot Christmas tree with the hardcore belt on the top like a star. We were going to hang light tubes, christmas bulbs, candy canes, records, pans, cookie sheets and other light weaponry from the tree and we were going to wrap boxes with things like ironing boards, roadsigns, and a pillow *lol* (for a comedy spot) and put them under the tree. We were also going to half-ass wrap steel chairs and stuff like that so that you could obviously tell it was a chair...again...for comic relief. Anyway, we were going to put ribbons and bows on two ladders and put them under the tree and the point of the match was to get the belt from the top of the tree.

Other matches:

Winner becomes Championship Contender	
Chair	Straightjackets
Iron Circle Match	Brahma Bull Rope Match
NO Disqualification	Dumpster
Uncensored	Street Fight
Chain	Dog Collar
Lion's Den Match	Pink Slip on a Pole Match
The Lumberjack Match	Stretchers
Tag team Match	Triangle Ladder Match
Trampoline Street Fight	Staple Wire Ropes Match
BLT Match (Barbed Wire, Light Tubes and Tables)	
House of Horrors Match	
Fall of Fate Match	
Kendo Stick Match	
Light Tube Match	
Light Tube Tables Match	

Flaming Light Tube Match
 Flaming Tables Match
 Flaming Wood Match
 Finisher Match
 Light Tubes of Death Match
 20 Light Tubes Deathmatch
 Light Tubes & Thumbtacks Deathmatch

For even better matches, mix and match!

You can even name a match to spice it up, such as these:

One-Man vs. the World: One man vs. many handicap match (best down with one big guy vs. many litte guys or even dwarfs)
 Buried Alive Casket Cage Championship Title Match
 A Friend vs. Friend Match
 A Family Affair Match
 Cage Collision Chaos
 Farm Frenzy
 Relentless Roadrage
 Battle of the Giants Cage Match:
 A Death Match (not really, just an extreme match)
 Shootfighting
 Illegal Kickboxing
 Submission Fighting
 No Holds Barred Match

Common championships one can hold are the World title, which is the best in the fed, a lightweight title, given to only lightweights, and tag team titles, to use for tag teams. Modern-day backyard feds also use a Hardcore title given to the winner of usually a hardcore match.

Wrestling Don'ts:

- Dont randomly punch your way out of anything
- dont punch at all unless your in a heated slugfest well into a feud
- dont attempt anything you dont know how to do
- dont get up 2 seconds after a finisher (this isnt smackdown vs raw)
- avoid using moves you see The Rock do alot (DDTs, spinebusters, etc)
- avoid falling on your side, or spinning around when your hit
- dont do the stupid taunts every time you knock someone down
- dont do finishers alot
- DO FINISHERS YOU SEE FAMOUS WRESTLERS DO ON TV!
- Just because you see it in ROH, doesn't mean it's good. Don't emulate that constantly.
- Don't work an arm the entire match, then lock on an ankle lock for the tap victory.
- Don't work a monster gimmick, then be taken down by a smaller guys clothesline.
- Don't call out your moves, unless the crowd is really dead.
- Don't KICK OUT OF FINISHERS.
- Don't use the same move everyone else in your fed uses, because it's "teh cool'est"
- Don't give yourself 1,000 nicknames. It worked for HBK, he has talent, you do not.

- Don't kip up. See above.
- Don't spit water at your entrance, just because HHH and Mythril do it, doesn't mean it's "cool". Be original.

going pro

This section presents articles related to going to the pros.

Reality of Wrestling

Professional wrestling is capturing the nation. Well, at least the nations youth. Thousands of backyard wrestlers put on shows each week to mock and act like professional wrestlers. They put on a show similar to the WWF, WCW, or any other Independent federation. They practice and do the same moves they see on TV. So, what makes backyard wrestling different from Professional Wrestling? A lot.

The perception that the youth has is that wrestling looks easy: so it is easy. It looks fun: so it is fun. No one seems to get hurt: so they're are no injuries. And, for some reason, they think wrestlers are all rich! Granted, most of you reading this know that not much of the above is true. But, you didn't know until you actually wrestled and did get hurt. You gained experience and realized the harsh reality of wrestling right? So what? You still aren't Professional Wrestlers. You may realize the dangers, but, so what? I really hope that you don't think you are pro's! Don't get me wrong, It's okay to think that you will be one or think that you have the potential right now to be one....but you aren't.

Now, now, don't get mad at me for the truth! The fact is I'm a backyard wrestler just like you. I got hooked on wrestling the same way every backyard wrestler did. But here, in this issue, I'm telling you that Pro Wrestling isn't what it's cracked up to be. Wrestling is an experience. It's an extravaganza, complete with loud music, flashy entrances, pyrotechnics, quality storylines, and 60,000 plus screaming for action!

Wrestling may be fixed or staged. But, it is extremely dangerous. The danger increases when you have young adolescents trying to mimic what they see on TV. The number of backyard wrestling injuries is extremely higher than the amount of Professional Wrestling injuries. Like a dare-devil, pro-wrestlers perform tricks that are staged but, when performed, the result could be very different than the hopeful outcome.

What names come to mind when you think about pro wrestling? "Stone Cold" Steve Austin, The Rock, Bill Goldberg, Hulk Hogan, Ric Flair, the list goes on and on. There are also a list of names you may have never heard of. Do the names Danger, Johnny Cain, Jeff Starr or "The Hawaiian Hurricane" King Kaluha ring a bell? The first list of wrestlers wrestle in front of millions making thousands of dollars. The second list of wrestlers wrestle in front of one hundred people, at the most, and make maybe \$25-\$50 a night.

Danger and Johnny Cain are not the only names you will find at one of these independant shows. There are also names like King Kong Bundy, The Patriot and Tom Brandi. All three of these guys have faded from the glitz and glamor of the WWF to the cold and unattended independant associations.

In reality only a chioce few wrestlers ever make it to the big time (WWF,WCW,ECW). They work just as hard but for a lot less money and a lot less fame. These wrestlers do flips off the top rope to the outside. They do senton bombs off from the top rope. Yet they do it for only about one hundred people. They do not even make their money wrestling. Before the show the wrestlers will walk around selling autographs and masks. Then again at intermission the wrestlers will walk around selling shirts and cd's. They make their money selling merchandise of theirs.

Why would a wrestler like King Kong Budy go from the WWF to the UWA? The world of pro wrestling can be a very cruel place. Once a federation can not use you anymore they fire you. So you go to work for another wrestling circuit. You play some storylines there but soon you will run out of angles and leave looking for something better that makes you happy.

No More Horseplay

Sick of the backstage dramatics and ringside posturing of the WWF and its ilk, the Richmond Lucha Libre presented free, high-octane, low-budget, Mexican-style wrestling in their own backyard. They donned masks to fly from the ropes and leap from ladders onto each other, until their final show in late 2001.

That was when they learned that their brand of unlicensed backyard brawling was fiercely frowned upon by the Virginia commissioner of boxing and wrestling. Their plan was simple: Cocoon for the winter, train with pros, and get licensed. In January, the Richmond Lucha Libre's Ejecutivo Uno said, "I don't want to stop wrestling in the kind of matches that I wrestle in. When springtime comes around, I just want to get back to putting a show in the backyard once a month."

Itâ€™s August now. Weâ€™ve all seen "SpiderMan" and "Attack of the Clones" . . . but not the Richmond Lucha Libreâ€™s summer smash hits. The lawless luchadores' yard on Parkwood has been quiet all summer.

When a story about the Richmond Lucha Libre's legal woes ran on Richmond.com in January, readers registered outrage in the Talk Back section:

"For them to be told that they can't do what they honestly enjoy in their own backyard is insane. As long as they know all of the potential problems that could occur let them do what they want."

"The state has no right to tell these guys that they cannot wrestle. Who gives a crap if they do."

These and other comments burned with the indignant question: In the land of the free, why can't I do whatever I want in the privacy of my backyard?

For starters, you just can't. Zoning laws delineate the areas in which residential, industrial, recreational or commercial activities may take place.

"Municipalities clearly have a right to use their zoning laws to regulate the kinds of activities that take place. You couldn't just go into your backyard and open up a Regal Cinema if that area wasn't zoned for that kind of use," says Rod Smolla, an expert on civil liberties and professor of law at the University of Richmond.

In addition, the Virginia State Code contains a clause prohibiting such antics, even in a backyard. It says that "unless exempted by Â§ 54.1-830, no person shall promote or conduct a boxing or wrestling event in the Commonwealth without ... a license for such event from the Department." Section 54.1-830 says that "amateur exhibitions ... shall be exempt from the provisions of this chapter provided the participants receive no money, compensation or reward."

But the Richmond Lucha Libre never made money from their efforts. It wasn't even a goal. According to Ejecutivo Uno, "We've never managed to break even when it comes to renting rings or building stuff. There's no money to be had. Because the cost of everything involves renting rings, paying wrestlers and your crew, and all this other stuff, it's just too much."

The Lucha Libre did pass a bucket around for contributions, and that is how they ran afoul of Dave Holland, state commissioner of boxing and wrestling. "If they were passing the bucket and taking any money in at all, they were in violation. Taking donations is taking money. That's compensation. That makes it a professional event. Once it becomes a professional event, then it falls under my jurisdiction."

Nikolai Petrovka and Kiley MacLean run the Global Wrestling Alliance, a training facility for professional wrestlers. They helped train the Richmond Lucha Libre, and agree with Holland. "Even though they weren't asking for tickets up front, by asking for money, it's pretty much the same thing. You just have to judge about how much you want to give," says

MacLean. Petrovka adds, "If you were looking at one or two kids doing it, that's fine, but they're bringing in people, plus they were walking around asking for money to help pay for the ring they were renting. That's a big violation."

Not everybody agrees. Kent Willis, executive director of the ACLU of Virginia, sees things differently. "The law says 'compensation,' but what is implied in the clause about compensation is that it is some sort of formal compensation for the wrestling act itself, where this is clearly seeking donations to defray cost for putting on the event. Unless there has been a case defining exactly what is meant by this clause in the law, it is not absolutely clear that the state can regulate what they [Richmond Lucha Libre] are doing."

Wrestling is a form of expressive entertainment, so isn't it entitled to protection under the First Amendment?

"I don't think that you can make the argument that professional wrestling is a form of expression protected by the First Amendment," Willis says. "It's about message. If it has a message, then it is clearly protected by the First Amendment, and if it doesn't have a specific message, then it is probably not protected."

Smolla concurs. "The fact that wrestling is done as entertainment means that it is entitled to some First Amendment protection. But to say that it's protected doesn't mean that you have an absolute right to do it ... the state can still regulate those aspects that don't have anything to do with the content of the spectacle, like the time, place, and manner in which you do it."

The state can regulate private activities if it has a compelling reason -- for example, if the participants' safety is concerned. The state cannot impose its will on an activity simply because it disagrees with its message, according to Smolla, but "if the government is regulating the non-communicative aspects of the activity, including its location, its commercial elements, safety issues that attach to it, commercial issues that attach to it, then the state has much more power to regulate."

There was no way for the Lucha Libre to continue the same way they did last season. To keep backyard wrestling at all, they had two options. The first was to rent a ring and have shows without promoting them or passing a bucket. Flyers and posters make a show seem more professional and arouse more scrutiny, especially from licensed wrestlers.

"The professionals will call me quicker than anyone else," Holland says. "These people spent a lot of time and money getting themselves trained to do this, and they don't like untrained people."

The other option was to continue the way they had, flyers, bucket and all. When they got closed down and fined, they could then sue the state for the right to wrestle unregulated. They could hire lawyers and take the case to court. If they won, Virginia wrestling history would be changed forever.

But in the greater wrestling match of life, some fights just aren't worth taking to the mat. The wrestlers' backyard is now overgrown with weeds and old beer cans. And what was once a tiny coliseum full of thrills and backflips is now just another product of neglect by the highway.

Backyard Brawlers

If the WWF is the Super Wal-Mart of wrestling, weâ€™re the Dollar Store,â€ says Ejecutivo Dos.

If your pizza man limps back to his car, you might want to ask yourself: Does he wrestle? Without their masks, members of the **Richmond Lucha Libre** look like any other large delivery-type guys in their teens or 20s who dress like tough guys: some tattoos about the biceps, maybe a goatee, punk rock patches sewn on a work jacket. Maybe they have big Elvis sideburns and wear a Harley-Davidson T-shirt even

though they don't ride. A lot of guys around here dress tough. The Richmond Lucha Libre are tough.

The Richmond Lucha Libre is a collection of approximately 20 wrestling fans who put on live Mexican-style wrestling shows in backyard rings. They fly from the ropes, leap off of ladders, and always wear their masks.

For the uninitiated, Lucha Libre (literally, free fighting) is a highly stylized, dramatic strain of professional wrestling that began in 1930s' Mexico. Until the mid-1940s, Lucha Libre was performed almost entirely by American expatriate wrestlers in the dominant American style: slow-paced one-on-one matches on a mat, with emphasis on submission holds. The distinctive Lucha style evolved as a true outgrowth of Mexican culture in the '40s, when smaller, more agile Mexican wrestlers entered the fray, bringing with them elements of martial arts, gymnastics, and rapid-paced team wrestling.

Lucha wrestlers, or luchadores, borrow heavily from the mythology of ancient Greece and Rome, as well as Aztec legends, comic books and Hollywood genre films to create their personas and theatrical devices. For example, luchadore **Murci lago (Bat) Vel zquez** regularly released bats into the auditorium, and Lucha legend **El Santo** appeared in a host of cult films battling vampire women, the daughter of Frankenstein, and the ever-so-pesky Villains of the Ring.

The only thing more important to a luchadore than his actual body is his mask. According to lucha legend, the tradition of the mask began in the 1940s with American luchadore **Cicl n McKey**. McKey wasn't terribly popular, and asked his bootmaker to create a mask to wear in the ring. Horribly, comically small at first, the leather of the mask soon expanded to fit McKey's face perfectly. The masks caught on among luchadores, and developed their own mystique and tradition of ritual.

El Santo, arguably the most popular luchadore of all time, was buried with his mask on. Pulling off a luchadore's mask during a match results in instant disqualification. To be unmasked is to die a public death for a luchadore, and once unmasked, true luchas never wrestle under their chosen name and face again.

In the words of **Executivo Dos**, a masked rowdy who ringleads the local luchadores, "There's just so much more to the showmanship aspect when everyone's wearing a mask. Ten or 20 years ago, every federation would have had a handful of masked wrestlers. The whole reason that we do this is to have fun and that makes it a lot funnier to us. It also has to do with pacing, and we move at more of a Mexican pace."

Half hilarious myth and all bone-crushing reality, the Richmond Lucha Libre flipped, flew and flung their way through various apartments in the Fan until in the spring of 2001 they found a regular backyard ring on Parkwood Avenue. Word in the dirt is that they indulged a growing crowd's lust for sweat-fueled mayhem until the State Athletic Commission shut them down right before their last show of the season in the fall.

According to **Executivo Uno**, "We got started in somebody's apartment, wrestling on hardwood floors. We just thought it was really funny that a whole party's worth of people at Halloween enjoyed us fake-wrestling for five minutes. We based our whole move set around not wanting to slam each other onto those hardwood floors. Nobody really got suplexed until later on, certainly no powerbombs or ocean cyclones. Our biggest move at that point was a DDT."

As soon as they moved outdoors in the spring, things really got off the chain. Friends e-mailed friends of friends dispatches from the Richmond Lucha Libre mailing list, flyers got xeroxed, and Richmond punk and hardcore message boards exploded with Lucha hype. Excitement spread like a virus, infecting minds and mouths until over a hundred spectators came out to the Lucha's last match. "All the trucks stopped to watch when they were getting off [the downtown expressway], slowing traffic down, and all those big Mack trucks were honking and cheering while the cars were at a dead stop," says one Richmond Lucha Libre fan.

The Richmond Lucha Libre charges no admission for its brand of high-octane entertainment, merely passing a bucket for donations. "We lose money hand over fist every time. We miss by 200 to 300 dollars every time, for a show that costs about 500 bucks to put on."

It's the love of wrestling and a disdain for the politics of big business that drive the Richmond Luchas and keep them from charging the fans. "The politics of wrestling are really what's killing it for the wrestling fans right now. We try to stay away from that and listen to people who watch us, and what they think, listen to the crowd's reaction," asserts Ejecutivo Dos.

"Yeah," adds Uno. "We take wrestling that we see on TV and we turn it around and do it how we'd like to see it. Right now wrestling on TV kinda sucks. You've got a whole bunch of ego backstage that kind of affects the story writing, and we get away from all that."

Backyard wrestling as an American subcultural phenomenon exists in sharp contrast to Lucha tradition. Where Lucha Libre is a contemporary outgrowth of Mexican mythological and athletic tradition, American backyard wrestling appears to be the sole province of testosterone-crazed teen boys who have not yet discovered garage rock or girls. The one commonly agreed-upon landmark of backyard wrestling is a series of videotapes entitled "The Best of Backyard Wrestling."

Reviewed by Time, Rolling Stone, and Playboy, among many other high profile media outlets, the tapes are scenes of unimaginable brutality performed by willing boys in sleeveless T-shirts and backward ball hats. Spliced into the actual "wrestling" is footage of scantily clad pinup models undulating with supposed appreciation for the participants. Teaser copy on the tapes' website reads, "Imagine seeing two crazed wrestlers beating each other senseless while engulfed in scorching flames! Your eyes will pop out of your head during a bloody barbed-wire match that results in a trip to the emergency room! 25-foot-high antenna jumps! Roof dives into tables covered with razor sharp thumbtacks!"

In the minds of the Richmond Lucha Libre, the key to a crowd-pleasing show isn't hung on a ring of blood or part of an ever-increasing cycle of extreme tortuous violence. "It's all story-telling and match-pacing. Making money is at the bottom of the list of priorities. It's just all about trying to take what you'd see in a normal 20-minute WWF match and putting it into an eight-minute format."

We don't necessarily condone backyard wrestling. We certainly don't condone what you see on [television]. The stuff you see there is ridiculous. It's a lot of people getting dropped on their skull, and we certainly aren't trying to do that," says Ejecutivo Dos.

Uno adds, "We work a bit sloppy sometimes, I'll say that. Because we're not trained, but we take extreme precautions to keep from hurting each other. We'll make our spot look bad in order to save whoever we're wrestling with. We're not trying to come out and bodyslam each other onto thumbtacks or barbed wire. That's just silly. When you take that path, with no way of telling a story during a match, you've just got to get more and more extreme until you're hitting each other in the face with sledgehammers just to get the crowd to go 'yay.' We've got people cheering because we do a good series of moves, like a three reversal into a piledriver.

"Some of the loudest cheers we've gotten have been just us talking into a microphone and if we can get over with the crowd just by talking, then there's no real need to put each other through that," Dos elaborates.

This winter is a time for our hometown heroes to cocoon. Wrestling out in the cold greatly increases the risk of injury, as muscles can't warm up properly and skin is even more sensitive. They've found a friendly organization in Hanover County called the **Global Wrestling Alliance** that's training them properly so they can get their wrestling licensure and make the Luchas legitimate.

But even though the Luchas pack the yard for free and run a safe match, the State Athletic Commission has drawn a bead on them. Wrestling without proper licensure in the state of Virginia is illegal, according to the State Athletic Commission. If a representative from the State Athletic Commission finds a wrestling event to be in violation of any number of laws, including lack of licensure, or violating "peace, order, and decency in the conduct of wrestling," all involved can be fined for up to \$2,500 apiece.

"The illegality of what we do is at question," says Ejecutivo Dos. "I don't believe that what we do falls under the jurisdiction of the Athletic Commission. The problem is, we're not in a position where we can hire a lawyer to fight the state."

Advice

As I travel around to various Indie events, I often hear the question "How do I get to wrestle on the show?" And since I've started my own promotion (www.marqueewrestling.com) I get at least one e-mail a day asking, "Can I wrestle

on your show?” In general, these are coming from high school students who are big wrestling fans. Most of the promoters I’ve spoken with tell the same story.

So, in the vain hope of reducing the volume of that question, I offer my opinion on the issue. This is only my advice, and certainly is not gospel. But I think it is pretty good advice for any high-schooler who wants to be a professional wrestler.

- 1) This is the most important piece of advice that I have. **STAY IN SCHOOL.** Just based on the number of jobs available at the top level, your odds are much better to become an NFL or NBA player than to make a living as a wrestler. You had better have a fallback plan. You are going to have to earn a living some day – and it is extremely unlikely that you will be able to do that as a wrestler. Good jobs are hard to come by with a college degree these days, without a high school diploma you’ll be lucky to be asking, “Do you want fries with that?” Get your education.
- 2) Get in shape. We all laughed at some of the fatties that showed up at the early Tough Enough auditions. It is amazing to me the number of people who look to be in far worse shape than those hopefuls are and still think that they can be a wrestler. If you don’t have the dedication to get in good enough shape to do 15 minutes of rope shuffling or wind sprints you do not have enough dedication to make it as a wrestler. If you aren’t in good enough shape to do a kip-up, then you aren’t in good enough shape to be a wrestler.
- 3) Join a sports team at your high school. It doesn’t matter what sport. Any organized sport will help you improve your body awareness, conditioning, and discipline. Discipline may be the most important of those items. Any working wrestler can tell you that you will have to know how to take direction and follow instructions – as well as do things you don’t want to do – if you expect to get bookings. Learning to take directions from a coach that you hate may be the best preparation there is. Also, joining the team at your high school will give you a great early benchmark. Let’s face it, compared to the world of professional wrestling, your high school is a very tiny pond. And a single team within that pond is no more than a couple of drops of water. If you have the ability to make it as a professional wrestler then you also have the ability to drive yourself hard enough to become the MVP of your high school team. If you can’t drive yourself that hard, give up the dream of becoming a wrestler now. If you can’t drive yourself that hard, you can’t make it in today’s wrestling environment.
- 4) Find a good wrestling school. While most reputable schools won’t take underage students, some will with parental permission. Check out the school. Get a list of their graduates and find out where they are working. Go see their grads at work. Talk with the grads and see what they have to say about the school. Talk with the promoters who are using these grads and find out what they have to say about the school. Find out who the trainers are and where they are booked. Go check out the trainers.
- 5) Once you’ve found a good school – train hard. A wrestling match is a bit like a special forces commando assault. Everybody involved has to know exactly how everybody else will respond in any given circumstance. The only way to insure

that is to train. It isn't about learning spots – it is about learning how to protect your partner in the ring, how to protect yourself, and how to be safe. Learning the highspots isn't important. Nobody cares if you can do a twisting moonsault. Do you know how to get up safely after a bump? Do you know how to take a suplex without pushing off on your partner's neck? Can you bump safely? These things are all far more important than the ability to pull off a shooting star press.

Note that none of the truly important things that I've outlined here can be learned via backyard wrestling. While there are some backyarders who have "made it" they also had to train and pay some real dues before "making it." There are more backyarders who have turned themselves into vegetables because they didn't know how to work safely. I've already said my piece about backyard wrestling before, so I won't say it again.

I'm also sure that you've got exceptions in mind. I mean Uncle Elmer was no sort of athlete but he "made it." Sure, there are exceptions to every rule – but unless you are 7 feet tall, have NFL experience, or some other mitigating factor, don't count on being an exception.

Some of this sounds harsh, but if this is your dream you need to hear this information.

What a Rush Weekend

There is an absolute ton of great wrestling going around in the Midwest the remainder of this week. The folks at Border City Wrestling have several outstanding shows lined up. Check Mike Johnson's latest International column for all of the details. Look for some really outstanding work from Chris Sabin and Johnny Swinger who are in a three-way match with Gangrel for the BCW title. That should be an off-the-charts match. And I certainly don't intend to slight any of the rest of the BCW talents. Tyson Dux, El Tornado, Tracy, Angel, Dyson Pryce, and all of the others are as good as any Indie talent anywhere.

First off, when you train and wrestle in the independents, only about 30% of wrestlers actually keep their backyard gimmick. You no longer have control of your character or storylines, it is whatever the promoter wants and you don't have much say in it. When I started wrestling in the Independent leagues I was stuck with a Superhero gimmick (more lame than Helms). I was named "Lightning" and tag'ed up with my partner "Thunder" in the tag ranks where we got beat up and jobbed to a female tag team months after months and nothing could change because that is how the promoter wanted it.

Another problem is trouble with your peers in the ring. Yeah, in the backyard you and your friends know each others moves and work together well. In the INDY's everyone has a different style and perform moves in different ways than you have seen. This also goes for the fact that when you backyard you learn everything wrong and you get in the habit of it, and this makes it a helluva lot harder time learning to do moves the right way.

Don't think it stops there. Picture this. Your a face. No one knows you as you are approaching your first match. How are you going to get them on your side? Wrestling fans are very passionate and if they don't know you, they will boo you no matter who you are. If your playing a heel, you better be good or no one will take you seriously.

What does it take to go pro?

- (1)Entertainment and Wrestling Skills.
- (2)A Good Build or a Good gimmick. (or both)
- (3)A Strong Personality, Good Crowd appeal.
- (4)Good interview skills (being able to talk in front of a TV camera) and make people listen to you, whether they like you or hate you.
- (5) An invisible thing that some have, and some don't, called "charisma".
- (6)Luck
- (7) Timing
- (8)Who You Know, the most important one usual.

Life of a Pro-Wrestler

Professional Wrestling has been a part of mainstream culture for about a century. Over the past 60 years, it has taken shape into what it is today, sports-entertainment. In the past few years wrestling has become more popular than ever before. People all around the world wish they could compete on national television, on a weekly basis. But the road to becoming a nationally recognized professional wrestler is no walk in the park.

By law, one must be 18 years of age to sign any contract and join a professional wrestling school. These schools are required to train an individual not to hurt the person they are wrestling. Even after considerable practice, injuries are still prevalent. Once an individual has acquired a wrestling license, they are considered professional wrestlers. However, the road to the World Wrestling Federation is far from over.

Next, the hopeful wrestler must endure a long period in what wrestlers term the "Independent Circuit." Typical independent wrestlers, work during the week at a full time job and then wrestle at local wrestling federations on the weekend. These promotions are not the Promised Land, and only offer their wrestlers (on average) about \$40 a night. These promotions are usually no place an independent wrestler can make a living; it's more or less a place to practice their craft. An independent wrestler is always hoping to be "discovered" by someone who can contract him or her to the World Wrestling Federation. For some wrestlers it may take years before being noticed, while some may never be accepted at all. Usually younger wrestlers have a better chance, while older wrestlers are considered not to have much "shelf-life" left.

If the World Wrestling Federation picks up a wrestler, he must first prove himself before he is placed on national television every week. Usually prospects will be trained by WWF trainers and allowed to wrestle in "dark matches." The dark match serves to warm up the crowd before the cameras actually start rolling, and give the

hopefuls a chance to perform in front of an audience, while promoters monitor them backstage. If the wrestler does not live up to his expectations, he is sent back to the independent circuit, but if accepted, he can now begin the next stage in his career.

A WWF Superstar wrestles for approximately two televised shows a week, as well as a couple non-televised performances (usually on the weekend). The typical week of a Superstar involves spending five days on the road (with the WWF) and two days at home (usually a Wednesday and Thursday). Year round, these wrestlers are performing 200 days or more, commuting from one city to the next by plane, car, or bus. They sleep at hotels, and usually share hotel, transportation, and other costs between each other, in order to save money.

The best part of being a WWF Superstar is having comfortable pay. Wrestlers typically have guaranteed contracts, which means they are paid a flat amount of money whether they wrestle or not. Extra money can be obtained through other means including, merchandise sales, autograph signings, and other appearances. In the event that a wrestler is injured (while wrestling) the WWF insurance policy will cover all medical costs. If a wrestler is injured in a car accident or other means (not associated with the WWF) they are on their own (it is important to note that many wrestlers do not have insurance policies).

If, for some reason, the World Wrestling Federation feels one of their Superstars is no longer of value to the company, their contract will not be renewed for another term. In this case the wrestler must find other means to make a living for his family. Wrestlers, who are renewed for multiple years, will hopefully make a substantial amount of money, so that they can retire after their wrestling career is finished. Eventually, all wrestlers retire from active competition. In some cases, the WWF has allowed retired wrestlers to work in other capacities, mostly backstage or front office affairs.

The road to becoming a World Wrestling Federation Superstar is a long and arduous one. For the past 60 years, people have dedicated themselves to becoming sports-entertainers, but for every hopeful that makes it big, there are countless others who are waiting and hoping to fill their shoes.

From the Backyard to Pro

Alex Abrahantes knows all about being taken seriously – even as a professional wrestler. Step into the ring and he'll show you how.

There are so many people out there who are dream stealers," says Alex Abrahantes. "I'm living proof that — and this is a quote I came up with in SkillsUSA — 'if you dream, you can achieve, if you believe.' " If that sounds a little doubtful, don't tell Abrahantes. It's probably not a good idea to question someone who knows how to get in touch with Stone Cold Steve Austin.

As a child, "I always said that I was going to become a pro wrestler and work for the WWE [World Wrestling Entertainment]," the 26-year-old remembers. "Everybody said, 'You're too small, you'll never make it,' but I was determined."

Little did Abrahantes know, however, that his path to wrestling would be partly paved by SkillsUSA. After seeing his older sister Grisel thrive in the organization, Abrahantes decided he wanted a piece of the action, too. "I thought, 'When I go to high school, I want to join this, because it seems very, very cool,' " he says.

Like most things, Abrahantes pursued SkillsUSA with the wild ferocity of a suplex administered from the top rope.

He particularly embraced the leadership training SkillsUSA offered. During his sophomore year at Somerset County Vo-Tech in Bridgewater, N.J., he attended his first national conference as his chapter's parliamentarian. There he decided to run for national office.

Not everyone thought he could do it —what else was new? "I don't know if people took me seriously enough," he reflects, "but I remember them saying, 'Are you sure you don't want to run for state office? National office is just so difficult.' "

The doubts, however, merely strengthened Abrahantes' resolve, and in 1995, he found himself at the Awards Ceremony as the new national officers were announced. "Suddenly my entire state just rose and flipped out, and I knew I'd won," he says.

"At that point, I honestly realized that in life, as long as you just believe in yourself and work hard, you can achieve anything. To this day, I've never experienced such a great feeling."

That's saying a lot, considering what Abrahantes has accomplished since. After an "amazing year" as national high school parliamentarian, he entered the communications program at Penn State University. Inspired by his successes in SkillsUSA, he was more eager than ever to pin that long-elusive dream of professional wrestling.

Abrahantes began working with a local trainer and promoter and threw himself (literally and figuratively) into the ring.

"It was more like an underground type of wrestling, called 'backyard wrestling,' " he says. "It wasn't like going to a professional school."

The training, however, led to his first match in front of a live audience. "I didn't know what to expect," he adds. "They had put me in a mask, and I went out there and the crowd was just insane. I felt that rush and I knew that this was for me."

Abrahantes' wrestling alter ego

Abrahantes was so adrenalized, in fact, that it wasn't until the next day that he realized he'd separated his shoulder during the match. A small price to pay, he thought, for the first step toward a dream come true.

For the next step, Abrahantes says he “basically spent my life savings” and enrolled in the “Harvard” of wrestling institutions: the Hart Brothers’ School of Wrestling in Calgary, Alberta. The Harts helped him create his wrestling alter ego, “Too Phat’ Yutzak Arafat.”

“I had a lot of fun with it,” he laughs. “I was just a comedic bad guy. I would antagonize the crowd.” While still in college, Abrahantes took “Too Phat” on the independent circuit, loving every body-slamming minute of it.

Yet, after getting a taste of the business side of wrestling, he wondered if he could do a better than the promoters he worked for. “I created the Penn State Pro Wrestling Club, and I had the university fund the entire promotion,” he says. “I started to write, book, promote, everything.”

Abrahantes had proven so much to himself, as well as those who ever doubted him. But something was missing: the WWE. He came across a WWE job posting for a “creative writer’s assistant,” and “it was like the heavens opened up.”

His résumé commanded attention, and a telephone interview landed him face time at WWE headquarters in Stamford, Conn.

“I had to interview with five or six different sets of people,” he reflects on the grueling process. “And finally, they called me up and said, ‘You’re going to be doing an interview with Stephanie McMahon [daughter of WWE owner Vince McMahon] tomorrow.’ ”

Some would’ve crumbled under the pressure. But Abrahantes already stood on a solid foundation.

“In SkillsUSA,” he says, “I was dealing with successful business people, and SkillsUSA would teach us how to handle ourselves professionally in those types of environments.” Abrahantes did more than just handle his interview, he took control of it. He got the job.

The next year was filled with “pinch-me-I-must-be-dreaming” moments. “I was flying in Vince McMahon’s Leer jet.

I was going around in limos with the writing team. I’ll never forget my first ‘RAW’ [the WWE’s weekly national broadcast]. At the end of the night, they have a meeting in Vince’s office. To my right was Stone Cold Steve Austin, to his right was The Undertaker, to his right was Triple H and in front of me was Vince McMahon. It was so surreal.”

While maintaining close ties to the organization, Abrahantes has since left the WWE to wrestle with a new opponent: acting. Co-creator of BIGBreakNY.com, a Web site that facilitates relationships between aspiring performers and industry insiders, he’s networked and landed TV roles on “Third Watch,” “Law and Order” and “The Sopranos.” He performed in a comedic segment with The Rock on “WWE Monday Night RAW.”

He's even getting into TV production. Teaming up with a personal success coach and New York producer, Abrahantes is pitching a new reality-based program. He feels confident it will be picked up for development soon.

Abrahantes is a living example of how the SkillsUSA curriculum covers all walks of life. "I wish more schools would offer the things SkillsUSA taught me," he says.

And his advice to other SkillsUSA students? "Take advantage of every leadership opportunity SkillsUSA offers. And if you have a dream, you have to pursue it no matter what; you have to follow your heart. There's no reason why I can achieve my dreams and someone else can't. Anybody can do it."

A Fed Goes Pro

There are people who think that wrestling is an ignoble sport. Wrestling is not a sport, it is a spectacle.... True wrestling ... is performed in second-rate halls, where the public spontaneously attunes itself to the spectacular nature of the contest, like the audience at a suburban cinema. –Roland Barthes

Wrestling belongs to the underground. At least, that's the opinion of French literary and social critic Roland Barthes. And anyone who has gone to see an independent—or backyard—wrestling match might agree. There is something dirtier and rawer about live indie wrestling. Unlike the better known forms on TV coming from the monopolizing WWE (formerly the WWF of Hulk Hogan and Steve Austin fame), underground wrestling isn't as glossy and predictable as all that.

Wrestling also belongs to the suburbs. Though big city folk might love it just as much as the bedroom-town dweller, the suburbs are better equipped to accommodate the kind of space an event such as wrestling requires. In Caledon, Ont. (a rural town in Peel region), two brothers found the answer to their small town boredom in backyard wrestling. It started with a trampoline and a lot of creativity.

Jon and Joe McCausland used to watch WWF with their dad back in the mid '80s and then go out to the yard with their friend Jimbo and imitate the moves they saw on TV. Joe admits that it was probably not a smart idea to imitate the well practiced moves of professional wrestlers, but they did it anyway, despite the injuries. The turning point for Jon, the elder of the McCausland brothers, happened in high school when a friend gave him a tape of the wrestling promotion ECW. He had never seen wrestling like it before. Known for their hardcore tactics, ECW used barbed wire, drew blood, and encouraged audience participation in the form of donated weapons such as cookie sheets and street signs. After watching the tape at least four times in a row, Jon stole some barbed wire from a fence near his house and wrapped it around a baseball bat. The next day he was using it as a weapon in his backyard.

"The hardcore wrestling just changed my life because it was so unusual and most people hadn't seen it yet. We'd sell tapes at school and our friends would come on Saturday nights to watch us wrestle, it was just crazy," says Jon. The definition of crazy in this case is throwing each other into glass, lighting each other on fire, and drawing a crowd of an average of 50 people to watch them torture themselves. They

remember their injuries with pride: Jon smiles in remembrance of the scars he got from lighting his arm on fire.

As an alternative to the sanitized corporate wrestling of WWF and WCW, ECW was a large independent promotion that made it to television and mass appeal through the '90s. By 2001, ECW had folded, WCW was bought out, and other independent leagues were struggling. Still, despite the fact that they were entering what Jon calls "The dark days of wrestling," he and his brother licensed their own league. It was the start of UWA hardcore wrestling.

* * *

Since Evil is the natural climate of wrestling, a fair fight has chiefly the value of being an exception. It surprises the aficionado, who greets it when he sees it as an anachronism and a rather sentimental throwback to the sporting tradition... but [he] would probably die of boredom and indifference if wrestlers did not quickly return to the orgy of evil which alone makes good wrestling. –Roland Barthes

UWA, an acronym that the McCauslands would rather leave to the audience to decipher on their own, began when Jon built a wrestling ring and set it up in his large backyard, against his mom's wishes. Though it would have been much easier to rent their equipment whenever they felt like putting on a show, Jon didn't want to rely on anyone else. A true do-it-yourselfer, he instead got a job working 11 hour days at his uncle's garbage removal company during the summer to make enough money to afford wrestling training. After investigating his options, he found that most of the wrestling leagues that offered training emulated the '80s style of wrestling, which to him was too slow and boring, and not something he was interested in. So instead he and Joe went to a few local shows and found some wrestlers who were willing to help them out. Since, at the time, the independent wrestlers had to pay to get access to a ring to practice in, the McCauslands offered the use of their ring for free, in return for a few lessons. One wrestler in particular, Ian Louw (wrestling name: Tyler Sylus) offered to help. When the outdoor shows started, Jon and Joe brought a new meaning to backyard wrestling. Instead of the typical brawling in the grass, they had a real set-up, full with lighting rig, sound system and a backstage area. The catwalk that lead from backstage to the ring allowed for each wrestler to make his appearance set to his own theme music. Tyler Sylus became one of their regular wrestlers, and Jon and Joe took on their own wrestling identities (Osiris and Heishero Hazuki, respectively). Joe also took on the role of the owner, Joe E. Slick, who makes appearances in the ring to talk to the crowd. On these nights in the backyard at least 100 people were showing up at their house out in the farmlands of Caledon to see men catapult themselves out of the ring with ladders, dive off of scaffolding and through wooden tables and bleed all over each other. "Our friends said it reminded them of Field of Dreams," says Joe. "They would go to this place in the country and there'd be these spotlights out at night and they'd just see a wrestling ring out in the middle of nowhere."

Eventually the UWA outgrew the backyard and in 2003 the brothers felt it was time to move on to bigger venues. So they started to rent out halls. This meant more money and more promoting. It also meant that their lives had to become completely devoted to the UWA if they wanted to be able to pull off all of their ideas. Now they

regularly print and hand out 10,000 flyers per show on their own. They film, edit and press their own DVDs to sell at the shows. They bring in wrestlers from the States, Australia, and at the first show in 2006 they will have for the first time Japanese wrestler Ultimo Dragon. All of this takes money, and though they won't talk dollars and cents, they admit that, even though it's getting better all the time, they usually don't break even. Still, they refuse to join any other wrestling promotion or get sponsors for their shows. The fear is that, were they to join forces with anyone else, they would lose control of their baby.

"I've been independent my whole life. From the books and magazines that I read, to music, to wrestling to movies," says Jon. "I've been fortunate that even though I grew up as a hick in Caledon, I have still been exposed to amazing independent culture and I know how amazing that lifestyle is, that's why I chose to live that lifestyle."

A Wrestler Makes It

No, I'm not talking about my sex life, since it is not appropriate material for this place, and I'd be finished explaining it by the time I finish this sentence. Damn.

Now most of you probably don't remember when I posted about my training last year so I'll just go over it briefly. A bunch of friends and I decided we wanted to be wrestlers. After a long time of "wrestling" in a home made ring in a backyard, we felt we should take the next step and actually get trained. It seems that Calgary, home of the Dungeon and the Hart family, was the way to go. It was a tough decision for my friend, Kevin, as he was in university and decided that he would quit in order to save money and go to Calgary. His parents went nuts over the news. But they came to a compromise where his father would talk with local wrestling legend Stephen Pettipas to train him while he still goes to university. Stephen said he'd do it, but would need more people to train to cover the cost of building a ring, renting a spot to train, etc. That wouldn't be a problem. So, after 12 weeks of basic training, plus all the fancy stuff we learned on our own, we had our own little show where we invited friends and family to watch what we had paid a thousand bucks for. I'll say right now, a thousand bucks is a HUGE deal, so we all got a lucky break in that respect. So, we had our show that had about an attendance of 60 or so, rivaling what WCW Thunder put on. The crowd was about as dead too, since they were just there to see their kids run around and fake beating the crap out of each other. I did the J-O-B in my match to my buddy, Ryan (as Ryan Storm), which people who I never knew came up to me and said that it was the most entertaining match of the evening. Never mind the fact that I looked nothing like a wrestler wearing my sweatpants, white sneakers and a white shirt barely covering my gut that said "DRUNK CHICKS THINK I'M HOT". I must admit that it was one of my best matches since even though I was sucking air harder than Scott Steiner doing pushups later in the match, we kept the match going til the end. After the show, we thanked everyone for coming to watch us get sweaty and throw our friends around, and thanked Stephen for training us. We had a small party of beer and chips afterwards, shooting the shit, looking back on what we had done and hopefully, what we'll be doing in the future. Stephen said the one person who did everything that he taught right, who could do the moves as well as take them, was me. Not the best wrestler mind you, there were 3 or 4 others who were much better than me, but what

Stephen told me, whether he was yanking my chain or not, made me feel proud. The other guys even told me later that they didn't think I'd make it all the way. That me feel even better. So we left that night with no clear direction on what we were going to do next. Well, maybe we did. A wrestler for the local group, ACW (All Canadian Pro Wrestling), came in from time to time, and even trained us for a weekend while Stephen was out doing a hockey tournament. He mentioned that there could be a small chance of working for the group since they're always bringing in talent. So maybe we had a chance. ACW was running a couple shows in Halifax, Nova Scotia and wanted to use a couple of the trainees to put over a couple of the guys. I couldn't go because I had to work. The two that did wrestle, Ryan (as Joe College) and Harvey (as Harvey Arbuckle), wound up wrestling Stephen and Jim "the Anvil" Neidhart. Not a bad start, I should say. I, on the other hand, stayed home to work and play Playstation until my opportunity came along.

Now here's what happened afterwards . . .

Most of the graduating class started attending every ACW show here in Moncton, New Brunswick. We arrived early to set up the ring so we could get some ring time, We still worked on the moves we learned and even put on little matches. We then watched the show for free, then helped take down the ring and load it in the truck and wait til next week to do it all over again.

One time, all of the wrestlers sat down around the ring to watch us do our thing. One of them asked me and the guy I wrestled at the big training show to put on a match so they can see how far along we've progressed. They wanted the other guys to do it too, but we'd have to go first. He liked Ryan, who could fly around the ring, and despite having a few encouraging words to me during training, probably didn't like the size of my waist. Fat guys = bad. Anyway, we were accustomed at this time to put on matches around 15 minutes in length. He never told us how long we should go for. So we decided to put together a match with a decent amount of time in it. We started to do the traditional slow build up, but almost immediately, the guy started screaming at us to hurry up. What the hell? So we moved ahead further into the match than planned, and he yelled at us to finish up. So with absolutely nothing really put into the match, I finished him off with a implant DDT, and waited to see what Mr. "Do It Faster" had to say. He said the match was shit, no psychology, or anything, putting most of the blame on me, since I was the heel. The heel usually controls the match. Well, there's one nail in the coffin for me. Actually, I had more than one, since I had no actual wrestling gear to wear and, yes, my weight was an issue as well. Next week served to put another nail in the coffin. Instead of putting on matches, they were just having us run the ropes, taking bumps, doing cris-crosses, etc. I really didn't want to do that since I had one of those damn summer colds and I knew it'd hurt what I did in the ring. It came my time to cris-cross and when I went down for the guy to jump over me, it was hard to push myself back up to take a shoulder tackle. I was coughing too much and breathing was hard. Not what I needed since I needed to be in good health just to push my big ass back up to my feet quickly. After a few more failed tries, I was told to get out of the ring and catch my breath. One of the wrestlers came up to me afterward and told me I shouldn't give up so easily since I just quit in the ring. As much as I wanted to argue, I accepted what he had told me. But I already had more nails in the proverbial coffin than I would've liked. This year wasn't turning into my year.

After talking to the promoter one day, he mentioned that he'd wind up using us to put over talent or in battle royals. Sounded like fun. So the weeks went by, and nothing much happened. Slowly but surely, they started using some of us, mostly the two best in the class, Ryan and Ryan. The first Ryan wrestled as he did before, Joe College, and the other as Bobby Ryan (using the promoter's first name, Bobby, and the guy's real name, Ryan). Real inventive. Bobby Ryan's first singles match, incidentally, was against Jeff Dingess, a.k.a. Yukon Braxton, who died just a few weeks ago. I think he was only 24. None of us really knew what killed him, he seemed fine to us. Who knows what happened to him?

One day, they asked if any of us would be interested in going on tour. I knew I couldn't because even if they did want me to go it'd be too short notice to tell my boss that I have to take a week off to wrestle. Same with some of the guys too, we had to work. But Joe College wasn't working, so he thought it'd be a great experience to go on tour with the guys and get paid to do it too, since he got paid for his matches in Halifax. He came back telling us how much fun he had, doing singles matches and six man tags. But he didn't get paid on that little trip. Uh oh. Warning signs already. But the promoter told him that he'd have the money next week. So the weeks went by and no money. Whenever he approached him, the promoter checked all his pockets and told him he barely had enough money to buy lunch tomorrow. This went on seemingly forever. How could this guy brag that there were 800 people at the show the night before, and not have any money the next day? What's that you say? A crooked promoter? Get outta here! Really, I heard stories that go either way. One show there'd be a good crowd, the next show, barely anyone would show up. Maybe it all averaged out, but it wasn't looking good for any of us rookies at getting paid for a match we'd actually do. After what happened with Ryan/Joe College, I think most of us decided that we weren't going to leave our jobs for a week to get nothing monetarily in return. But if they asked us to wrestle in our town or if we were at another show that was close to where we lived, hell yeah we'd do it (working a day job and going to wrestling in the evening allowed us at least that).

A few months went by, and again, they came back to Moncton (which seemed to be their one consistent booking every week), and I was told they were doing battle royals all weekend, and they'd wind up doing the same that night. The promoter asked us if we wanted to be in it, and we all agreed. Even though they look, and are, clusterfucks on TV, they do look like harmless fun. Did I say harmless? Yeah, let's just call that foreshadowing. We all waited in the back til the battle royale was going to happen. It was the main event of the evening. Except for those who already wrestled with ACW, we were all pretty nervous. Big wrestlers telling us they'd beat the shit out of us because they were new. I expected that much, actually. I didn't put much more thought into it. I just looked around and saw that we didn't look like wrestlers. We were wearing boots, but not wrestling boots. We didn't have tights, we had shorts, fancy pants, sweatpants, etc. Then the big shock. One of the guys said that if we came out wearing T-shirts, then they'd have to rip em off and chop the shit out of us. WHAT? Hey, I have respect for my fellow man, I'm NOT taking my shirt off. There were laws against that sort of thing. As the evening went on, a couple of the guys wanted to give me "test" chops. So I'd get used to them. Why do I need to get used to them? Oh, really? Apparently, there was this rule I never heard of. All the wrestlers apparently got 3 chops in on each new guy. So we were all

looking at taking somewhere around 20 chops each. Just great. I'm loving this more and more. I went into the bathroom not long before the match was to start to wet my hair back, and ran into one of the wrestlers, Stevie Lee. I mention him by name, cause he was a really nice guy. Don't want to piss any of the other wrestlers if I bash them, y'know. He asked if I was one of the new guys and if I was nervous. I answered "yes" on both counts. He said not to worry, he'll go easy on me in the ring while the others will no doubt try to kill me.

So the big time has come. We were given some final instructions on what was going on, story-wise. After a minute, all the new guys were going to take out two guys who were about to start a program. They were friends turned bitter enemies. Or something like that. After that, it was indeed every man for himself. The heels went out first, then I, along with the other faces, came out afterwards. Or I should say, the rookie faces came out first, then the other wrestlers. Yeesh. So we all into the ring, and I propped myself in the corner, not knowing the fuck I was going to do. The bell rang and someone behind me grabbed my hair, spun me around, and lifted my shirt over my head so I couldn't see a damn thing and chopped the hell out of me. I pulled the shirt down long enough to see what was going on around the ring. Most of the rookies were on the ropes getting their just desserts. I saw the spot where all of us were supposed to be throwing to two guys over the top to start, but it wound up more like the guys who weren't working over the rookies tossed them over. Up went the shirt again as two more came over to work me over. Yes, double chops. By this point, I had barely any feeling in my chest, only the impact of the chops could be felt. I was stuck in the damn corner I started in and couldn't get out of there. Then I saw him. This man looked like Scott Steiner and Hulk Hogan met in an alleyway and had a child. This was the same guy who invited me to take a "test" chop. He almost tripped over someone who fell down in front of him on his way running over towards me. He raised his hand in the air and came down on my chest. Poor guy couldn't get three chops on me. This one chop was enough to knock me backward into the ropes and fall down. He went to work on someone else as two seconds later, two guys jumped on my head and started stomping away. I didn't think I was getting a break at all. They left and I got up on my feet and turned my back to the action for a second. I felt a tap on my back and someone said, "Don't worry, I won't chop you". Hey, it was Stevie Lee. And, true to his word, didn't chop me once. Just punched me in the head a few times and kicked me down. But he did it gently. One of my friends walked over towards me, and I saw his chest. It was fucking purple and blue. So I decided to be a prick and throw him into the corner and chop him. He didn't like it. He told me to throw him out he had enough. I propped him on the ropes and started working like I was trying to push him over even though the way I was holding him, it was only an illusion. Then the biggest guy in the ring, Gabriel Brimstone, another nice guy outside of the ring, grabbed my hair and asked me if I was ready to go. I said "yes". He proceeded to run me from one end of the ring to the other and "throw" me over the top. I felt that going over the top rope would be a big weakness for me, since I tried practicing it before and had a hard time getting my belly over the top. Well, not tonight. Whether it was the adrenaline pumping or my brain telling me to get the fuck out NOW, I nearly cleared the top rope in one jump. I almost missed putting my hand on the apron before putting my feet on the ground, as we were taught. I think I got my thumb and index finger on the apron before hitting the ground and rolling into a fan in the front row. Actually, it was one of my friends. He was supposed to be taping but the bastard forgot to recharge the battery.

I lasted quite a while in there actually. Maybe halfway or a little over halfway. I only gave myself around 2 minutes before they threw me out, but I never considered the wrestlers wanting to torture their little playthings. When we all got out back, we were excited that we survived and started showing off our hand-size bruises and broken blood vessels like they were badges of bravery. I call them badges of survival. Yes, we were all excited about it, but the next day, it became pretty clear: we got raped in the ring. They took advantage of the new guys and beat the shit out of us because they knew they could. But that night, I did thank the promoter for giving me a chance in the ring. He immediately shook my hand and was sorry to tell me there wasn't any work right now. I knew right away to not even bother asking if we were going to get paid. He answered my question right there.

It really wasn't much, and I was hoping for a singles match to really be proud of. But I gave it some thought, and figured that I wasn't ready for this. I had basic training, no gear, and a large gut I really need to make disappear, and get in a little better shape. I'm lucky I got what I did. Even after the raping I got, I still think I want to wrestle. Of course, now I realize if I ever made it big, I'd really get a raping, and I don't think chops will be involved.

So, we all showed up most of the time for ACW shows. There was a time when we had to leave early. Actually, one guy got sick and I'm the guy who has the car. So I decided to drive him home and go home after I did that. I wound up driving everyone else home too. Next week, the promoter was pissed off that we left without taking down the ring. As much as I wanted to argue, I let him say his piece while eating his pizza. Was actually quite funny to watch an old man try to bitch me out all the while telling me how great his pizza was.

A few weeks later, me, Joe College, and a friend of ours decided to go to a show a couple towns over, since one of the guys we trained with decided to go on tour for the weekend. A couple wrestlers from a rival promotion in Nova Scotia came over for a few shows as well, so there was something to see there. And we met up with Kevin who you may remember was the one who started the whole us getting trained thing. He was asked to come down to do a match and a battle royale. This was shaping up to be a show to watch. There were maybe 20-30 people at the most. Yikes! I thought they were going to cancel the show, but they went on. The promoter came up to us and asked if we brought our gear, he wanted to put us in another battle royale. I really didn't bring my gear cause I didn't think they'd use me. College brought his but lied about bringing it, since he was already owed a bit of money. So we sat down and watched. Greg had a decent match with "The Streetfighter" Jason Bates. Kevin's match was cancelled, so he only wound up doing the battle royale. He provided the highlight of the night (for us anyway) when he was getting punched in the corner and was told to fight back. He came back with a punch and actually connected. The wrestler decided to "shoot" and wailed on Kevin before throwing him out. We met up with him after the show and he looked quite dazed and started calling me Harvey. We helped take down the ring before saying goodbye to the wrestlers and our friends before going home.

Not much later, ACW folded up for the year, and I don't think they're coming back.

Well, not much happened for the rest of the year, wrestling-wise. Four or five of the guys put their money together and bought the ring we trained in for around two grand. Unfortunately, we don't have a place to put it so we can do our thing. Stephen Pettipas kept in contact with some of us, and was going to rent the ring from us to do the training again. He even cut the cost of training in half to five hundred dollars for those of us who already did it last year. Right now, I don't have a job, but he assured me he's not going to worry about paying him right away, even giving me at least a couple years to pay him back. We started training this past weekend, and just like it was last year, it's a rough start. Hell, the ring is much stiffer than it was last year, but we'll get used to it. Either that or we'll give ourselves a concussion trying. So I think I'll stick with it, and even hit the gym once in a while to lose the weight. Someday I'll be ready.

I'm keeping my options open, though, cause I know the odds are definitely against me when it comes to getting into the business, even just getting into the independents. Maybe I've done as much as I can, though I hope that's not the case. I can do much better. But until that time comes, I gotta go look for a job in case this wrestling thing doesn't pan out. :)

"Not quite spiffy yet" Shaun

Kids and Pro Wrestling

Thirteen-year-old Matthew stares at the display of World Wrestling Federation action figures in Toys'R'Us as if he were gazing at fine art in a museum gallery.

"I'm a collector," he explains. "Some of these figures are pretty rare."

Collecting plastic figures is just one aspect of Matthew's intense relationship with wrestling. He wrestles with friends at school. They discuss the story lines from last week's shows in the lunchroom and at the lockers. He says he's been watching wrestling shows "all my life."

"My grandmother and my uncle got me into it. I like it because I grew up with it. It's like a live soap opera. There's a story and you catch on to it."

Adult Programming for Kids

If the TV rating system is to be believed, the wrestling shows on cable and broadcast TV aren't intended for Matthew and his friends. The *WWE Smackdown* is rated "TV14," intended for viewers ages 14 and up, with additional warnings for suggestive dialogue, coarse language, and violence. But the direct marketing of wrestling toys to children, coupled with TV wrestling's cross-generational appeal, sends a decidedly different signal. Of the dozen children interviewed in a Kmart and Toys'R'Us in Boston, all but one said they enjoyed watching wrestling, and most said they watched with parents or older siblings.

"It depends on the kid's maturity level," reasons Matthew, when asked if young children should be watching. "If they can separate it and say it's fake, then it's okay."

Reality vs. Fantasy

Can kids who still believe in the tooth fairy separate fact from fantasy when they watch big fights on the small screen? Experts in early childhood development say the answer is no.

"When parents watch fights with children, the message is that they are sanctioning the violence," says Diane Levin, professor at Wheelock College and author of *Remote Control Childhood: Combating the Hazards of Media Culture*. TV wrestling is nothing new and parents may have grown up watching Hulk Hogan themselves. But both fans and foes agree that the sport has changed dramatically in the past few years. World Wrestling Entertainment(WWE) matches in particular have become more violent and sexually charged. Levin, who has studied the effects of Power Rangers and other superheroes on children's play, asks parents to bear in mind the following:

- Wrestlers don't need weapons to hurt you. "It's much harder for younger children to deal with the aggression. You can take away a weapon, but you can't take away their bodies."
- Costume changes send young viewers a signal that superheroes are about to fight or use special powers, but wrestlers undergo no such transformation. The absence of special costumes or effects makes it harder for kids to distinguish fact from fantasy. "Adults tell them it's fake," Levin points out, "but it's real people doing the fighting and kids can't sort it out."
- Parents who ban the TV show but allow kids to play with wrestling toys, Levin believes, may be well-intentioned, but end up sending mixed messages. "The toys say 'this is what you can do in play.' They are a powerful teaching tool."

Tune Out Professional Wrestling

It's nine o'clock on a school night. Two boys are checking out the action figures in an aisle at Kmart. Spiderman and Batman, perched high on an inaccessible shelf, garner little interest. The new superheroes have names like Stone Cold Steve Austin, The Rock, and The Undertaker.

They're plastic wrestlers with tight abs and tighter fists, wearing menacing expressions, sold in sets labeled "Bashing Brawlers" and "Bone Crunchin' Buddies." John, age seven, and Joey, age nine, talk about their favorite wrestlers, but can't agree on whether the fighting they see on the small screen is real.

"It's real," Joey assures his friend.

"It's fake," John insists.

Across the strip mall in Toys 'R' Us, four-year-old Martin shows off the moves he learned from Stinger, his favorite TV wrestler. As his mother shakes her head with a wry expression, Martin kicks and jabs and explains how to do what Stinger does: "You just punch him and pull him through your legs and then you flip him."

"I tell him it's all fake, nothing's real," Martin's mother Nancy says. "He watches at his cousin's, but I think it's dangerous, because they pick up the moves right away."

Hard Core for Kids?

Parental reservations aside, hard-core wrestling is now being marketed directly to children in the form of wrestling toys, collector cards, and a variety of merchandise with decidedly youthful appeal. Though TV wrestling is nothing new, fans and foes both agree that the sport has changed dramatically in the past few years.

The WWE matches, in particular, have become more violent and sexually charged. Even so, interviews with children reveal that watching wrestling is a family affair. Kids watch with their parents, particularly their fathers, and with older siblings. And placement during the so-called "family hour" virtually guarantees that kids will make up a large percentage of viewers, a fact apparently not lost on sponsors like Nintendo, Snickers, and Burger King.

On any given night, children tuning in to WWE could witness:

- Wrestlers deliberately kicking each other in the groin.
- A female wrestler in a black bra and g-string being defeated by two male wrestlers, one of whom, in the words of the announcer, "humiliates" her by putting an apron and frying pan beside her on the floor of the ring, and telling her to "Get your ass in the kitchen and start making my supper."
- A black male wrestler introduced as "Sexual Chocolate."
- A teenaged fan, sitting ringside, making an oral sex gesture directly to camera, from behind a referee.

"Sure they watch it," says Rich, father of six, shopping for toys with a six-year-old grandson. "Should they watch it? Probably not."

Wrestling too raw for kids?

As wrestling fanatics get ready for one of the biggest events ever tonight at SkyDome, some are wondering if the rumbling show of sex and violence is suitable for kids.

For the first time, the World Wrestling Federation is tumbling into Toronto today with its popular Monday Night Raw event and, with 45,000 expected to show, it's being billed as the biggest and baddest of them all.

But some fans are warning parents to leave their kids behind, saying storylines with foul-mouthed heroes, medically enhanced beauties and back-stabbing bosses are too mature for the average seven-year-old.

"Wrestling is a lot different than it was 10 years ago," said Jay Barron, 22, who's been going to shows for 12 years. "The show isn't made for kids anymore, even though (they) make up the largest part of the audience. But, I guess it's no different than watching South Park."

In the past few years wrestling has become one of the biggest money-making shows on TSN. Tonight's event will be broadcast live on the network and is expected to break the viewership record set a month ago when 648,000 tuned in.

During tonight's show a gold record will be presented to WWF Canada as its CD featuring wrestlers' entrance songs is one of the country's best-selling recordings.

"Our fans eat, sleep and breathe wrestling and we're almost more popular than hockey in this country," said Carl DeMarco, Canadian WWF president. "It's like the best mix of a TV action series, a soap opera and a rock show. You just can't see a better show than this."

The price of success is a growing dependance on adult themes, including sado-masochism on stage and a new adults-only wrestling magazine with nudity and swearing. Sable, one of the buxom female stars of the WWF, is appearing in April's Playboy.

"People should know what they're getting when they come to see a show and what they're getting is their money's worth and much more," DeMarco said. "It's an experience like no other in sports or entertainment."

"I've been crossing off the days on the calendar," Barron said. "I can't wait to see Stone Cold." Stone Cold Steve Austin, the beer-guzzling, finger-brandishing anti-hero, is the most recognizable symbol of the nastier image of wrestling. Many of them will gladly greet him with his famous one-finger salute.

"If I was going to give the show a rating it would probably be AA. Kids under 13 really shouldn't go," Barron's brother Peter said.

a backyard reader

This reader contains many news articles and other information for and against backyard wrestling. It is listed to provide an intellectual base for the beliefs held by backyard wrestlers.

Backyard Wrestling: An Overview

A form of backyard entertainment enjoyed by young teenage wrestling fans. Backyard wrestling is the emulation of the popular professional wrestling viewed on cable television on Monday nights. Both the WWF and WCW have shows air weekly on cable programs. The highest rated cable show in history is none other than the WWF's Monday Night Raw. Professional wrestling takes decades for the athletes to hone their craft, and they do the majority of their work inside the squared circle, or ring.

However, these backyard athletes, myself one of them, prepare rings in their backyard, or suitable space, out of random parts that they procure from their town, usually by raiding local construction sites, carpet warehouses, etc. Once the parts are assembled, and using ring plans probably purchased off eBay, the ring is slowly constructed. The ring appears to be sturdy and safe, somewhere you would bring

your grandmother, however, the ring at *any* time could collapse, sending flying shards of wood any which way.

The term backyard wrestling comes from the idea that most of these organizations are run for the backyard of homes throughout the country. In the backyard, makeshift rings are created out of trampolines, earth, wood, and metal. Some backyard feds create actual wrestling rings as seen on TV, and conduct their matches in said rings.

Similar to professional wrestling, the backyard federation prepares cards, schedules events, PPVs, and makes sure that most of the wrestlers on the roster are somewhat trained in the basics on not killing yourself or others. The federation plans angles that span months, and also include championship belts and the like. Most backyard feds create and actively maintain a website to promote their cards, appearances, rosters, and results, as well as posting many pictures and video clips to their friends. It is the hope that people will attend the events and the desired emulation of performing in front of an audience is attained.

Critics of the sport say that it promotes violence among teenagers and kids. Parents often try to outlaw the backyard fed from occurring, but they always do happen.

My cousin and her friends regularly participated in "backyard brawling", which took place on the property of one of the wrestler's homes. He lived there with his alcoholic father, who only mowed the lawn when he was sober, so the backyard was usually overgrown and covered in garbage and pieces of wood and glass left over from a previous match.

The group called themselves "GCW" or "Gore Core Wrestling". They didn't want to be like the wrestlers on television; they wanted to be more extreme. The ages of the wrestlers ranged from fourteen to twenty, but the younger members were treated just as brutally as the older, stronger members. I was fifteen when I was first introduced to this sport, when my cousin invited me to the commentator's house for the first big match of the summer. Everyone there was dressed in black, wearing shirts advertising Korn, Insane Clown Posse, Coal Chamber and other such angsty metal bands. I was wearing a blue tank top and short shorts, my hair in pigtails and a clueless expression on my face.

I sat in a chair on the sidelines with the rest of the spectators and wrestlers, fascinated by what was going on around me. The commentator had put the stereo on repeat and ICP's "Fuck the World" was played over and over for five hours, with the definitive line: "If I only could, I'd set the world on fire." In the middle of the yard was a picnic table, upon which stood a huge ladder. Next to the picnic table were two folding chairs set a few feet apart, and a board resting on the seats. I watched in awe and disgust as one of the wrestlers climbed the picnic table and the ladder, and then jumped towards the chairs, landing on the board and snapping it in half. A boy sitting next to me sighed in relief and turned to me to say, "It can get bad if the board doesn't break. That *really* hurts." I nodded at him and kept watching.

Over the next few hours I witnessed several strange, interesting and dangerous events:

- One boy throwing another onto a board covered with at least 50 upturned tacks.
- One wrestler beating another with a huge, heavy wooden spoon which the group had picked up at a garage sale.
- The use of molotov cocktails.
- Beating each other with long fluorescent light tubes, until they finally smashed into bits all over the ground and each other.
- Burning the American flag and beating someone with the flaming remains.

My cousin was videotaping all of this, and group members who couldn't make it to matches were often called over to the commentator's house for a viewing of the last match.

Since moving away I have heard that the matches have gotten even more extreme, even going so far as lynching one member (he lived; it was his idea). The worst accident that has occurred so far happened to my cousin's boyfriend, whose face was horribly scarred after the commentator (his best friend) smashed a mirror into it.

I thought I would share this experience after having read Mitchevious's writeup, because he painted a much friendlier picture than what I've witnessed. Not every group becomes as extreme as GCW, but it does happen, and I'm not sure how the law deals with these situations. I heard that a cop pulled over by the house one day and watched the brutal fighting. Everyone stopped and started yelling out, "PIG! PIG! COME AND GET US, PIG!" but the officer did nothing, and eventually drove away.

The Risks of Backyard Wrestling

With the popularity of wrestling these days, more of our youth want to emulate the superstars they see on television each week. This isn't an unusual phenomenon. In years past, as television shows grew in popularity so did the imitation of the stars of these shows. Many children during the sixties attempted to fly like Superman, the kids of the seventies tried to be cool like the Fonz, I think you get the picture. What makes today different is the wrestling superstars are performing moves that they were professionally trained to perform. So many of our youths see these moves and think "I can do that too". They often form backyard wrestling federations to satisfy this need to either emulate these stars, or even worse yet think that this will be their launching pad to the major federations.

The first thing that really bothers me about this phenomenon is "Why are the parents allowing this to happen?" So many of these youths are jumping off buildings on to tables or hitting each other with objects wrapped in barbed wire. I have seen a few television specials covering this backyard nonsense, the parents are sitting there watching their kids do this and actively support their kids in this endeavor. Is this truly being a good parent?? Far be it for me to judge these parents but I would never allow my children to pursue the potentially life threatening activity. Some children have been seriously injured by participating in these backyard feds. The least of these injuries are broken arms or legs but a few have been paralyzed by moves gone wrong. Even the pro's, who have been professionally trained, have met with this kind of injury, case in point Droz. Hopefully parents will see the potential damage that can

be caused by this activity and steer their kids to more constructive uses of their spare time.

What can I do as a parent if my child wants to seriously pursue wrestling? If my child was one of these kids who wanted to pursue this field for a profession, I would sit down to explain to them what to expect from the world of professional wrestling. First off, the odds of making it to the bigs is very slim. There are thousands of indy wrestlers trying to get to the major feds and there are only a few hundred spots available, if that. I would tell them to complete a college education first before following this dream but if they were still serious, that's where Harley Race's training facility or the school of your choice comes in. These schools are the facilities where the true professionals are trained. These schools are the first step to being a wrestling professional and all of these backyard wrestlers should be taking this training for the safety of themselves and their friends. If these kids are going to participate in this backyard wrestling activity please get the training to help protect yourself and others.

If my words aren't enough for you just ask any professionally trained wrestler and they will tell you the same thing. It is my hope that we never hear another story about a backyard wrestling stunt going wrong but I have a feeling that we will. If you are reading this article and know someone who is wrestling without the proper training, please pass this article on to them. If this article keeps one person from getting hurt then it has served its purpose.

What Backyard Wrestling Lacks Today

Lacking right now sure as hell isn't rings.

ATTIRE lacks like a mofo, and I have fallen to that, but for a good reason. no adays you see regular people being the big names... not "Super Cozmo" or something. so I let that slide.

Seriousness. no one takes it very serious except for the people you can tell take it seriously (aka the people who bitch here about it) its a good thing cause it makes you better, and ya don't really see enough of it.

Variety: not much variety in feds now. its all either crap, highflying spots, or strong style... there are exceptions however.

Non-Bitchyness: people now are so wrapped up in worrying about others in their feds doing what moves and what styles (vcw case in point, not to bring you down but you do).

Internet Coolness: BYW was all about being on the internet and everyone being nice and cool with each other. now its turned into people bitching back and forth, hacking, one upping each other, etc. it ruins byw online and no one begins to care.

Fandom: Feds don't have fans like they used to... im sure everyone knows what i mean.

Tapes: no one wants tapes anymore except from a few feds.

i remember having great deals of fun because it wasnt if you possessed any talent in wrestling, but if you were enjoying yourself along with your friends. At that time, you really didnt know about any other byw feds, so you didnt feel like you were having to compete just to maintain your level of pride; which at that time was probably being able to do a suplex or powerbomb with minimal errors.

Now everyone has the internet and is competing not only on message boards, but some even for spots on videos and TV time. One last thing is that take a look at the people in your federation right now. If you are somewhat serious, you will see that most of the people arent even your friends and because of that they will be more likely to be two-faced and just do things that good friends wouldnt do. (i know in my fed im only actually friends with 1 of the guys. friends as being someone i would phone/talk/hangout with regularly, and not have only a wrestling relationship)

"Internet Coolness: BYW was all about being on the internet and everyone being nice and cool with each other. now its turned into people bitching back and forth, hacking, one upping each other, etc. it ruins byw online and no one begins to care."

Right on. People used to support each other and egg each other on, but now it's all about "hey everyone watch this," and you know that their intentions are just to show everyone up and try to be the best. I think MIW has talent, but the way they go about promoting their stuff seems so...eh...I dunno, close-minded. It's like, if you don't like their stuff, you're not cool. It's also like they don't really care about anyone else's stuff but their own. Know what I mean??

Anyway, I think another reason backyarding isn't as great as it used to be is because no one has any "epic" storylines or wrestlers. Back in the day, Claude Marrow was very well respected and a match with him would have only existed in your dreams. Also, rivalries have lost their heat. The only popular rivalry I can think of in backyarding that still sort of exists is Matt Schalk Vs Devilman. Their matches are awesome. GEW is good in that sense in that they know how to build things up. They also know how to keep them there instead of just tossing them out like yesterday's newspaper. I know there are some feds that try to utilize this strategy, but some either over-do it and have the same two guys facing each other all the time, or their fed just isn't popular enough and no one gives a shit.

I don't know, I guess my main reason for backyarding "dying" as it is is because of the epicness. More epicness. Raven Vs. Tommy Dreamer = Epic. C'mon kids, use your brain. Give people something to get hooked on, not just constant clips of spots and big moves. You gotta show consistency and originality.

I'd have to say modivation. Nobody is really as willing to go completely balls out as they used to be. Basically everything's been done. Also some of the things you guys metioned before, like WWF dying and other feds dead.

Also, we're all enraptured in the "has been" and the "used to be". I'm all about the old skool, but it's really really hard to bring back. Just look at the WWE/F whatever. That's why byw lacks progressiveness nowadays. Don't get me wrong, back in the day couldn't be greater, but lets think about the future more than the past. I feel like a total hypocrite saying stuff like this, but it's true. The past is the past and unless some kind of time machine is made, it can't be relived.

I'm pretty sure the fun is still there. I know I wouldn't be involved in BYW if it wasn't fun. But I agree about the bitchiness thing, and I think I've figured out why it's happened. "Back in the day," people weren't as good at backyard wrestling, and they'd just post some of their clips and everyone would say, "Hey, cool clips." Now, as time has gone by, some BYW folk have gotten much better and have developed egos. And when you get a board full of teenagers with egos, there's bound to be an argument or two. Doesn't mean we can't still have fun, though.

Gimmicks: ??? It seems these days that gimmicks are more on the "acceptable" side of reality rather than the "bizarre" side of life. (Ex. Too many brawlers in different feds have nearly identical gimmicks ... originality, yes for the fed but not for BYW in general). Although I've seen a few decent gimmicks, there is still that "something" that is missing ... I enjoy Green Ninjas' TWF because "dress-up" gimmicks are still in with that fed.

Rings vs. Tramps vs. Ground: Does this really matter? ... Yes, tramps are bouncy at times while ground may look stiff, can all BYW'ers afford a ring? (-NO-) ... Hence, we have variety in having all three of these types of BYW. Each represents a different style in BYW. Many feds have gone to rings or ground ... which leaves one less variety to enjoy. Hey, some won't dig certain types of wrestling but BYW use to have variety and originality. There is still some of each around but ... I dunno, something is missing?

Resources: Many beginning feds need help in using props. When a new poster asks a question ... they should be greeted by many different answers of what they should be able to use to get the prop/gimmick over. Recently, it's "Your fed sucks! Buy our tapes and learn from the best!" Many new people shy away from this. To many, BYW as a whole seems to have gotten smaller (although every fed at my site is active or has been within the last few months). Overall, BYW has not shrunk in size as far as feds go. They've shrunk in the minds of people due to the fact there are few eager people willing to help these days.

The Fans: The "Golden Era" of fans enjoyed action from the wrestlers who busted their a\$\$ to put on a good show without all the blood and hardcore-esque antics. The "New Age" of BYW seems to focus on moves performed by the wrestlers ... with the fans wanting to see someone carried out on a stretcher.

Buying/Trading Tapes: Still in existence but more feds seem concerned with making money via tapes rather than exchanging tapes to compare styles and make better improvements. Greed?

Expectations of some need to be lowered in my opinion when it comes to BYW. Although there is only 1 mainstream pro wrestling fed (WWE), there can still be

originality in BYW. Lack of competition on television isn't an excuse for lack of originality in BYW. Remember, ECW and WCW are dead with the WWE still around. The WWE is scrambling to find something that clicks with the fans. Now, do we follow what we see and become followers on the WWE even though we bitch about their programming all the time? ... Or does BYW as a whole make their own standards? You be the judge & jury.

I think that a huge problem is open minded-ness in byw. I don't quite remember it being that a backyard fed was supposed to be known for strictly something. I guess that's the fad now though, hey our fed is good because we are the best backyard fed at "insert style here." Feds aren't really meant to be catagorized. I mean sure, stuff can stand out, but is that what a fed is all about? There is no reason to get so self absorbed.

Because of this, it seems like there is more or less a lack of a community. Most replys to a post start off like "I don't like that style of wrestling, but here..." It sucks that people can't just enjoy something because of their ego. Most music videos that I see I love something about, regardless what style. Every fed here has room for improvement, yes even you PAW. I don't think that any fed should go out to be the best in the backyard, but to get an idea of what you can improve uppon. Every NGW show, it seems like the matches get better. Backyard wrestling is for fun, with experience people get better. For some, BYW is for pre-training. This is an experience of a lifetime, I don't know of any closer friendships that you can make (not sexually that is) than through wrestling. There will always be, "remember that time that stupid ian tried an arabian press and landed so stupid, or that time that jc hit that crazy shooting start, oh what about the first 630 matt did in a ring." It's not like, remember that time we couldn't remember because we were high?

I think things would be better off if we could just enjoy what we're watching. Just find something in each thing you can enjoy. I dun know if I sound like a hippy or what ever, but we should just "Feel the wrestling, Dig the wrestling, FLOW WITH the wrestling." So, just have fun here guys, this isn't meant to be bitch central, and in some cases I'll be guilty as charged, but we should all work on changing that. No one is perfect, because perfect is an unatainable thing.

On Backyard Wrestling: A Wrestler Speaks

As a backyard wrestler, what is the ultimate goal? Besides moving up the industry ladder towards professionalism and national/international popularity, we are basically trying to do nothing more than get over with the crowds, with your fellow wrestlers, with anybody. To make somebody clap, cheer, boo and/or gasp, to get a significant reaction for doing something that we love. And as most of us know, the only real way to get over in the backyard wrestling community is either to consistently work quality, well-paced matches that tell an interesting story - or to act like a complete retard, set yourself on fire and fall through a barbed-wire table. Of course, no self-respecting backyard wrestler (or professional wrestler, or trainer, or promoter etc.) takes this ultra-violence, irresponsibility and self-mutilation seriously, and therefore we will focus on getting over the hard, respectable way: actually performing a wrestling match and doing it well. This is the only way to truly succeed in professional wrestling.

A Wrestler Pleas for Help

All across the country, outsiders see backyard wrestling as an "extreme" and "underground" sport. One that should be banned by the states. These comments usually come from those with very little knowledge of actual backyard wrestling. They have only seen a select few tapes on shows like 20/20, where they take the worst, most hardcore and violent feds they can find, take certain clips, and then put them on the show to present the American people with a warped vision of backyard wrestling, just to be sensational.

In Maryland, backyard wrestling has been banned, and it soon will be in the great state of New Jersey. But is this the way it should be? Should our form of entertainment be banned because some know-nothing politicians think it's bad for us?

This is a serious matter, and can effect backyard wrestlers everywhere in the near future. If laws are passed banning backyard feds in one state, this sets a precedent for other states. This is occurring because of the warped image of backyard wrestling produced by the news corporations. The only way to prevent these unfair laws is to have your voice heard. I, as a member of a backyard wrestling federation, encourage all backyarders around the country to let their local representatives know how they feel, and to make sure these laws are stopped.

Backyard wrestling is not about ultra-violence, and this fact needs to be known to the average American who views the "sport" as dangerous and unruly. This is not to say that there are ultra-violent hardcore feds out there, they do not represent the whole. I know this from firsthand experience at the WoW. I have also seen several other federations that pride themselves in the quality of their matches over super-violence. The feds that do have broken glass-barbed wire-flaming table matches should not be seen as the only federations in America. Because of these federations, others suffer. Once again I take my point to Maryland, where backyard wrestling has been banned. The State Athletic Commission probably saw a few tapes of the extreme feds, and decided to shut it down for everyone, having the warped vision that those few feds they saw represented all of backyard wrestling.

Words from Josh Prohibition

This is a call to arms to all backyard wrestlers. You are being persecuted by figures of authority that do not know you. They do not understand the sport that you love. They pass judgment on something that they will never understand and never could understand. Figures in the media are trying to shut you down because they have never done a cool thing in their life. Its jealousy because of the attention you are getting, its jealousy over your creativity and its jealousy because they wish they had the ability you have.

Very few people ever feel strongly enough about something in their life to be willing to fight for it, but here is your opportunity. Let the Media, Censors, and Uneducated

Authority figures know that Backyard Wrestling is here to stay and they can't do anything about it. Ban it? This Revolution will go on!!!! Outlaw it? We won't be shut down!!!! Try and end this? We will only grow stronger!!!! I would love for the rich old government to create laws to outlaw backyard wrestling because that bad publicity only means people's interest will rise and so will our popularity. Don't let all the Blood, Sweat, and just a couple Tears go to waste. All the Pain, all the Suffering can't be for nothing. We have come too far to let it end now.

From Oprah to Extra to Rolling Stone to WOW Magazine and we are just getting warmed-up!! We are just starting to get the attention we so rightfully deserve. We won't be stopped, we can't be stopped. This is a plea to stop the petty fighting between federations as to who is the most hardcore, this is a call to band together and unite as one driving force set on revolutionizing entertainment as we know it because I sure would rather see a good backyard match on TV than WCW.

Who knows what we could do, Backyard PPV's, weekly backyard TV shows, backyard wrestling magazines, the possibilities are endless, the fame and glory is sitting there waiting to be taken. It's right in front of our faces. Lets put on the best matches possible, come up with the most creative characters, cut some great promos, put together awesome web sites, have events, make flyers, promote promote promote!

No one is gonna do it for us. We are only young once, put your hearts into this, so when we are hobbled 40 year old men we can look back at the backyard wrestling empire we created with pride. The Glory, The Recognition, The Fame it's at our fingertips, we are so close to having more then our allotted 15 minutes of fame. This can be huge if we put our hearts into this to make it work, we could shake up the entire entertainment business in this country as we know it.

This fire is fueled by pride... this fire is fueled by the pursuit of our fame... and this fire is now fueled by the thousands in this country who are dedicated to this Revolution we have started!

A Random Backyard Rant

It's simple back then we were all renagades. We were the outcasts, we were the ones always picked last in gym class and never got dates to school dances. We united under the one banner that would bring us all together, out absolute love and devotion to not only backyard wrestling, but also pro wrestling. We were like one big family, we actually understood what it was like to be prosocuted and oppressed for our beleif, no, our love for this sport that mainstream society would not even recognize as acceptable. They called us criminals and slapped us with the label of insane. And you know what? We loved every fucking minute of it. No one, god damn no one, should ever regret what we did, and the reasons we for which we did them. We were a bunch of illigidiment children of society that bonded together through something much bigger then ourselves, and fuck it, we had fun. With that I would just like to say, that this close knit family has, as you know it disolved much like earier trends of society. But who knows when this revolution will be rejuvenated. I am not saying Backyard wrestling is dead, it is simply dormant. As long as there are kids around this nation that want to go after their dreams, and will not take no for an

answer, Backyard Wrestling will never die. Hell every body said skateboarding was dead after its short stint in the fifties, look at it now. Keep the dream alive, and never stop striving to be who you are. Thank you, and be safe.

Under the Ropes: Searching for the Soul of a Wrestling Subculture

Flamboyant spandex outfits. Larger than life personalities. Outrageous interviews. Scripted manoeuvres. Fixed outcomes. These are the trademarks of professional wrestling, a spectacle somewhere between sport and entertainment with a fan base as enthusiastic as it is scorned.

Pro-wrestlers and their enthusiasts have long been criticized by the rest of society for the passion and enthusiasm they devote to an obviously rigged contest. For some, pro wrestling mocks a legitimate sport. For others, professional wrestling is the Spam of athletics - the spectacle of millions willingly worshipping what is an obvious sham one of the many horrors that pop culture has inflicted on good sense.

And yet, many of these same critics have no problem passionately extolling a scripted television show set in an unlikely leftie White House, drooling over a computer generated retro talking ape, or watching steroid ridden football players earning \$1000 a minute to pace the sidelines. Still, mainstream society shows nothing but complete disdain for wrestling and its trappings. New York Post sports columnist Phil Mushnick sums it up, writing in a 1998 column that, "Pro wrestling isn't good-guy-versus-bad-guy theater anymore. It's bad guy versus worse guy, and both are instructed to attract and sustain an audience through shock appeal. On any given night kids are 'entertained' by warfare between racially segregated gangs, ethnic stereotyping, degradation of women and wrestlers who wave toward their crotches - a signal to kids in the live audience to chant vulgarities and hoist signs bearing profane messages."

But the myriad legions of wrestling fans have their own perspective.

Paul J. MacArthur co-editor and co-publisher of the website ww.wrestlingperspective.com responds to the many naysayers in the media vs. wrestling war. In "Fake This" Wrestling Perspective #74, he writes, "You'd think these media mavens would at least express a journalistic interest in how this programming - for which they express only complete disdain - manages to be such a consistent money-maker on the tube. Instead, they take long, rambling drives through irrelevant side issues like 'real vs. fake' and never come within hailing distance of comprehending wrestling's new found crossover-demographic appeal."

What MacArthur knows and mainstream critics refuse to realize is that fans of wrestling have never cared about its so-called fakery. In fact, the opposite is the case: it is wrestling's blatant mockery of the entertainment illusion that makes it so accessible and appealing to so many. What the mainstream media - and even mainstream wrestling organizations like theWWF - don't realize is that the fans' love for the fake spectacle of wrestling is not about the violence, the personalities, or the bottom line. Devotion goes far beyond the televised spectacle of arena cage matches

and fans chanting bad Seventies rock and waving foam-fingers. The true appeal of wrestling lies in its simplicity: it is an entertainment easily imitated and contorted. Its simple plots and cheap aesthetic make it the ultimate in interactive culture. To be a fan of wrestling is to be part of something that can be endlessly replicated and referenced in everything from suburban backyards to websites to high-art videos.

Pro wrestling goes in and out of style. The ratings drop, the kids turn to extreme skateboarding over broken glass, but the restless core remains dedicated, forever enacting the primaevial comic book battle between good and bad that gives wrestling both its popular appeal and its subculture longevity. Like punk rock and Kung-Fu, wrestling is an idea, a lifestyle, a way to be, as much as it is entertainment or sport. It is a spectacle whose paradigms have permeated our culture, infiltrating other subcultures and spawning their own bastard traditions. From comics to art to music to videos, wrestling's aesthetic provides style, inspiration, and devotion.

E-Wrestling

For the last three years, I've built up and elaborated my own Internet-based fantasy-wrestling league called Royal Canadian Wrestling (http://www.geocities.com/Phill_Feltham). I have invented my own characters and written weekly scripts. Some characters are fictional, others are based on real-life people whose personalities are copied, reshaped and melded into an rCw character. At times when my friends or I get into fights, have problems in school or at work, I arrange a wrestling match in the rCw to solve the problem. Real life conflicts and stories are transcribed into a world of wrestling fiction. The scripts of the rCw are a twisted journal of lumps, bumps and body-slams. The weekly scripts are published on the rCw Website (and referred to as the "weekly television show"). Though the matches are complete fantasy, I often rely on everyday life to provide me with minor inspiration for major mayhem. For example, I turned my brother Mark into the character Jamie Malcolm. Jamie's character traits are similar to Mark's except that they're blown way out of proportion. Mark is sometimes egotistical with a touch of charisma, so Jamie becomes a widely exaggerated version of my brother. My brother became engaged a year ago. Two months later, in the rCw, Jamie became engaged to a brand new character introduced as Angie Dylan. Obviously, her character is loosely based on his fiancée.

The climax of these weekly shows is one big event to end old stories and begin new ones. This show is called a "Pay Per View." Whereas WWF fans end up paying thirty dollars a month to watch three hours of wrestling, visitors to my site are able to read detailed descriptions of the matches for free.

But beyond providing what I hope is cheap entertainment, for me, the rCw is an escape. It's an escape from the bland world of professional wrestling, but also a way to turn the seemingly uncontrollable trials and tribulations of everyday life into something I have just a tiny bit of power over. In the end, I write the rCw primarily for myself. There is no audience with a three second attention span to lose interest in my work. Through the rCw I refuse to allow my craving for wrestling to rest in the hands of an aspiring billionaire and his hordes of catch-phrase minions. The rCw allows me to explore options in a way mainstream wrestling can't. For me the experience is equivalent to the many who seek to reclaim the terms of pop culture -

make their own rap album, shoot their own documentary, produce their own zine. Though wrestling is my particular oeuvre, I consider my endeavors to be on par with others who explore the limits of pop culture through independent action.

The rCw is similar to many other fantasy wrestling leagues found on the Internet. One of better-known E-leagues on the Internet is the Internet Wrestling Federation (IWF/WOW). Founder Chris Jurkschat has run the IWF/WOW since 1996 and currently has 25 members actively participating. Jurkschat started out roleplaying in e-leagues, but then turned to co-owning his own league with Chad Ishikawa. The way the IWF/WOW works is the more you roleplay, the more your wrestler has a chance at winning. Roleplaying is done by creating interviews for your wrestler. These interviews are compiled together and sent through E-mail. Jurkschat calls this "Trashtalk". "Trashtalk" is a forum for e-wrestlers to bash each other and are inserted into storylines. IWF/WOW has one weekly event known as Monday Night Mayhem. The "weekly show" is a series of scripted matches written in detail by the E-fed owner and its members. The matches are usually scheduled when other members challenge each other. These scripts can average between 30 to 75 pages for an entire card.

Jurkschat's desire to run the IWF/WOW was similar to mine. Sick of watching wrestling on television, he decided to start an E-wrestling league to try out his own ideas, as well as help others with theirs. On Monday nights, Jurkschat will have wrestling on TV, but it primarily acts as background noise while he works on the IWF/WOW. Jurkschat says that "it's a good hobby and a good way to get creative."

Roleplayers in the IWF/WOW share common views and a dedication to e-wrestling.

"Everybody loves to participate and it's so easy to get involved. If you dish out an open challenge in some feds, you're likely to get completely ignored, but the handlers in the IWF are so eager to strut their stuff that somebody is always watching your moves the moment you join. It's not hard at all to find angles," says one of its members in a recent IWF/WOW poll.

"E-wrestling," says Jurkschat, "is here to stay. Just like 'real' wrestling, it will have its up and down periods (like right now, with 'real' wrestling in a down period, e-wrestling is in a bit of a down period). But it will be here for a long time to come."

Backyard Wrestling

Backyard wrestling is another facet of wrestling subculture. As in the E-leagues, people will create an entire wrestling league to appease their wrestling cravings. Only unlike Internet wrestling leagues, in backyard wrestling, people actually physically grapple. Some leagues simply stage the matches and go home, while others video tape the matches and put them up on websites in episodes, effectively attempting to create their own indie wrestling channels. Some backyard wrestling owners will buy their own wrestling rings, others will wrestle on old mattresses, on the grass or even on the concrete. From a fan's perspective, backyard wrestling is a way for them to become a part of the action.

WWF superstar Mick Foley is revered in backyard wrestling circles, since he got his start as, essentially, a backyard wrestler. As the story goes, one night, Foley attended a wrestling event in New York's Madison Square Garden. Foley had skipped a day of college just to see his favorite wrestler, Jimmy "Superfly" Snuka. A cage match at this event between Snuka and The Magnificent Muraco was one of the defining moments that influenced Foley to choose a career in professional wrestling. In the match, Snuka dove 15 feet off the top of the cage and landed on a vulnerable Muraco sprawled out in the ring below. This move influenced Foley to shoot a wrestling video called *The Legend of Frank Foley*. In this video, Foley jumped off a neighbour's house and landed on a mattress below.

Of course, not all backyard wrestlers take things as seriously as Foley. (And most will never become WWF stars.) Nevertheless, backyard wrestling is still highly controversial. As backyard wrestling has increased in popularity and become a very active part of the North American wrestling subculture, it has been increasingly vilified, with injuries and even fatalities attributed to the past-time. The most famous incident blamed on backyard wrestling was the death of 19-month-old William Sweet in Yakima, Washington. Sweet was killed when his 12 year old cousin performed a wrestling move on him known as the Jackknife Powerbomb: you put the person's head between your legs, you lock your hands around their lower stomach, pull them up onto your shoulders and slam them onto their back really hard.

Despite its bad reputation in the media, the backyard wrestling community is generally very careful to decry violence. One web site, the Backyard Wrestling Spotlight (<http://byws.cjb.net/>) is totally dedicated to individuals interested in becoming backyard wrestlers. The site answers questions and concerns ranging from performing moves correctly to creating a good wrestling character. This site also discusses "garbage wrestling" which is defined as mere fighting. Instead of applying regular wrestling moves, teenagers will hit each other with baseball bats wrapped with barbed wire and other weapons.

The site's operator, Psyko Dreamer, states on the site that garbage wrestling is frowned upon by others in the backyard wrestling subculture because its main objective is to hurt, not to have fun. Dreamer writes that "it's all about hitting your opponent(s) over the head with a plastic wiffle bat, or hitting your opponent(s) with a trash can lid while wrestling on top of a car or something."

The "real backyard wrestling", according to Dreamer, is the traditional wrestling match with storylines and protocols to make sure things don't get out of hand. "The objective is to have a good match, not to kill one another."

Though most backyard wrestlers wrestle for fun, not money, there have been instances where backyard wrestling has been profitable. In August 1999, 17 year old Andre Verdun, who ran his Real Wrestling Federation from Ventura, California, signed a deal with Dead Alive Productions to produce 36 hours for 8 videos which are sold across the US in stores and on the web. The Mississauga, Ontario-based Backyard Wrestling Federation (BYWF) has received a lot of media attention, including articles in the National Post and USA Today. (Ed's note: See the adjacent story on the BYWF this issue.) But despite the boom, they keep their federation a

non-profit venture. In the end, Dreamer and the folks at the BYWF operate their websites and federations solely for the love of wrestling.

Still, no one can deny that, of all the wrestling subcultures, backyard wrestling is the one most likely to turn parody into amateur mayhem. People do get hurt, particularly in leagues where the emphasis is placed less on style and story and more on violent manoeuvres. At the same time, the appeal of actually wrestling is undeniable. Once upon a time I was just another backyard wrestling hopeful, inspired by the glory and glamour of my WWF heroes. As a kid, my brother, our pals and I would gather around and knuckle it up in the backyard on the grass. Soon it turned serious. We would schedule matches that would last no longer than 60 seconds. My dad even made championship belts for us. The belts were made from black rubber and the face of the belt was made from thick bits of ply wood. The fronts were spray painted -- yellow for the World title and Silver for the Intercontinental title. No different from the kids who played endless games of shinny hockey or pick-up basketball all while dreaming of the big leagues, I still remember our innocent optimism, the sun setting on a make-shift ring.

Apartment Wrestling

Perhaps the seediest and strangest of all the counter-culture wrestling phenomenon is "apartment wrestling." Traditionally involving two buxom women battling it out in a domestic setting, the scenario is irretrievably linked to porn and perversion. One can't help but picture a ragged apartment where a group of perverted men huddle around two barely clothed women who are trying to claw out each other's eyes. In fact, that is the very scene depicted in the many apartment wrestling stories found across the Internet, where, in these digital days, most apartment wrestling fans go to get their fix.

One such site, Apartment House Wrestling Gallery, run by an individual who calls himself DrChin, collects the old apartment wrestling magazines, at once providing lurid images for fetishists and giving the curious spectator a look into one of the longer running underground wrestling traditions. DrChin's site has been on-line since November 1999, but his passion for apartment wrestling subculture goes way back.

"I stumbled across apartment wrestling in 1975," he says, "when I saw the May '75 issue of Sports Review Wrestling on the local newsstand." He created the site when he noticed there was a number of people constantly trying to get a hold of the old Apartment House Wrestling images on newsgroups. His webpage was designed to share his collection with those people.

DrChin, however, says that he doesn't merely appreciate apartment wrestling for its graphic sexual content. When it comes to what he refers to as "original apartment wrestling", DrChin says that he appreciates it on a number of levels. "My attraction is the style, the presentation. >From the overwrought, overly dramatic text to the look and composition of the pictures."

DrChin also says that he understands there are negative stereotypes that surround fans of apartment wrestling. But, he says, people who are usually attracted to what his site has to offer are those who remember the apartment wrestling magazines

from their youth and appreciate them for their nostalgic value. Though many would consider the content on the site and others to be, at the very least, sexist and offensive, DrChin defends old-style apartment wrestling, its black and white grainy newsprint pictures and excessive prose, as just another facet of a b-movie era we look back on with nostalgia and a fair degree of irony. He also notes, correctly, that wrestling has always been used as an excuse to put women -- and to a lesser extent men -- in compromising poses. "If you search around the web," he says, "I think you'll find many other female fighting sites that use wrestling as an excuse to put women in sexual situations."

The attraction of apartment wrestling is a combination of comic-book like scenarios and lewd in-your-face action. Despite DrChin's rationalizations, apartment wrestling mixes old-style stereotypes with the worst kind of sexism. Here's an excerpt from one of DrChin's Seventies mags, called *Apartment House Wrestling: Battling Girls*: "Their bodies move with a sensual fury which can only be suggested beneath bikinis and halters. The women exude an electric excitement when they realize the last vestige of civilized restraint has been eliminated. Without clothing, women revert to their basic craving for sensation. They are wild, magnificent, jungle beasts, desiring only the satisfaction of ego and seeing their wonder reflected in the gazes of admiring men."

The Parkdale Wrestler

Stacey Case and his Toronto based band, the Tijuana Bibles, formed in 1997 and use Mexican wrestling, known as Lucha Libre, as the inspiration for their band's antics. In Lucha Libre, the wrestlers have secret identities, and never remove their masks. The five members of the Tijuana Bibles each have their own Lucha character, and wear Lucha Libre masks.

On stage, the Tijuana Bibles look like a cross between axe-murders and super-heroes. This is appropriate, as wrestling has always occupied a territory somewhere between the comic and the menacing. Lucha Libre-style wrestling in particular has its own corny protocol and aesthetic, and its merging with North-American pop culture lends an air of exoticism to what many see as strictly trailer-park fare. Certainly, Lucha wrestling makes the parallels between wrestling and comic-book/super-hero culture undeniable. Indeed, the legend and protocol of Lucha is a mixture of pop cliché and indie pathos.

One of the earliest masked Mexican wrestlers was Rudolfo Guzman, who, influenced by a masked American wrestler named Cyclone, dawned a silver mask and adopted ring names El Santo (The Saint) and El Mascarado de Plata (The Man In The Iron Mask). When Guzman died in 1984, he was buried in his mask. Losing a mask destroys a Luchadore's career. When the mask comes off, the wrestler is revealed as a normal human being, not a super hero. The mask can be lost in a "mask versus mask" retirement match which involves the loser "unmasking." When the mask is removed, the wrestler is not able to ever fight again. Many of the song titles in The Tijuana Bibles' music are influenced by the all-or-nothing notion of unmasking, with songs like "Mexican Courage" and "Las Momias de Gt" [The Mummies of Guanajuato] chronicling a bygone era when wrestling stood for something more than just action figures and pay-per-view.

Stacey Case is something of a subculture wrestling guru. He not only performs as part of the Tijuana Bibles, but he has also made a series of Super-8 movies chronicling the exploits of "Arriba the Parkdale Wrestler", for which the band did the soundtracks. The short Charlie Chaplin-style 3 minute films show an overweight wrestler in a mask fighting and losing in almost all the videos. In *Terror In the Park* the Parkdale Wrestler (played by Case's friend Carlos Cabellero) arrives in a park on his motorcycle only to see an evil character named The Feeler feeding pigeons exploding food. The Parkdale Wrestler sees this cruel injustice and attacks the Feeler. The Feeler retaliates and beats down on our hero. The Feeler leaves the Parkdale Wrestler practically unconscious and begins an orgasmic pigeon stomping frenzy. Being the hero, the Parkdale Wrestler saves the day and finishes off the Feeler with a steel chair.

Case has also put together a comic book in which different cartoonists chronicle the often blood thirsty antics of Arriba as he battles against his arch-enemy Chupacabra. Well known talents as diverse as Fiona Smyth and Christopher Hutsul contributed drawings to the book.

Not surprisingly, Case's love for wrestling dates back to when he was a kid. He recalls watching NWA wrestling Sunday afternoons when he was younger. He also recalls ordering a role playing wrestling game from the back of a comic book. The game became addictive to Case when he replaced the stock wrestlers included with his own characters. "In a week we made up our own wrestlers and played this game. There were six of us, we played every day after school, from September to June, creating our own wrestlers. It's like being someone different. It never got boring."

The Art of Wrestling

With its mixture of nostalgia and drama, the art world has always been drawn toward wrestling. This is hardly surprising - at its best, wrestling seems like a cross between performance art and b-movies; and wrestling's worst aspects - violence and sensationalism - are qualities the art world desperately aspires to.

Wrestling fan and Toronto artist Germaine Koh has hosted several wrestling-inspired fundraisers for the art community. "I once organized a now-quite-legendary wrestling party in my studio," she tells me, "so people seem to think that I'm the queen of wrestling."

Curious, I attended Koh's second wrestling fund raiser, held April 6th in a warehouse in Toronto's west end. The first thing I saw walking inside was an art gallery showcasing wrestling-inspired art. One display featured a series of wooden blocks that were constructed by Carolyn Rowney. They were no more than three to four inches tall, with words associated with wrestling on them like, "victory", "no love lost", "score and points".

Toward the back of the warehouse, a makeshift wrestling ring was constructed between four poles. It was made out of a series of futons and mattresses covered by a blue tarp that was duct-taped together. The four poles were wrapped in thick foam. The artists had a dressing room separate from the all of this. Behind the curtain and through a dark room, the wannabe wrestlers could be found in an industrial-sized

closet. Here, they prepared for their matches. Crowded close together, everyone was sweating, but reveling in the night's festivities just the same.

The wrestling part of the event, from a technical standpoint, was far from spectacular, but that was hardly the point. The melee of gangly artists on the blue tarp tried out simple arm drags, hip tosses, and awkward grappling holds. Some matches had a serious feel to them, but mostly they were just about having fun. In between the matches, two janitors, The Germinator and "Phil'er up Klygo", would come out onto the mats and try to clean it up for the next match. They would bump into each other and fall over, getting the crowd going.

One of the participants, Steve Kaklumanos, a writer for Spill Magazine, wrestled that night as The Canadian Wolfman: a character that he also inhabits during the Rawkin' Ray's "Radio Therapy" program on the pop music station CFNY.

Kaklumanos described the Wolfman as a beast and an animal who knows what he wants and how to get a wrestling belt. "I'm a mean, crude asshole, who's filled with rage and hate and jealousy." Kaklumanos likes how flexible wrestling is because he is able to adapt his Wolfman persona any way he pleases. "It's the ultimate creative outlet."

"Think about any art form -- fashion, makeup, music, audio/video, comedy, drama, oratory, pyrotechnic art, visual art, purely physical expression...no matter what it is, it can be (and always is) utilized in wrestling. So, it's really an all-encompassing art form that you can do anything creative with."

To Kaklumanos, wrestling is "modern mythology." "Just like people always liked to hear stories about Hercules or Isis or Thor or whoever...wrestlers are the modern equivalent of legendary heroes," he explains. "And the stories they tell are the epics of today."

Kaklumanos says wrestling has "colourful pageantry" and a carnival atmosphere. "It subverts the sometimes sad state of the world and gives power to the people. In wrestling, all the kings and aristocrats and mean, rich assholes can be turned into a joke, and a charismatic common man can make fools of them and beat their asses, while everyone cheers."

That night at the fund-raiser, you could clearly see the way wrestling's populist charm drew a usually factitious group of artists together. Organizer Koh described the event as "a bunch of artists, who might normally think of themselves as pretty cerebral, getting down and dirty." A communal appreciation of wrestling as a pop culture platform for make believe aggression allowed the artists and audience to move in and out of wrestling's conventions, reinventing and parodying as they went along. Koh wasn't concerned that the artists would shirk from all the attention: "The art crowd is always ready to act out, so I knew we could pull together a good show, even with our all being rank amateurs."

Kaiju Big Battel

While most forms of subculture-wrestling, surprisingly, stick pretty close to the tv formula we know and love, the merging of art and wrestling can lead to much stranger fare. Take the performances of the Boston based Kaiju Big Battel. Kaiju's video-tapes are closer to Godzilla in a wrestling ring than professional wrestling. Kaiju Big Battel is a concoction of Japanese monster movies and pop-advertising cultural ephemera spiced with a dash of pro wrestling. Founded in 1995 with the simple desire to make a video of monsters fighting, in Kaiju the characters are larger than life and range from foam monsters to giant sandwiches. A match, or battle, consists of two characters throwing each other around the ring that is scattered with cardboard buildings about five feet or so in height.

The main connection between professional wrestling and Kaiju Big Battel is that scheduled bouts occur in a ring, and some basic manoeuvres are implemented by the performers. But that's where the comparisons with professional wrestling stop.

"Very few people see Kaiju Big Battel as wrestling per se, I think they enjoy it for the mayhem and spectacle of the Battels, not tight wrestling moves," says David Borden, who handles sales of merchandise from the website, (<http://www.kaiju.com>). Randy Borden, one of the original co-founders of Kaiju Big Battel, doesn't consider Kaiju to be on the same level of professional wrestling, "We don't look down on wrestling but do see it as funny. We think we are a joke and I think it shows. The WWF is like a soap opera/ action show. We try to be more like an action/comedy. We take it seriously but not completely. We make fun of every thing including ourselves."

Since its conception, Kaiju has accumulated a passionate audience which doesn't just consist of people who are fans of professional wrestling. There are fans from the anime crowd, Godzilla fans, rock and rollers, little kids and 60-year-old grandmothers. About one month ago, they did a free show at Northeastern University and 1,000 people came out on a Monday at noon. They have sold out their last three shows, drawing crowds from 600 to 800 people. At one show, they had to turn away 150 people to comply with fire codes, but most waited at the doors in case someone inside left. To explain Kaiju's popularity, Randy Borden cites the now familiar explanation of nostalgia, saying that fans seem to respond to the act as a way of reliving their childhoods. "It's different and strange but familiar at the same time. A lot of people tell me they have a sense of nostalgia. Different people see it from a different angle depending on what they grew up watching on TV as a kid on Saturday, be it wrestling, Japanese monster movies or even Pokemon. It takes them back."

Conclusion: Under the Ropes

Kaiju Big Battel's popularity has attracted the attention of management companies, publicists, television executives, and independent comic companies who wish to, as David Borden puts it, "make Kaiju a star." Without going into details, David admits that while he's unsure of how things will work out with all of these new offers, one thing is for sure, "We're prepared to brave it alone. We've made it this far on our own, and we're prepared to go all the way by ourselves if need be."

The corporate courting of Kaiju Big Battel, like the courting of backyard wrestling and even wrestling bands -- New York based Lucha-inspired band Los Straitjackets have

been on Conan O'Brien four times! - suggests that subculture wrestling, as it is with so much indie activity, percolates just under the surface of the mainstream. At the same time, the innocence and, strangely enough, purity that much indie wrestling evokes would not likely survive extended mainstream exposure. These various subculture wrestling phenomena play on irony and nostalgia, on our desire to reclaim pop culture's creative spirit without being undermined by its reliance on dehumanizing mega-stars and ad dollars.

Standing near enough to the flame to get heat, but not get burnt, the wrestling subculture communities use obscurity, shock value, and amateurish enthusiasm to inspire their alternative wrestling antics. In subculture-wrestling, the inventors use wrestling to create their own worlds. The fans standing ring-side in these worlds are the creators themselves. Neither ignored nor famous, the protagonists of the wrestling subculture crouch barely noticed under the ropes, only occasionally running onto the canvas to perform the cultural equivalent of the pile driver.

Backyard Wrestling: An Intellectual Discussion

Abstract

Backyard Wrestling is a new and still-emerging form of youth entertainment. Groups of primarily young boys, aged 12-17, and in rural settings, form their own private wrestling leagues in their basements or backyards. There has been some concern about the danger that some of the stunts and maneuvers present to the untrained wrestlers, and about the legitimacy of the violence that can and does occasionally erupt during the course of the matches.

Backyard wrestling occupies a unique position in the spectrum of sports because it contains elements of athleticism, occasional street-brawl violence, and the play-acting of a stage performance. In this way, it is similar to its parent "sport", professional wrestling. In order to fully understand the mentality of Backyard wrestling, it must be examined from each of the above viewpoints.

Since many of the maneuvers that Backyard wrestlers perform require better than average physical strength, it is inherently necessary for the participants to subscribe to at least a marginal amount of athletic prowess. However, since Backyard wrestlers of all sizes and shapes exist, including very young children (10-12 years), and often the winners of such matches are decided beforehand, superior athleticism is not a requirement for success.

The issue of violence is an important one, because Backyard wrestlers report frequent instance of injury. When considering the violence in Backyard wrestling, it is important to note whether it is legitimate or illegitimate. The definition of *illegitimate* sports violence includes using objects not initially meant to cause injury and perpetrating violence that is unnecessary to the goals of winning the game. Since the "goals" of Backyard wrestling are orientated toward creating an impressive and entertaining spectacle much more so than winning (based again on the

preponderance of matches that are decided beforehand), the violence that is used becomes a legitimate means of reaching their goals.

Most accurately, Backyard wrestling embodies the description of a spectacle. The wrestlers create a narrative story upon which their wrestler personae take on the archetypes of myth. Their stories contain figures (antagonist and protagonist characters), a journey (the win-lose histories of the wrestlers), stages (the various parts of a single match), and tools (signature moves, weapons). Additionally, political and social concerns can play out within Backyard matches that may indicate a greater social consciousness.

It is the conclusion of this study that Backyard wrestling, while containing the occasional fringe group exception, is an activity which generally embodies the classic definition of spectacle. Though the danger of violent injury is real, the intent to wound each other is not a primary goal of Backyard wrestling. Given that this activity also contains within it elements of athleticism, creativity, theatrics, and narrative fiction, Backyard wrestling offers young men an opportunity to develop the aforementioned skills in an enjoyable, constructive, and non-institutionalized setting.

Introduction

Backyard Wrestling is the imitation, by amateurs, of televised violent sport. The most influential of these is Professional Wrestling, from which is taken a large portion of the doctrine and creative structure of Backyard Wrestling, but the influence of other so-called "bloodsports" is also evident. There are elements of Boxing, Ultimate Fighting, and gymnastics also woven into the framework of some Backyard Wrestling.

Additionally, there are other components that are unique to the sport, such as the inventive use of various weapons and tournament conditions not found elsewhere. It is these unique stylistic variables that set Backyard Wrestling apart from simply being imitations of more prominent athletic events. However, it is the similarities with established spectacle "bloodsports" that give the greatest clues toward motivation for engaging in such a brutal, dangerous activity.

Backyard Wrestling is generally accomplished in small (3-10 participants) groups. The reason for this hinges on the fact that Backyard Wrestling generally takes place in a suburban or rural environment, where organization of large numbers of adolescent males may be impractical. Also, the "Federations" (the preferred name for groups of Backyard Wrestlers, modeled after the Professional Wrestling Federations) are often organized around friendship groups and kinship ties. It is not uncommon to see one or two sets of brothers within a single Federation. The competitions contain, as a rule, many of the "stock" moves and maneuvers found in televised Professional Wrestling. Each Backyard Wrestler takes on a ring persona (or multiple independent personae) for the duration of the match, which includes a variety of individual moves and maneuvers unique to that wrestler. Other similarities to Professional Wrestling include the addition of a referee, surprise "guest" wrestlers, and variations of match (ie: tag team, ladder match, cage match, etc.). The degree to which a Backyard Wrestling Federation imitates Professional

wrestling is dictated partially by preference and partially by if the Federation is capable of pulling off things like complicated technical stunts or storylines.

The purpose of this study is three-fold. First, to explain the nature of Backyard wrestling as an activity and point out the important elements that it incorporates into its narrative. Second, to examine Backyard wrestling's similarities and differences with professional wrestling. Finally, to examine Backyard wrestling in the context of violence, athletics, and spectacle, and evaluate how heavily it subscribes to each.

Description of participants

The typical Backyard Wrestler is a young, white, male between the ages of 12 and 17. There is very little variation of this description. The youth element is the simplest to explain. Media giants like the World Wrestling Federation and World Championship Wrestling, or WWF and WCW (heretofore simply referred to as Professional Wrestling), are the most widely available form of tournament competition that is televised.

While the fan-base for Professional Wrestling is wide and encompassing of all ages and races, the subject material and subsequent broadcasts are intended to target white, adolescent, males. This is easily evidenced by the classic marketing tools of such a target audience (ie: Scantily clad women, pyrotechnics, overly-aggressive behavior, foul language, and stereotype male characterization).

Professional Wrestling occasionally makes an effort to appeal to women as an audience as well. The inclusion of Valets and female wrestlers was not, however, largely imitated by Backyard Wrestlers. Possible reasons for this include the fact that adolescent women are generally not a target audience for Professional Wrestling. Also, while parental influence for rough-and-tumble contact sport may be strongly prohibitive for adolescent girls, the same is not necessarily true for boys of the same age. Thus, Backyard Wrestling is almost exclusively male-participant.

The majority of Backyard Wrestlers are white, non-Hispanic. The reasons for this are somewhat less clear. Professional Wrestling is, and always has been to some extent, racially diverse. The earliest days of true Professional Wrestling contained token minority wrestlers from all over the globe. More importantly, spin-offs of Professional Wrestling have been seen globally. The Spanish equivalent of Professional Wrestling is called "Lucha". This is a well-established and culturally-valued form of entertainment. It is considered a valid athletic event and art form, perhaps even more so than Professional Wrestling. Nonetheless, Backyard Wrestling rarely includes more than the occasional exception to the all-white trend.

The most likely reason for this is tied to the organization of a Backyard Wrestling competition. Among these is a location in which to compete. Generally, matches are held outdoors in a homemade "ring" (as similar in size, shape, and function to Professional rings as the competitors could build). As the name implies, this often takes place in someone's back yard or basement. This does not lend itself well to urban living arrangements, where the families of Backyard wrestlers may not

have basements or backyards adjacent to their apartments or houses. As such, suburban and rural living arrangements are favored.

The disparity between white and non-white male adolescents in suburban and rural communities may influence the participant pool toward white exclusivity. As in Professional Wrestling, non-white wrestlers are the exception rather than the rule. Such is true to a slightly heavier degree with Backyard Wrestling.

Types of Backyard Wrestling.

Backyard Wrestling consists of two crucial factors that determine where in the spectrum of the activity that a particular Federation falls. Based on these two criteria, it is possible to delineate between Federations which are "Hardcore" and those which are not. The first factor is how the "winner" of a match is determined. Rather than simply beg the question "Is there intent to injure the other person?" it is more accurate to look at a match in terms of how the victor will be decided. If a victor is predetermined (by whatever means) then it can be assumed that there is meaning intrinsic to the match other than simply who is the better or more physically capable wrestler.

Even if there is not intent to deliberately injure another wrestler, the lack of a set "winner" and "loser" to be determined beforehand presents a situation of potential chaos, within which even unintentional accidents are facilitated. In a situation of predestined victory or loss, the focus of the match is instead to effect a "production" of their character's plight as opposed to actually determining their character's fate through their own real expertise. If the winner is determined beforehand, it is less likely (but not impossible) that a Federation is of the "Hardcore" variety.

The second criterion is the level of hazard versus the level of safety perpetrated by the Federation. Some Federations are completely unskilled and ignorant of how to protect their own safety, and in such cases even the most basic maneuvers can be considered hazardous. In other cases, Backyard wrestlers can be both experienced and conscious of their own safety, and effect high-flying and spectacular stunts with a minimum of risk. Again, neither condition presents itself as necessarily "Hardcore", but those to whom safety is a priority are generally not considered "Hardcore" in the truest sense.

Of the possible permutations of these four possible conditions, only one represents "Hardcore" wrestling. A Federation which does not practice sufficient safety in their stunts (inasmuch as they incur significant bodily injury on a routine basis), and which neglects to determine the victor of the match beforehand, deserves the "Hardcore" title. It is this minority that sensational and critical attention has unfortunately been given to, as opposed to the remaining bulk of Federations who's events do not embody a "Hardcore" or deliberately violent nature.

Statement of Thesis.

My thesis for this project is as follows;

Backyard Wrestling, while containing the elements of athleticism and violent "bloodsport" competition, is not truly either of the aforementioned. Instead, it is most purely described as a creative spectacle based on the conglomeration of several other media spectacles and the unique ideas of the Backyard wrestlers.

Methodology

Due to the fact that Backyard wrestling is such a new phenomenon, there has been very little critical analysis of it as athleticism, violence, or spectacle. Even more lacking is theoretical information concerning exactly how or why Backyard wrestling fits into any of the categories above. As such, the vast majority of my research concerning Backyard wrestling was conducted working with primary source material.

My primary source of informational material consisted of internet homepages, which contain various retellings of Backyard matches, wrestler information, and various multimedia including video and photographs. I also ordered approximately six hours of Backyard wrestling footage to supplement my analysis. This project is the culmination of approximately eighteen months of research in the subject. Much of my most fundamental information was gained through a series of interviews conducted by me in the spring of 2000.

Since Backyard wrestling contains elements of violence, athleticism, and spectacle, I chose to break down my analysis into those categories. I included various theoretical material to support my definitions of the above categories, and then isolated each to show their interdependence upon each other. Additionally, comparison was drawn at times to professional wrestling to show similarities and inconsistencies, as professional wrestling is the closest mainstream activity that even vaguely resembles Backyard wrestling. Fortunately, the research on professional wrestling was adequate to produce a thorough analysis.

This piece is intended to be a comprehensive study of Backyard wrestling, in which I will examine the various facets of the activity and how they relate to each other. Also, this piece will provide future researchers with the information needed to find and contact the young participants of Backyard wrestling and conduct further research.

Theory

Backyard wrestling occupies a precarious and only vaguely-defined niche between the respective domains of athletics, violence, and spectacle. Before judgment may be made about the merit of such an activity, it is vital to understand

how these three elements interact in the context of other sports. Equally important is identifying the motivating forces that exist within the overlapping territory of these domains, and the opportunity that such a crossing of boundaries presents. It also bears mention that "sport" refers to a variety of activities, not all of which are necessarily as competitive as others. Sport is defined by Ball as "An institutionalized type of competitive activity located on a continuum between play and work." (Ball, 12) Though in this paper Backyard wrestling is referred to as a "sport" for simplicity's sake, it is perhaps best categorized as a type of play-acting that occasionally satisfies the postulates of a sport. It is this transitory nature that bestows on Backyard wrestling its particular uniqueness.

Athletics as Violence

The very nature of athletics, the interaction of human bodies in competitive environments, includes an inextricable element of violence. Even in sports where there is no physical contact between the competitors, there exists proxy forms of violence. In a tennis match, the ball becomes a site of rapid and deliberate physical exchange. In long-distance running, the runner perpetrates a form of violence against him or herself by pushing their body to the point of muscle pain and carbohydrate exhaustion.

The pivotal element of sports violence is the concept of legitimacy. If violence is defined as non-natural bodily harm, athleticism breaks down even the basest definition of violence into the legitimate and the illegitimate use of force.

An example of this dichotomy would be the difference between a boxer using his fists to batter an opponent and a base runner using the spikes of his cleats to injure a second baseman. The boxer's punches are legitimate violence because the context of the competition demands that the contest be one of fists and battering, and is not necessarily the idea or prerogative of the contestants. The opposite of this would be a runner spiking a baseman. This is considered an illegitimate use of violence for two reasons; first, there is really no necessity to conduct a violent exchange in order to successfully overcome the opponent. Second, and more importantly, the spikes on the soles of running cleats are not intended for use as weapons or means to conduct violence. Thus, it requires the prerogative of the athlete to utilize them in a way that is unintended and unnecessary. (Guttman, 7)

Unfortunately, this is not as simple a distinction as it may seem. It can be said that boxers engage in a contest of bodies where they try to batter each other into submission with no real intent to harm the other person. However, most boxers will admit a preference for winning a bout by knockout (incapacitating their opponent) or at least technical knockout (causing their opponent to fall in the ring in such a way that the fight is called for the referee to avoid imminent serious injury), rather than the judges decision on who was the better fighter. This could be construed as a crossing of the line from legitimate to illegitimate violence, but since the rules include provisos for such violence, the distinction becomes unclear. (McCormick, in Gerber, 258)

Another way of looking at sports violence is to categorize it as either expressive or instrumental. Instrumental violence is used to achieve an identifiable goal within the context of a sport. Expressive violence is used to communicate the thoughts or intent of an individual, and need not embody the ultimate goals of the contest. (Guttman, 8)

Athletics as Spectacle

There are several paradigms of athleticism as a spectacle. The first is centered around the athlete's physical presence. The athlete's body becomes a site of attention, idealism, and eventually, power. The benefits of a healthy and athletic body are unquestioned, but those who train their bodies for a specific athletic purpose are, in effect, exerting discipline over the natural existence of their own bodies. The difficulty this presents is that fitness becomes idealized, and as soon as a body becomes the site of ideals, it becomes an arena of power struggle. As such, the body ceases to be the property of the individual and becomes a site of ideological transfer for the sociological superstructure (ie: coaches, other athletes, and the sport's spectators). (Alter, 91)

Another way of looking at the inclusion of spectators in athleticism is the concept of reiteration of a culture's myth base. Sports contain within them the archetypes (recurring themes) of human storytelling. Among these archetypes are figures, journeys, stages, and tools. From the point of view of a spectator, there are antagonistic and protagonistic characters, there is a set progression of events from beginning to end of the event, there are certain stages that represent the development of the athletes, and there are specific tools that the athlete uses to obtain their goals. (Williams, 41-42)

From this point the actual progression of events is unimportant, the inclusion of these archetypes represents a context and progression that the spectator can identify as akin to storytelling, and therefore, feel as though they can vicariously enjoy the action.

A theory that incorporates both of the above paradigms states that, since the body is a site of ideals and bodily competition is a representation of the host culture, bodily competition then becomes a site for inter-cultural exchange and furthering of policy ideals. An example of this from professional wrestling would be the creation of antagonist characters modeled after Russian (Khrusher Khrushchev), Japanese (Mr. Fuji), and Middle Eastern (The Iron Sheik) foreigners, and of heavily Westernized protagonist characters (Sergeant Slaughter, The Ultimate Warrior, Hulk Hogan). (Rickard, 3) The model of international relationships is superimposed upon sporting events in order to provide the spectator with an embodiment of their cultural direction.

A final paradigm, and the one that is perhaps the most relevant context for Backyard wrestling, is that spectators can sometimes unwittingly participate in and actively shape the outcome of athletic events, even without being physical participants. As a responsive body in a close-quarters setting with the athletes, the behavior of the spectators can be influential of the behavior of the competitors. The environment in which soccer players can adjourn to a field in a moment of free time

and test their skills against each other encourages a very different attitude toward competition than participating in a national soccer tournament at which a riot may erupt and people may die if there is dissatisfaction with the athletes' performance. Because of the potential to inspire tension and drama in spectators, athleticism takes on a context greater than the simple and superficial outcome of the competition of teams or individuals. (Goldstein *in Umphlett*, 172.)

In the aforementioned greater context, victory becomes a central facet of athleticism not simply as a personal benchmark of achievement for the teams and individuals involved but also as a demand of the spectators. This is exceedingly important when making decisions about the legitimacy of the violence that takes place in the context of the sport.

Analysis

Backyard Wrestling Vs. Professional Wrestling.

In order to understand the legitimacy of Backyard wrestling as a sport, it is necessary to compare its proceedings with that of professional televised wrestling. Professional wrestling follows a very predictable and regular pattern, as does Backyard wrestling. For a professional wrestling match, that pattern is as follows;

A commentator briefly explains the history behind the match, who the defender and the challenger are (if a belt is to be won), and what the conditions of the match are to be (steel cage, tag-team, etc.). Each wrestler enters the ring area from outside the arena, walking (or occasionally driving, flying, being carried, etc.) through the crowd to the sound of music that signifies that wrestler-character. They meet in the ring and taunt each other briefly, often including taunts and minor antics by their valet characters. If the taunts in the ring do not result in an altercation, the match is begun by the referee.

The wrestlers perform a series of stunts (pre-determined) and effect simulated beatings of each other that are distributed relatively evenly between wrestlers. Few professional wrestling matches are truly one-sided, and both characters generally make a strong showing in the ring unless the script calls specifically for an embarrassing loss. The winning wrestler effects his or her signature moves, and, after a series of unsuccessful attempts, succeeds in pinning their opponent. The winner often proceeds to celebrate on the spot and taunt the losing wrestler and his or her valet. During the entire proceedings, the commentator gives a move-by-move description of the action, and the referee is generally ignored as he or she tries to maintain the strict rules of the match which are supposedly based on Olympic wrestling.

Backyard wrestling offers a very similar approach to a match setting, with a few slight differences. Again, commentators (ie: whoever happens to be holding the video camera) talk briefly about the match history and format, and then the wrestlers are introduced. Instead of entering spectacularly from the back of the

arena, often backyard wrestlers will enter the staging area from a house, behind a wall, or just off-camera. Generally, Backyard wrestlers do maintain a strong character acting personae, and this includes their own theme music as well.

Some Backyard Federations have valet characters like the professional wrestlers, but often, a signature set of antics are employed in place of the valet for the pre-match taunting. For example, the "Rambo" character in the Appleton Wrestling Federation arrives from off-camera, and often is seen when the match is supposed to contain other wrestlers. He appears to simply show up and start a match wherever he is. When he arrives in the staging area, he proceeds to taunt, strike, and humiliate the other wrestlers by opening a small box of props and using them on the other wrestlers. As is the general trend, props include items that are easy to obtain from an average household (shaving cream, condiments, toothpaste, etc.). Generally in Backyard wrestling, the referee doesn't need to signal the start of the match, the wrestlers usually taunt each other into altercation before the referee gets the chance.

From this point, the match proceeds very much like that of a professional wrestling match. The wrestlers execute a set of previously-determined moves. Backyard wrestling tends to contain even more of the acrobatic-type moves than professional wrestling, and less of the hitting, kicking, and clothesline-ing moves that fill the space between stunts at a professional match. The end of Backyard matches are different because generally pinning isn't a goal. In fact, Backyard wrestling matches usually end in what may be more accurately described as a "knockout" situation. A match is often won by climbing a ladder or cage or structure to retrieve a prize belt, or by being thrown from the ring. The venue of the match determines how and under what circumstances the match is won.

Similarly to professional wrestling, Backyard commentators provide a move-by-move analysis of the match, and are an integral part of the performance. The referee is also generally ignored as a figure of authority, and may actually participate as a fighting character during portions of the match. Any resemblance that Backyard wrestling may have with Olympic wrestling is purely coincidental.

The details of Backyard wrestling that coincide with those of professional wrestling are clear. The match winner and moves are pre-determined based on who is wrestling, the commentators and wrestlers play an active role in the narration, the referee does not occupy a position of authority, and ultimate authority resides in the narrative itself as a determining force. The differences that Backyard wrestling displays are generally based on practical concerns. Commentators are the actual camera personnel, valet characters are only used if enough people are available to play them, and props are substituted for complex entrance gimmicks.

The end of Backyard wrestling matches is usually a result of the fact that Backyard wrestling matches rarely take on the simple and straightforward one-on-one match format that is seen so regularly in professional wrestling. Instead of bothering with a long and unproductive series of attempted pins, Backyard wrestlers end their matches with short and brutal unpredictability. The apparent winner of a match can change in the blink of an eye. This offers a breakneck pace that is unequalled in professional wrestling.

The emergence of Backyard Wrestling, and the role of the Media.

It is important to remember that very little research has been done on the subject of Backyard Wrestling, and that which has emerged is based on the sensationalism of the national news media (Including several pieces from CNN, Dateline, and the Learning Channel). Following the tragedy of Columbine and the subsequent flurry of school shootings, the eyes of the news media have been keenly trained on the adolescent population, searching for signs of violence and rage. In addition to targeting violence in television and music, journalistic media discovered the earliest groups of adolescent males who were engaged in what they dubbed "Backyard Wrestling".

At that time, Backyard Wrestling had no comprehensive definition of itself. Several isolated groups of men (at that time not necessarily limited to adolescents, but inclusive of college students as well) began simultaneously creating their own versions of Professional Wrestling. Many of these groups did it simply for fun, imitating their favorite Professional Wrestlers by performing the high-flying stunts and complex maneuvers, and subsequently videotaping it for later amusement. As is to be expected, some groups took this to the extreme.

Occasionally, a group of older Backyard Wrestlers would take the simulation to the edge. These groups created videos of themselves wrestling in whatever conditions they could conceive of, not limiting themselves to the necessarily-censored content of Professional Wrestling. Influenced perhaps by the violence hinted at in Professional Wrestling by the use of the occasional folding steel chair (Stone Cold Steve Austin) or two-by-four (The Hacksaw Bros.), these groups began experimenting with so-called "Hardcore" wrestling material. This saw the emergence of the use of barbed wire, broken glass, fire, and plastic baseball bats with tacks driven through them. The imagination was the limit. Predictably, it was not long before these extremes found themselves the subject of national media attention.

This was a crucial turning point in the progression of Backyard Wrestling. Made apparently of sterner stuff than other fringe activities (remember "Moshing"?), Backyard Wrestling held up beneath media scrutiny by dividing into two camps. The first was the typical Backyard Wrestling Federation. These were the non-violent wrestlers who decided beforehand who would win and lose, and took steps to perform the stunts with grace and caution so as to avoid unnecessary injury. The second camp was the "Hardcore" wrestling Federations. These were groups who insisted on continuing use of the brutal and bloody implements mentioned above.

In an ironic twist, it was actually the media coverage of the earliest Backyard Wrestling Federations (who were completely independent and largely ignorant of each other) that provided the impetus for the massive proliferation of

what is now almost a unifying subculture. There are now Backyard Wrestling Federations in all parts of the United States and much of Canada, including both Eastern and Western seaboard States and much of the Midwest.

The main difference between the early and “modern” Backyard Federations is that today, the Federations have a keen sense of Backyard Wrestling as a national, even *international* community. This was accomplished by another advance that had not been available a decade earlier, the Internet.

The attention paid to Backyard Wrestling, at a stage when the activity itself was only a rare and isolated phenomenon, by the sensationalism of the media (over what was in actuality only a violent minority within a minority) served only to create a conduit through which others could learn about Backyard Wrestling and begin Federations of their own.

Naturally, the attention paid to the most violent Federations had an effect on the composition and structure of typical Backyard Wrestling. The first and most obvious effect was the decline in age of the typical participant. As “Hardcore” Federations (composed, predictably, of older wrestlers) were driven underground or disbanded, younger groups whose focus was on technical skill and stunt rose to the forefront. Interestingly, while few live up to the violence perpetrated by the earliest groups of older wrestlers, the newer Federations all claim to be at least somewhat “Hardcore”, as if extreme violence sets them apart from simply being imitators or “playing wrestler”.

Backyard Wrestling as Violence.

One facet that sets Backyard wrestling forever apart from professional wrestling is that Backyard wrestling can, and does regularly, embody any kind of violence without significantly changing the roles of the participants. In terms of the legitimacy and purpose of their respective violence, professional wrestling must stay largely within the legitimate and instrumental uses of force. This is largely due to the commodification of the wrestlers themselves. Because there is time and money invested in the bodies of professional wrestlers, the potential danger and unpredictability of illegitimate and expressive violence must be kept to a carefully-controlled minimum.

The same is not necessarily true of Backyard wrestlers, who have sovereignty over their bodies in a way that professional wrestlers do not. Backyard wrestling owes some of its popularity and much of its uniqueness to the fact that Backyard wrestlers are more free to experiment with the uses of violence than professional wrestlers.

That said, the role of uncontrolled violence in Backyard Wrestling, despite the tough-guy image that most Federations wish to convey, is limited. The role of the media cannot be ignored here. Since the first true exposure of any kind of Backyard Wrestling was constructed in a negative manner toward Federations who were the violent “Hardcore” anomalies, naturally those who followed sought to gain further notoriety and publicity through construing themselves as “Hardcore”.

The similarity generally ends there. Many normal, legitimately-violent Federations give themselves intimidating names like "Ass Whomping Federation" or "Super Extreme Wrestling Federation" in the hope of appearing tough and as worthy of notice as those who were discovered by the news media for wrapping barbed wire around themselves and wrestling on concrete and broken glass. In reality, these newer Federations have more in common with the actual Professional Wrestling Federations.

The first and most basic difference between true "Hardcore" and garden-variety Federations is that the winner of each match is decided before the match begins. The moves to be attempted are discussed, and the wrestlers engage in a brief period of practice as if rehearsing. This is not always the case with "Hardcore" Federations, whose matches may end when one fighter (I hesitate to use the word "wrestler") is incapacitated.

Because the winner of the match is generally decided beforehand, and even the technical aspects of the match are discussed, it becomes unclear if average Backyard Wrestling could be called violence. The moves that the wrestlers execute are done so in a violent manner, and the fabricated attitudes that the wrestlers have toward one another are aggressive, but there is no intent to actually harm anyone. Thus on a microcosm level, Backyard Wrestling ceases to become violence, and takes on the characteristics of both acting, and gymnastics. Occasionally, the violence is kicked up a notch with the use of fire or thin aluminum trash cans in order to give the appearance of street-brawl intensity. However, as is evidenced by the non-wrestler waiting off-camera with a wet towel to douse the one that jumps through the flaming table, safety is a primary concern.

This is very similar to the kind of presentation that a circus Big Top show would try to effect. The ringmaster appears in danger from lions and elephants and fire and knife-throwers, but all the time he is safe and the routine has been decided beforehand. At various points in the show, the ringmaster elevates the intensity of the danger by bringing himself further into the grasp of personal injury. He sticks his head into the lion's mouth, he puts a blindfold on the knife thrower. Still, though the danger is real and the perception of the crowd is real, the violent intent is absent and appears only in how proficient an actor that the ringmaster is.

Technically speaking, Professional Wrestling could take a few lessons in creativity from Backyard Wrestling Federations. Though obviously without the available budget that is afforded the Professional Federations, Backyard wrestlers still manage to put on an exciting and convincing show. Necessity, as always, is the mother of invention. The use of simple, semi-dangerous implements is a common theme. Federations will substitute thin plywood on chairs for a table, flexible cookie sheets for steel folding chairs, and cardboard boxes for broken glass. Fake blood can be manufactured or bought at any hobby store.

Many Federations fill one bout of their tournament with a "Hardcore" match, which is typically identical to a non-hardcore match with the exception of several stunts using one or all of the above implements. Care is taken when using these "weapons" so that no unnecessary injury results. In essence, it closely mimics the

“Hardcore” or “Steel cage” match that Professional Wrestling occasionally adds to televised programs for sheer stunt and shock value.

Backyard Wrestling as Athletics.

It cannot be argued that professional wrestlers are necessarily also competent athletes. Since the very nature of their event requires them to participate in a level of controlled but unprotected violence against each other, this facilitates a necessity for exacting control over their bodies. The precision of the complex (and occasionally airborne) maneuvers is unparalleled in other athletics, especially since a misstep or bad timing could mean bone-crushing injury to one or more wrestlers.

Herein lies an interesting paradox. Consider that the average Backyard wrestler is an adolescent male between the ages of 12 and 17. These young men come in all shapes and sizes, as is common for adolescents. Many wrestlers are wiry and fast, while others are portly and strong. The range of body types and levels of athleticism varies as widely as the Federations themselves. This is far removed from the typical professional wrestler who generally is between 25-40 years of age, impressively muscled, and heavily athletic.

The paradox is this; when asked what the main motivation for engaging in Backyard Wrestling is, the wrestlers respond almost unanimously with “Athleticism.” Yet, clearly the prime age for participation in such an activity is older than the majority of the participants. While caught still in the unfriendly clutches of adolescence, Backyard wrestlers maintain that athleticism is a primary goal.

It is far more difficult to disassociate Backyard Wrestling with athleticism than to disassociate it from uncontrolled violence, but the connection that the wrestlers themselves reflect is perhaps not as strong as they might think. As evidenced by the wide variety of bodies that compete in Backyard rings, athleticism is not always a prerequisite for effective showmanship as a spectacle.

Unfortunately, this gives rise to a second and more concerning paradox. While Backyard wrestlers possess an unparalleled latitude for experimenting with the theatrical and drama-inducing capacity of different kinds of violence, the additional potential for participants who are not athletically proficient creates an environment of greater propensity for accidental injury.

Backyard Wrestling as Spectacle

Backyard wrestling embodies much of the above theory concerning athletics and spectacle. On a lesser scale than its parent sport, pro wrestling, Backyard wrestling exhibits the narrative archetypes of figures, phases, journey, and tools. It also acts as the site of cultural exchange and commentary. The Appleton Wrestling

Federation has on its roster a character named The Jew and one named The Anal Intruder. Both of these are examples of the political being inscribed upon the figure archetypes, in this case, the struggle of minorities.

Most evident, however, is how directly that Backyard wrestling is influenced by its spectators. Curiously, Backyard wrestling departs from the typical mode of spectator influence through a physically close and responsive audience. Instead, Backyard wrestling's spectators exist at the other end of a media chain that may include video, still photography, or internet exposure. As such, the wrestlers act almost as their own spectators. Thus, their status among their audience (themselves, and other Federations who may try to upstage them), requires them to respond to spectator pressure. Generally, this takes the form of learning new and more demanding physical stunts, or becoming more creative or liberal in the level of violence that they are willing to employ.

The importance of video.

One aspect of Backyard wrestling that is almost universal across all variations of the sport is the inclusion of video recording. Within that media, the possibilities are limited only by the available resources of the Federation. More affluent or dedicated Federations can field more respectable and high-tech devices, but even the lowliest of rookie Federations can boast at least a borrowed hand-held camcorder. In fact, due to the younger age of most wrestlers, this is more the rule than the exception, to the extent that "promotions" (events) are often scheduled specifically around the availability of crucial pieces of technology (Camcorders, rings, etc).

During interviews with Backyard wrestlers, a sentiment repeatedly expressed was the interdependence Federations had upon each other. Economically, they face a disadvantage because of the general youth of their constituents. As such, whatever money they can compile must go as far as possible. One wrestler explained how professional-quality wrestling rings were harder to come by even than video equipment, and often networking with other Federations was necessary in order to split the rental fees for such facilities. While the vast majority of Backyard wrestling takes place in homemade rings that act as a relatively suitable substitute for the professional arena, it is important to note the goal that these Federations wish to constantly improve upon their stage performance and increase the grandeur and flash of their spectacle.

Very much in the entrepreneurial spirit, poverty proves to be the mother of invention. The methods that amateur Federations use to approach a reasonable facsimile of the prolifically over-hyped pro wrestling world are often quite clever examples of ingenuity. Aside from sharing the available resources (ring rental, video equipment, etc.), amateur Federations field a wide variety of impressive and cost-effective gimmicks.

The most common example of this are costumes. The degree of quality in costume is again generally congruent with the financial power of the Federation, but even the poorest Federations usually have a small wardrobe of costumes that can be

as simple as T-shirts with hand-drawn names and symbols or as complicated as their budget allows. Common household outfits are the norm, as are cheaply-obtained uniforms for police, fire and military.

In the spirit of their television idols, Backyard wrestlers also manage to effect intricate and detailed semblances to the broadcast incarnation. Backyard wrestlers dye their hair with Kool-Aid (a cheap and easily-reversible process), pierce their bodies, and substitute firecrackers for pyrotechnics. Again, based on their ability to buy or otherwise obtain such things, a table for judges and uniformed referees are also included.

Perhaps the most positive outcome of this system is the encouragement of both creativity and cooperation among an age group normally associated with non-productive forms of entertainment. Coupled with the incentive for physical fitness, Backyard wrestling certainly has the intrinsic potential to be a healthy and teamwork-building activity.

The role of the Internet.

One cannot examine the success and proliferation of Backyard wrestling without in the same breath mentioning the vital importance of Backyard wrestling's online presence. A simple search query for the words "Backyard wrestling" on a popular web search engine returned over 20,000 tagged webpages that contained information about the sport. Naturally, not all of these are actual homepages for individual Federations, but there are also a variety of secondary pages that have sprung up (such as index sites and comparative fan sites) which indicate an even deeper level of patronage by fans.

In very much the same token as professional wrestling, Backyard wrestling lives and dies by its ability to reach its target audience. Since prime-time television is not an option for Backyard Federations, the next simplest and effective media, the internet, is adopted. The advantages to online communication, advertising, and promotion are two fold.

First, there are little or no limits on what can and cannot be placed online for all to see. Federations can post photographs, video, and audio of their exploits at little or no additional cost, and writing the computer code to post webpages is perhaps one of the simplest programming codes to learn. The cost of posting a viewable website with pictures links and multimedia is usually negligible. The cost of posting a first-rate site with streaming video, and extensive content uncluttered by advertising, is still within the economic means of most young people.

Second, the Internet reaches an audience already familiar with the context of Backyard wrestling, and Federations can link each other's pages to increase exposure. This is evidenced by the dozens of pages that simply list names and sites of other Backyard federations. While perhaps not as pervasive as the massive

audience exposure of professional wrestling on network television, the Internet offers Backyard wrestlers and promoters an opportunity to present to their audience a suite of multimedia very comparable to Pro wrestling and without the limitations of money or airtime constraints.

Discussion

Legal considerations.

One question repeatedly asked by those learning more about Backyard wrestling is: "Don't the cops get involved?" This is a valid point, considering the potential for physical injury or property destruction, and the fact that many of the participants are minors.

In truth, the nature of Backyard wrestling lends itself to staying out of the immediate public eye. Matches are often conducted, as the name suggests, in a basement or backyard. The vast majority of Backyard wrestling matches are simply conducted in the spirit of play-acting, and though they contain violent maneuvers and questionable stunts (ie: flaming tables), there is generally no real public concern. Privately, wrestlers cite their parents and family as being very supportive of their activities. Again, given that the sport represents an athletic endeavor that takes place close to home (as opposed to simply "hanging out" or perpetrating typical juvenile crime), this is not surprising. Furthermore, since most Federations are not of the "hardcore" type, and construct their activity as a spectacle rather than a true violent competition, there is little worry for their well-being beyond the ever-present possibility for accidental injury that is the norm of adolescent athletics.

Following the inevitable negative publicity that Backyard Federations have generated, professional wrestling federations maintain publicly that they are averse to such imitation without proper training by accredited wrestling school. This is a particularly interesting stance to take, considering that every episode of premium network professional wrestling strives to outdo the last with an ever-increasing danger level in its own repertoire of stunts.

Since the late 1980's the high-flying antics of such legends as Hulk Hogan and the Ultimate Warrior, including the very occasional heart-stopping aerial maneuver, have given way to deliberately brutal matches between wrestlers such as Cactus Jack (aka "Mankind"), who's claim to fame was having a portion of his ear torn off during a match with a wrestler named Vader, and who's promotional photos almost unvaryingly display him covered in his own blood. The steel cage match is another manifestation of this drive toward more realistic and deliberate violence on the part of the professional leagues. Even the tragic and preventable death of Owen Hart (from harness failure during an entrance stunt) did little to assuage this progression from traditional wrestling to mortal combat.

The future of Backyard Wrestling.

The future of Backyard wrestling is divergent. Both branches will have an eventual niche, but one will be polarized. The first branch, the non-hardcore wrestlers that make up the overwhelming majority of Backyard Federations, has a positive future in terms of allowing young people an arena to participate in creative and athletic activity, and at the same time pay homage to their on-screen heroes. So long as provisions for safety are included (which, in most standard Federations, is already the case), it is difficult to argue that this sport could possibly be any more dangerous than any other contact sport.

Backyard wrestling has the added bonus of being a form of performance art on top being an athletic activity as well, perhaps making it appeal to an even wider spectrum of adolescent. Though Backyard wrestling is at present an almost exclusively-male sport, it is not unheard of for women to wrestle or take other roles in the "production" of a Backyard match. Additionally, there are no regulations against men wrestling women in Backyard Federations, so the potential for cross-gender promotion is an even more easily-crossable boundary. It may set an interesting and unpredictable example for the rest of the athletic world, including varsity Olympic-style wrestling which has deteriorated as of late due to the confusion and uncertainty posed by the addition of women to a previously all-male sport.

The other branch of this polarization is that of the true Hardcore Federations. The key problem with the longevity of such a group is that in order to continue to attract such a devoted and bloodthirsty fan-base, the perpetrators of said violence must continually outdo themselves. The first video might be popular or sell based on a scene with a broken table, the next video might require the table to be on fire, the next, on fire with broken glass, and so on. Those Backyard wrestling organizations who pride themselves on extremity will inevitably draw unfavorable attention to themselves and be driven underground. Their exploits will remain in the context of a darker, more reserved clientele. Their video recordings distributed not to fans of the WWF and WCW but to fans of "shockudrama" video which peddles "caught-on-tape" moments of human suffering and terror. With luck, their limited fan-base and association with already-marginalized entertainment will force them largely out of the spotlight for young wrestling fans who otherwise might simply want to imitate their on-screen heroes without necessarily brutalizing each other.

Unfortunately, herein lies the dilemma. As mentioned above, the professional wrestling federations are caught in much the same cycle as Hardcore federations inevitably find themselves. In order to maintain their impressive, almost meteoric, stride in terms of dominating prime-time television, they must constantly outdo themselves and push the envelope further. The difference is that for professional wrestling, failing to outdo themselves has serious monetary and prestige consequences for what is, after all, essentially a multinational enterprise. Since the recreation of spectacle is the essence of Backyard wrestling, it is in the hands of professional federations how they will present themselves as a spectacle and thus be reinterpreted. In that sense, the concerns of various pro-censorship groups with regard to professional wrestling are not unfounded.

Conclusion

Though Backyard wrestling includes elements of violence and athleticism, it is most accurately viewed as an interpretive spectacle. More so than either violence or athleticism, backyard wrestling embodies the essential characteristics of play-acting. Without the intent to injure someone, the spirit of violence, though not necessarily the act, is undermined. Athleticism takes a back-seat to the perpetration of stunts in Backyard wrestling, and if the moves of their heroes are not practical in an athletic sense, the wrestlers generally have no compunction about making up their own. In practice, this is more the rule than the exception as it individualizes the wrestler and his or her character creation. The necessity for an audience, the tendency to take on fictitious identity, and the emphasis on creativity and ingenuity over authenticity indicate that the majority of Backyard wrestlers constructing their interpretation of professional wrestling as a spectacle rather than a purely violent or athletic event.

It is the conclusion of this study that Backyard wrestling, while containing the occasional fringe group exception, is an activity which generally embodies the classic definition of spectacle. Though the danger of violent injury is real, the intent to wound each other is not a primary goal of Backyard wrestling. Given that this activity also contains within it elements of athleticism, creativity, theatrics, and narrative fiction, Backyard wrestling offers young men an opportunity to develop the aforementioned skills in an enjoyable, constructive, and non-institutionalized setting.

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Appendix A: Glossary of Terms

Baby-Face: This is a "good-guy" character in wrestling organizations, both professional and amateur, that use characterization and drama to supplement their ring activities. Not necessarily a protagonist. See also "Heel."

Backyard Wrestling: This is a general term for the practice of amateur "professional"-style wrestling conducted without formal training and without the limitations of a league. Also referred to as "Basement", "Barbwire", "Extreme", and "Hardcore" wrestling.

Card: The term used to describe a single contest within a greater series of contests which comprises a wrestling match. A card may include any number of wrestlers.

Federation: A term loosely used to describe any autonomous group of individual wrestlers. A Federation may include only a handful of individuals, or it may refer to an organization of several groups.

Hardcore: A term used to describe wrestling matches that take violence and shock-value antics to the limit. Can refer to matches fought by professional or Backyard Federations, or can refer to a type of Federation in which extreme violence is the norm. Rarely are Federations exclusively "Hardcore".

Heel: This is a "bad-guy" character in wrestling organizations, both professional and amateur, that use characterization and drama to supplement their ring activities. Not necessarily an antagonist. See also "Baby-Face."

Lucha: Lucha is the wildly-popular televised Spanish professional wrestling league. The participants wear masks and are considered among the best acrobat-wrestler-stuntmen in the world.

Promotion: Term used to describe a Backyard wrestling event, whether it be a single card, a series of cards, or even a series of different Federations on the same stage. Often includes more than one type of competition (ie: tag team, steel cage, etc.)

Signature: A move, catch phrase, or accessory for which a wrestler persona is known.

WWF / WCW: (World Wrestling Federation, World Championship Wrestling)
Acronyms for the two most popular professional wrestling Federations. Both have

prime time network airplay and compete fiercely with each other for ratings and audience base.

Valet: A non-wrestler character who escorts a specific wrestler to and from matches and participates in pre-match antics to elevate drama. This character is often female, and does not necessarily (but usually does on a routine basis) participate in the actual wrestling.

Appendix B: Acknowledgements

I would like to thank everyone who made this project possible, including the SLU Sociology Department, Steve Papson and Donna Maurer, and most of all to the Federations and wrestlers that took an interest in this study. Special thanks to the four interviewees who generously gave me their time and insight in 2000, and the Appleton Wrestling Federation for use of their pictures in this text and their video in my presentation.

Consumer Confidence

[Consumer Confidence by John Mackinnon] (from a BYW board)

"Long-term customer satisfaction leads to the retention of customers and generates substantial profits. It is more profitable for firms to keep customers than to be constantly seeking new ones. Developing satisfied customers is therefore an important way to meet the organization's performance objectives."
(Sommers/Barnes: Fundamentals of marketing, 9th Canadian Edition)

Rather than focusing on the core fan base the WWF has now, they are trying to get back the one it lost. The above passage says what the WWF currently is doing is WRONG. Rather than pandering to the fan they DON'T have, they should be focused on satisfying the customer they DO have. Now that this is established - now that we know what the WWF is doing right now IS wrong - we can focus on where the problems are and what the WWF can do to fix them. The three important issues are: Consumer Confidence, Consumer Pride, and Consumer Loyalty. They are all related to each other; after all, consumer confidence and consumer pride lead to consumer loyalty - and that, above all else, is the most important thing for the WWF to maintain (after all, if every WWF fan were Loyal - there would never be this 'wrestling cycle' -wink- that Vince McMahon speaks of). There are some common solutions to each defined issue, as they tend to overlap; however each is distinctly important to the success of the company and must be focused on immediately.

Consumer Confidence is perhaps the most difficult issue for the WWF to focus on. It relates to how the consumer sees the product and their 'faith' in the WWF to 'do the right thing'. Every time the fan gets 'screwed', their confidence in the product drops. Every time an angle fails, they lose confidence in the product. Look at all the 'failed' angles. The WWF's decline really began at Summerslam 2000. What was the major storyline at this time? It was the "HHH/Stephanie/Kurt" love triangle. This angle did not pay-off the way it was supposed to. Kurt Angle was supposed to break up HHH

and Steph - HHH becomes the uber-face, Steph leaves television, and Kurt gets elevated as a heel. This didn't happen. HHH and Steph got back together, HHH went face for a month, and the Kurt/Steph relationship just fizzled. There was no real pay-off, no defining end to the feud. Then what happened after that? The "Who hit Austin" storyline. After weeks and weeks of time dedicated to the angle - it turns out to be Rikishi! And if that wasn't a bomb, we find out that HHH 'arranged' it and the focus got taken off Rikishi almost immediately. These were two storylines that had A LOT of time dedicated to them and delivered no satisfying pay-off in the end. I consider these two angles to be the beginning of the end for the WWF.

Then came WM 17 - a HUGE success as we all waited to see Rock vs. Austin...And what happened? AUSTIN TURNED HEEL. God, if that wasn't a stupid move, I don't know what is. The WWF gave us a screwy ending when it should have been clean. It was an epic match which had a horrible ending that made everyone groan. And to add more fuel to the fire, whom does Austin align with? HHH: The guy with whom he had been feuding with heavily for the past 4 months. Right here, the WWF is saying "We want you to FORGET the past 4 months - they were meaningless." How do you think this effected consumer confidence? This said to the fan, "What you watch right now will be ignored in the future " - so this brings up an important question to that consumer: Why watch?

After HHH got injured and the Austin/HHH feud that was supposed to last the summer got screwed up, Vince decided to play his trump card and bring out the WWF vs. WCW feud. Of course, it bombed... Horribly... And it couldn't even last a full year - though the Monday Night Wars lasted 5. This was the straw that broke the camels back - this was the thing that made consumers say "Hey, the WWF fucked up a WCW vs. WWF angle - they put all the focus on WWF guys and the McMahon's, they didn't even bother hiring Hogan, Nash, Flair, Bischoff and anyone else that mattered - they just thought we fans would be stupid enough to accept it as the real thing. Fuck this." The WWF tried to bring Foley back - they dropped him soon after - they brought Flair in as a 'Co-Owner' and that didn't last long - and then they brought in the NWO. This lack of direction KILLS consumer confidence - especially after the bombing of the InVasion angle. This tells that consumer "Hey, we have NO IDEA what we are doing or what you want from us".

And this leads us to right now. The return of Crash-TV. Katie Who? Billy and Chuck had a wedding? The WWF tries these attention grabs - they don't work - and are forgotten about a week later. It kills consumer confidence, lowers the product, and doesn't benefit ANYONE - yet the WWF insists on doing it. They have always been that way - and in a view years they will try to poke fun of themselves by mocking the Katie Vick angle like they did with the Mae Young hand angle - the only thing is, no one will laugh because we were the ones who had to *suffer* through it.

"Unethical or socially irresponsible behaviour on the part of a company undermines trust and destroys closeness in a relationship." (Ibid)

The fans' faith in the WWF is still falling and won't bottom out until each individual fans' "trust" in the WWF is gone and no one watches any more. Believe me, it could happen. Look at WCW - they changed direction countless amounts of time, they screwed the fans more times than I can remember, they never paid off their huge

build ups/angles and Consumer Confidence in the end was non-existent - they were just one big joke. When you hear the word 'surprise' or 'mystery' on WWF TV, do you groan or say 'oh boy!'. I groan because the WWF's mysteries never pay-off. When there is a big title match are you expecting a cheap finish? I am - and the crowd is too as they look to the entranceway for a run in at the climax of a match. This reflects poor confidence in the company's ability to 'do the right thing'. This is what the WWF needs to fix. They need to bring that trust back into the relationship with its fans.

So how do they do that?

Like I said before, this is perhaps the hardest issue the WWF must face as consistency is the key to its success in creating a better trust with its fan

"A product or service should consistently deliver what it was designed to deliver, without variation from one experience to another." (Ibid)

1) They need to have ends to feuds. Simple, right? - Any company can do that. Well, the WWF has a knack for leaving something 'open' when they end a feud so there can be another feud in the future if need be. Their inability to resolve angles has become a thing of ridicule among fans (much like WCW -who *did* drive the Hummer?) and that hurts confidence in the product. They can't just have Austin beat the Rock - they must have it so Rock doesn't look too weak and always leave the fan thinking "Hey, Austin isn't better than the Rock" so when the next time Austin and Rock feud the final result won't be as obvious. The flaw in this is that the Rock and Austin never had that rematch - they became buddies and sung a song together. Then they teamed up against the NWO. What did the Rock do his first day back? Did he rush in to kick the shit out of Stone Cold? Hell no, he beat up the McMahon's and then feuded with Booker T. The WWF can't be afraid to have one wrestler be the better man over another. They need to have clear-cut endings - not just allow them to fizzle out.

2) They need to have simple feuds. They have to go back to basics. Everyone fighting for the title, and the issues and storylines are spawned from their quest for the gold. If you want consistency, then you might as well be easy on yourself and do it simple. None of this twisting and turning and swerves every ten seconds - storylines should be explained in 2 sentences in less than 10 seconds. Traditional wrestling storylines like friend vs. friend, old vs. young, student vs. teacher, champion vs. challenger, have been around a long time for a reason - they are universal and can deliver in the ring.

3) Stop Screwing your fans. Obvious -yet the WWF can't seem to get it in their heads that when they piss off (and on) the fans, it's not a good thing. Swerves for the sake of Swerves are just so.... Russo... And that's the last thing the WWF should be. If the WWF promises a big surprise, they have to deliver. If the WWF promises a big match - they have to deliver. If a friend promises you that he will pay you back, and he doesn't - will you loan him money the next time he asks? The WWF has to get their fans to trust them again. And this is a VERY fragile area. No time for 'experimenting' or taking a big risk for publicity. Angles are NOT expendable, and once McMahon realizes this maybe storylines will become better written. This includes no run-ins as

well. Unless the storyline calls for it (which it usually never does) the finish to a match should ALWAYS be clean.

4) Be confident in whatever is promoted. When WCW kept changing directions it showed that managements confidence in the product was low - and that effects the consumers. Even if a current angle, or champion, is bombing, do NOT cut it short. Now, that doesn't mean they should continue the full planned duration of the feud/angle/champion - it just means they shouldn't say "Ok, it's over" (coughNWOcough) and be done with it. It not only shows a lack of confidence in whatever angle, but it also shows a lack of direction and faith the company has for the wrestler involved.

Consumer Pride and Consumer Loyalty are almost interchangeable, however I am not particularly proud to be a WWF fan, yet I remain loyal. Of course, the longer I remain ashamed of the product the more likely I am to leave. The same thing goes for each and every 'die hard' fan out there, because we all have our limits. I never thought I would stop watching the Simpsons, yet every Sunday since 1999 I have found myself on another channel. Since Pride and Loyalty are so close some of the solutions overlap.

Are you proud to be a WWF fan? Do you wear that "Just Bring It" shirt to school/work/etc everyday? Do you use wrestling catchphrases like 'layin the smackdown' and 'suckkkkaa' on a date? Whenever there is someone insulting the WWF and its fans, do you stand up for em? I don't think many of you do. I know I don't. Wrestling is no longer 'cool' and wrestling fans are seen as incompetent white trash who like to see grown men in their underwear hit each other with chairs. We are Jerry Springer guests. We are looked down upon. I read some posts on message boards and I constantly hear "What do you expect, IT'S WRESTLING!" As even wrestling fans look at the product in that way. We have accepted that wrestling is stupid fluff that is unable to provide intelligent storylines - if I use the word 'art' to describe wrestling I would get laughed at. That's the wrestling world Vince McMahon created - that genius!

I will never hear any "Dub Dub Eff" chants as long as I live - the WWF will never have that cult mentality - so even when it is shunned by society, and defined as a 'niche market', it is too big to be given cult status. Their fans are isolated and desperately need something to be proud of. Necrophilia angles are not something I would tell a friend about. The WWF needs to increase fan Pride ASAP.

How do they do that?

1)Retire a wrestler. The WWF has the Undertaker, Ric Flair, Hulk Hogan and Mark Henry on the roster (ok, Henry isn't really old, he just really, really, really sucks) that all should retire soon. There is nothing that brings fans together more when one of their favourites leaves - it allows for that wrestler to say 'thank you' to the fans to make them feel appreciated, and allows for the fans to appreciate them. There could be a few tears shed depending on how important that wrestler is (The Undertakers retirement would mean more than Hogan and Flairs - because both have retired a dozen times already). They can show a montage, have a couple of speeches, etc. Really get over the importance and meaning a wrestling star has with its fans. This is

a pretty extreme measure to increase fan Pride - but it is the closest thing to a sure thing that I can think of. This also will increase Loyalty, as it will show the fans that if you stay with the company for a long time you get appreciated. It will allow fans to say "I remember that" and feel proud that they did, and they will stay for more moments like that.

2) Get more personal with the fans. Have wrestlers come out at intermission at live events and just talk with the fans - don't make it seem like a chore (cough Autograph Signings cough) and it will make the fans feel more appreciated and proud to be there. There is nothing like a wrestling atmosphere where you get to see your favourite stars up close and personal. ECW had an intimate environment where the crowd and the wrestlers, seemingly, were one. I've been to WWF house shows since 1989, I have been to Raws and Smackdowns, and I have been to Wrestlemania. Yet my all-time favourite event was an ECW TNN taping on Sept 9th 2000. There was no fancy entrance, there was no pyro, there was no special production values or 20 minute promos. The togetherness of the fans, the intensity, the atmosphere, the closeness of fans and wrestlers, everything about that show made it special. The WWF should try and re-create that.

3) Broadcast 'Great' matches from the past. Sorta like what they did on Excess 'from the vault'. Air a 'classic' match on RAW and Smackdown every once and a while, make it seem like an 'event' (but pick good ones for Christ sake - the hog pen match is a big no no). A great match leaves a satisfied fan - and may seem extra special to those 'new' fans who never got to see the match before. It, again, allows for reflection and appreciation and therefore pride in the product.

4) Give House shows meaning. House Shows are an integral part of the WWF's business and are a very telling economic sign. When house shows are down, it means that the fans' interest in the product has decreased - they may be willing to pay for a Televised show, but won't bother paying for a 'non-televised live event'. How do they give them meaning? Advertise the card in advance - people are more likely to pay to see Benoit vs. Angle and Brock vs. Edge than going in uninformed. Sure, house shows are generally the place where the WWF tests out potential feuds, but then again, the benefits of advertising house show cards greatly outweigh the cost of 'tilting your hand'. Also, have something important occur at a house show. Maybe a title switch and show footage of the match and change - it will immediately tell that fan that if they go to a house show they will see something exciting. Hey, I know my interest in house shows picked up when they said Bret Hart beat Ric Flair in Saskatoon for the title.

5) Make better T-shirts. This may seem like a little thing, but I believe it's very important. When wrestling was at its hottest you had people wearing 3:16 and NWO shirts. It was cool and they were proud. Now you might find one behind a jacket - and even THAT's rare. Fans want to subtly show they are wrestling fans - and they cannot do that while wearing 'It's true' in big bold lettering. There have only been a handful of really good shirts in the past: the Hurricane 'H' and the Kaientai "Evil" shirts are the only ones that I can think of that I ever really showed interest in. What did they have in common? They were transferable to everyday wear. It didn't say you were a wrestling fan, but you still knew you were representin' and other

wrestling fans would give you a nod on the street. 'Less is More' and Obscurity is the key.

6) Use the Internet. Despite popular belief, the Internet is NOT the enemy. In my view - the internet fan is the most caring fan the WWF has (with the exception to the 'mega-fan' - the one who travels thousands of miles to see a show but doesn't know Billy Gunns real name... They are just whackos). After all, the 'typical' Internet fan may write negative things about the WWF - but you can't say that that fan doesn't CARE (why else would he/she dedicate that much of their time to a particular subject if they didn't care about it?). The 'bad' fans are the ones who are apathetic to the WWF product. So what better way to get that fan interested in the WWF than getting them on the Internet? A place where you have thousands - if not millions - of fans sharing their views on the same subject. If the Consumers are isolated by the mainstream, the Internet allows for those isolated fans to gather where they no longer are alone. From that they can take pride in being a wrestling fan. Will the Internet expose some of the 'seedier' aspects of the business? Sure. But I believe it was Maxx Payne who said that the next evolution of the business is opening the curtain to the fan - revealing the secret so that fans can enjoy wrestling on a different level - not like fans of magic - but as fans of film. Have a WWF message board - a WWF chat (a REAL WWF chat) where wrestlers can communicate with the fans (what a better way to attract non-internet fans than by allowing them to talk to their favourite wrestler), just generally pimp the website on-air. The WWF keeps the Internet at arms length, thinking that it's against them, when in reality it is one of their most powerful tools.

The end result of Consumer Confidence and Consumer Pride is of course Consumer Loyalty. It is the main goal of all businesses to attract a loyal consumer base - the WWF is no different. However in the past 2 years the WWF's fan base has been cut in half. Where they once drew 6's and 7's they now draw 3's. Their house shows are nowhere near capacity and at the Toronto Smackdown! taping I would say that it was about 75-80% full... And this is in Canada. The Memphis Smackdown! was said to be considerably smaller. No Mercy, a week before the PPV, had roughly 3000 tickets sold. There is no doubt the 'Attitude Era' fan - this coveted 'casual fan' the WWF wants back so badly - had little to no loyalty to the product. Once the WWF stopped being 'cool', once it stopped being the talk of the playground, they packed up and left. Unfortunately, during the Attitude Era, many 'hardcore fans' or 'base fans' left as well - which may leave the WWF in a BIG mess when they get knee deep in the 'down' period in a year or two. So what the WWF needs to do right now is get the current fan as loyal as possible to the product - so hopefully no one else will leave before the ratings hit the 2.0 mark and the WWF is unable to survive. In the mid-90's, after the WWF's first "fall" they tried to increase fan loyalty by doing things 'for the fans' and it was lame because it was forced. The WWF has to subtly make the fan appreciated.

How do you make that fan loyal?

1) Remember History. In the Attitude Era, everything before Survivor Series 1997 was forgotten about... Completely. The only time I ever heard mention of 'Hulk Hogan' - a man who was on top of the World Wrestling Federation for nearly a decade - was either in ridicule or... well... in ridicule. Bret Hart - a hero to millions in

the early to mid 90's - was all but forgotten as well - unless they were in Montreal, of course. Macho Man, Million Dollar Man, Jake the Snake Roberts, Ric Flair - you name it - they were all forgotten and never mentioned. And even if anything pre-SS97 was mentioned - it was always in McMahonian terms. What does THIS say to those long-time fans? It says 'We don't care enough about you - we are going to either forget about what you watched, or lie about it - you have no worth to us. The only thing we care about is the NEW fans. Stay or Go Away - we don't care. If you don't like it don't watch it - this ain't your Granddaddies wrestling anymore.'. And what does it say to the new fan? "Nothing happened before SS97" - so that when the WWF 'falls' that fan gets worried and stops watching because he/she does not know that the WWF can still be good (Hart/Michaels) in a 'down' period. That fan doesn't know that if he/she stays with the WWF, it will benefit their best interests.

Remembering History not only allows for the old fans to be appreciated and to appreciate what happened but for new fans to know there was life before Austin and there will be life beyond him. A simple "this reminds me of the Bret Hart/Davy Boy Smith Summerslam match" or a "He reminds me of a young Jake Roberts" (and keep it within the WWF context JR - your 'history lessons' are just cliches now). Air some classic matches too -as mentioned above. The fans' bond with the product is important in every sport or show. By remembering their history, the WWF can retie some old bonds and form some new ones. By bringing back 'tradition', even in small doses, the WWF can bring a sense of importance and pride to storylines and matches. By saying 'Thank you for watching our show, you long-time and short-time viewer' the WWF can make their fans feel appreciated, they can make them feel special, they can make them feel that watching the WWF for however long they have been doing has paid off, and will in the future. By doing this the WWF won't be history anytime soon.

2) Best of DVD's They have started this with HHH - but they should do more of an ECW approach where to focus is just on matches (DVD's like Deep Impact, Hardcore History, etc). I would love to see a 'Best of the WWF' 10 DVD set: An Anthology with Matches. Here's a free one Vince, you can call it "WWEvolution" and it would sell like hotcakes because EVERY wrestling fan wants to watch wrestling (duh) and they want to watch those classic matches, but just don't have access to them. With WCW's library the WWF has opened up a whole new way to present a wrestler - and even though it might pain McMahon to acknowledge WCW's history, it would be a great way to get the fans to care about that wrestler more (Why yes, I AM waiting for a Chris Benoit DVD). This is a simple 'thank you' to the fans for watching and a sign to the newer fans that great things can happen - so it is best to continue watching.

Consumer Confidence and Trust. Consumer Pride and Loyalty. Things the WWF lack right now and need in order to survive. With these in tact, with this 'base', the WWF can only grow. In time, word-of-mouth will travel from satisfied fans and more people will tune in. Maybe a captivating feud or wrestler will bring with them another boom like Hogan and Austin - and even if they don't, maybe a healthier wrestling industry will be rebuilt so that new promotions can flourish and compete and the Wrestling fan will be better for it.

Yardtards & Backyard B.S.

It's a subject that almost everyone likes to bash. I for one will help out in the bashing. Backyard Wrestling: The very slap in the face of professional wrestling. It's bad enough that there's a video game all about it (an awful one by the way). Now you still have idiots buying into it like a cheap reason to go to school to "meet chicks".

Why am I writing about the stupidity that is backyard wrestling? Maybe because people need to be reminded that it still exists.

I happen to walk into the Yahoo! Chat room one night and I find someone promoting such an organization and here I thought it was an e-fed, something to joke about. I click on the provided link. I find out that he's putting actual shows on some sort of pay-per-view that he doesn't actually mention on the site and decide that he might be on to something. I click on the roster link to find pictures of little kids, literally, not much older than 12 years of age.

The youth of America has once again been tainted in such a way that makes someone like me officially sick. My friend, Mark Rose, found out about him and came right in the room and straight up said to him, "You are pissing on professional wrestling. You slap professional wrestling in the face by putting on this bullshit." I, for one, agree 110%.

In the mid '70s, a young Mick Foley made a movie for his film class entitled "The Loved One". In the film his character (and first alter ego), Dude Love, jumps off his friends rooftop and onto poorly prepared cardboard boxes and box springs. When clips of this movie were shown to the public in 1998, kids and teens across America were inspired and Backyard wrestling had risen uncontrollably.

Why do I mention this? Just keep in mind that this movie was a film project and not a BYW tape you can buy off of a poorly made website for \$10 or watch over streaming video about guys killing themselves with anything they can pull out of their houses for cheap pops from around the neighborhood. But the sad thing is is that they use those small pieces of footage as an argument for no apparent reason.

Now I heard stories of wrestlers fartin' around with their friends in their backyards practicing wrestling holds but this is re-friggin'-dicolous. I've seen pictures and videos of these idiots in the past. Years ago they made a tape called Backyard Wrestling: Future Kings Of The Ring. Morons stapling \$1 bills to each other's bodies in what they call the \$100 match, purposely using flaming chairs, the list goes on and on.

Back to the chat room story: What sent me over the edge was that this "yard-tard", as we say in the rooms, told us that he is going to Ohio Valley Wrestling and train there. Rocky Johnson and Big Boss Man would come right on up to this kid, spit in his face in front of everyone, kick his punk ass in the ring like it was a normal shoot match, and throw his ass out on the street because last time I checked it's going to be a cold day in hell before they allow any yard-tards in OVW or WWE any time soon.

If you are a participant in such events, take a good look at yourself, quit this

backyard BS, and take Terry Funk's advice: "Get an education first! If you want to wrestle go to a professional wrestling school and get trained the right way." You are only taking time off your very existence by slowly killing yourselves in your current nature. The WWE puts up the "Don't try this at home!" ad for a reason. Maybe it's time to think about it.

by Brian Bertrand..

Russell Potter sent in his defense:

I absolutely had to reply to this. You see, as far as I can tell you are using complete stereotypes when talking about backyard wrestling. People flying off of buildings onto flaming tables, and the \$100 match...I agree, that's completely disgusting. But I backyard wrestle...not much, because we're just starting up. Anyway, there's a website... <http://www.mapletonwrestling.cjb.net/invisionboard/> (The Backyard Wrestling Link)...you go there and tell them that all they do is kill eachother. They'll just laugh, and rightfully so. They know what makes a good match, and I like to think that I do too. Sure, people get hurt during backyard wrestling. But not everyone who partakes in this has no idea what they're doing. More people are fascinated with a well-done spot than someone being tossed off a ladder into barbwire. I respect everyone's opinions, but everyone that doesn't backyard wrestle seems to have an agenda against it. I mean, almost all of the press BYW has gotten in bad. Argh, I'm straying. Anyway, how you could possibly say that Backyard Wrestling is a slap in the face to professional wrestling is beyond me. Hasn't anyone ever heard, "Imitation is the greatest form of flattery"? You could say this just goes down as "fartin' around with friends in the backyard", but it's not. It's true backyard wrestling. Anything else you see isn't backyard wrestling, it's garbage wrestling. Plain and simple. No disrespect meant in any way here, just voicing my opinion.

Brad Dykens adds:

If a yardtard had brain, or a source of legitimate desire, he/she would enlist the services a professional wrestling trainer to get into the business. Instead of working to do something properly, he/she chooses to take the easy way out and just do a half-ass job of it; An attitude which, in most cases, likely reflects their entire lives (and future). Backyard wrestling is like putting a bunch of toddlers in a playground and taking away their basic god-given human instinct. Goo goo... Ga ga.....

Andrew Robinson writes:

ok, I sort of agree with what you are saying. There are a lot of kids doing stupid shit in their backyard. As for me, i am a former backyarder/former trainee at a professional wrestling school. I would like to mention the group of kids i wrestled, trained hard in the backyard. 1 to make it look good and 2 so we wouldn't get hurt. i left training on my own free will because i didn't have the time right now in my life. But i had many vets in this game tell me that my training in the backyard helped me succeed in the school. so yes there are many stupid kids killing themselves for dumb

shit. they are shitting on the business. as for the rest of us who train in the backyard who don't have the money to go to school, we are not shitting on the industry. by the way in my couple of years in the backyard (i'm 18 by the way), never once has a kid injured himself or another kid seriously. Every scar we made was nothing more than what you would endure playing pee-wee football. Next time you criticize, research a little harder because i am definetly not shitting on the industry, marks like you posting on the net are! and that my friend is the truthful wisdom coming from someone who has lived the life of a backyarder and never will be ashamed.

Brad Dykens adds:

He was not shitting on the industry, he was shitting on backyard wrestling. Backyard wrestling has nothing to do with the wrestling industry. Your facts have been straightened..

Jasper J Sha writes:

Realize in no way do I condone backyard wrestling nor even believe that it should be allowed. But I read that some of the wrestlers used to do backyard wrestling. A good example would be the Hardys and Shannon Moore. I mean they don't justify the fact that it was absurdly dangerous, but they did make notice that it was how they got their major interest started. Anyways, I just wanted to bring that point up. In my opinion, I agree with you totally and absolutely about backyard wrestling. I've seen many clips where kids have gotten hurt in ways that shouldn't and wouldn't happen if it wasn't for misapplied wrestling maneuvers or ridiculous spots that even high flyers wont try without proper equipment nor training.

Chris AKA The Outlaw writes:

I believe that most of the BYW wrestling you are talking about are the fools in the videotapes marketed by backyard wrestling inc. These tapes don't at all represent what we do (at least in my fed) As backyard wrestlers, for example we actually have disqualifications in are matches rules and such. We also practice all the moves we do before we actually do them. The backyard wrestling videos just paint us as people who walk around with flourescent lightbulbs and flaming chairs. There are very few hardcore matches in our fed and they are only there with special stipulations. We do this fed for fun not to make it to the WWE or OVW some of my friends (all of them 16 or older) want to go to a local bump factory when they get the money and then they may join an indy fed in Chicago. This local fed is called the LWF which started from a backyard 10 years ago and now they are big time indy show. A known wrestler has come out of this fed you may know him as CM Punk. (as you can see backyard wrestling if done right can help the business.)

But most if not all are just doing this for fun because we all watch wrestling and it is something we love

Its the same thing as going outside and playing a game of tackle football with your

friends who love football. I don't believe in anyway that we are disrepecting the sport. I don't see where you are comming from with that. Also we don't let anyone into the fed thats younger than 15

Brian Bertrand (original author of this article) responds with:

I realize what you all are saying. You guys have great points (ironically) but the thing is these guys you mentioned that did some BYW as kids actually grew up and said to themselves "Hey this is getting pretty lame. How about we quit this crap and get into some REAL wrestling?" That is what I've been saying. I do agree with Chris as far as how some feds like that are not blatantly showing stupidity through the uses of flaming tables or chairs, light tubes, cheese graters, or staple guns. What makes me mead the most is that these stereotypes are ultimately hurting PROFESSIONAL wrestling. This is what the FCC has been talking about ever since the death of the late Owen Hart. Not all BYW feds are like that but that "not all" part is pretty much 20% of backyard feds in America alone.

In Russell's response, I have been to BYWL and I even went to a link posted for a yardtard named Black Plague.

This picture is straight from his site and if you look this is very poorly prepared as is with just about 85% of all BYW feds. It's this sort of thing I'm shitting on. This sort of BYW that is hurting the names of Bret Hart, Jeff Jarrett, Vampiro, National Wrestling Alliance, and World Wrestling Entertainment. In fact here's a response from one person on the boards by a person names Prankster (sorry for posting your name on here, dude):

"Plague, I'mma came down to windsor just to beat you with a shopping cart."

Backyard wrestling IS a slap in the face of professional wrestling because of feds that live by the policy that "it's not WWE so anything goes". This is not wrestling, this is trash. And before you call me a mark think about this. All BYW wrestlers are just marks as well as any other wrestling fan. Only these guys go and screw themselves up by thinking they can imitate their favorite wrestlers and call it fun.

Mr. Patrick Adam Contant of The University of Windsor wrote:

To Mr. Brian Bertrand of Obsessed with Wrestling.com;

I am writing in response to your editorial "Yardtards and Backyard B.S" posted on February 7, 2004. I will not lie and say that your editorial is the first of it's kind that I have read. Many people hold the same opinion as you do. I personally have the same opinion, even though I myself am a backyard wrestler.

I truly love the sport of professional wrestling. It is my passion in life, and part of the reason I do what I do. If it would be no trouble, I would like to give some of my background so you may understand better why some people such as myself have this unusual, yet satisfying hobby.

I became involved in backyard wrestling when I was, yes, 12 years old. A group of friends I had recently met at an independent wrestling show asked me if I would like to come and join them. I decided I would. I was anxious beyond belief, but soon realized that these new found friends of mine were very much like me. I had never been exposed to backyard wrestling before, but I'm certainly glad that my first experience was with these gentlemen. They exposed me to a form of backyard wrestling that was competitive, but sports oriented, not violent. It was a great experience and gave me much of the confidence I was lacking in my earlier life.

I moved away from my friends but continued to backyard wrestle in a promotion I created in a small south eastern Ontario town. This federation started as a pure sport organization, but I became curious to the "extreme" or "hardcore" style of backyard wrestling, as did my other compatriots. I will openly admit to trying what you could call "spots" involving devices of destruction such as tables, steel chains, and even fire. Soon however, I realized the dangers of what I was doing to myself and my friends. I decided that style of backyard wrestling was not something I wanted to be a part of. I watched many of my friends from both aforementioned leagues turn to the violent bloodletting that is prevalent in many backyard clubs. It was not my place to tell them how to do things. By this time, they were all young adults and knew of the consequences.

I had moved once again to a smaller, more south easterly Ontario town, where I again started a new backyard wrestling league. This league adopted the ideals set down by my first backyard club. Thankfully, those who wished to be a part of our group were more focused on having fun than anything else. I am proud of this club and those who are a part of it.

I can safely say that I have been apart of almost every type of backyard federation around. Those where perfection of spots was a goal, those where a big bump was what counted, and currently with those who just wanted some safe fun, while doing something they are passionate about. I have not always done things in these federations of which were safe or entertaining. Thankfully, I have been lucky and have come away from those experiences unharmed. I know there are others in this world who have not. I am glad to have had those experiences for there is something to be learned for every experience one has, however, I would most certainly not recommend them.

I am going to be turning 20 years old this June, and am currently attending the University of Windsor in Ontario Canada. I am involved with the local independent wrestling league and their training school as well. Most interesting of all maybe, Mr. Bertrand, is that this year I will be retiring from backyard wrestling. It sounds silly doesn't it? Nobody has a career in backyard wrestling. It isn't something to celebrate. That I can say is the truth. However, it will mark the end of an important phase in my life. I have had many matches over the years in backyard wrestling, however, they pale in comparison to the friendships I've made and life lessons I've learned along the way because of them. And that, to me, is something worth celebrating.

This is not a letter to berate you Mr. Bertrand, for that would be both pointless and stupid. You have your opinions, you are entitled to them, and should be allowed to

speak them. Nor is this an attempt to make you retract your previous statement or change your opinion. I know that no words of mine could do such a thing. In fact, I wholeheartedly agree with your statements about those backyard performers who choose to take the road of violent, unnecessary maiming. Those dangerous actions will only end up hurting themselves in the end. It is their choice however, and all people the likes of you and myself can do is warn them. I once met Shawn Michaels at a Christian Wrestling Gathering in Detroit Michigan. I overheard a fan say to him "You are the reason I started training to be a wrestler." To which Mr. Michaels replied "No. I am not. You are your own man, and you make your own decisions." It is this profound wisdom I have applied when concerning those backyard performers who take that ultra-violent path. They know the possible consequences of their actions, and they are the ones who must face them.

No Mr. Bertrand, this letter is not any of the things listed above. I have not even responded in the hopes that this letter will be posted on the site. This letter is simply to let you know that all hope is not lost. That there are still some of us out there that truly love the sport of professional wrestling.

With Sincerest Regards

RJ Ciocco wrote:

I think with Backyard wrestling it's really a choice of the onlookers, because you obviously have the people who hate it, and the people who love and do it. Being not affiliated with this sport, i can't tell you how it is like Russell or Andrew or Chris did. But seeing them do it yeah they might miss spots but tell me why the WWE does the same thing YET NO ONE GETS ON THERE ASS ABOUT SUPERSTARS BLOWING SPOTS AND INJURING OTHERS DUE TO RECKLESSNESS. Perhaps some of you people who condone BYW for more then hurting people in blown spots ought to speculate such in the WWE and real wrestling feds.

Of course then you got the spectacular of it: these people do it because they can, regardless of end result or even the consequences of there actions. While someone noted yardtards will never make it to OVW or WWE that speculation could be smashed permitting WWE sees the light of some successful indy wrestlers who were. Chris noted CM Punk as one, and i think there was some more decent wrestlers who started that way. Of course WWE would never sign them anyway: look at what they do with there own talent anyway.

Ummm slipping from the topic sorry. Anywho, yeah there will never be a true desicive pull if BYW is good or bad. So until then...just do what the hell you wanna do.

Mitch M. wrote:

After reading this column, it is obvious that Brian Bertrand has put no research into his claims. He has based all of his writing upon what is seen in the "Best of Backyard Wrestling" tapes, and has never seen what else has been done. Being a backyarder

myself, I cannot say that I have ever hit anyone with a lighttube, used fire, or ever jumped off of a roof onto someone in the 4 years I have been wrestling. The only reason that the public believes that backyard wrestling is wrong is because they have only seen the brainless idiots who have no skill beating each other with weapons.

Go to the Backyard Wrestling Link. There is a community of backyard wrestlers from all around the world. You will find that almost all of them frown upon the stuff done in the "Best of Backyard Wrestling" tapes. All backyard wrestlers take pride in what they do, be they "deathmatch" or technical wrestlers. You bashing what people have put so much work into perfecting makes us look like idiots, which we are not.

I am not going to waste anymore of my time responding to something that is as biased as what you have written. I respect your opinions, but you should attempt to consider what the opposition has to say before you bash them behind their backs.

Quiksilver wrote:

Now i have to agree with mitch m., Mr. Bertrand obviously looked at the best of backyard wrestling videos and then wrote his opinions, all that the guys on those tapes are is a bunch of idiots that have no talent, I run my own backyard fed here in Tennessee, and there has never been a lightbulb busted, there has never been any fire, and nobody has ever bled during a match(other than fake blood), and I am in no way spitting in the face of pro wrestling, I love pro wrestling more than anything, the only reason I haven't been trained is because I don't have the money, so I backyard wrestle instead, I even have a friend that is a pro wrestler at an indy that has came and watched some of our events and he said that me and my friend have tons of potential, so if you're going to knock those idiots that try to kill each other, then be my guest, but don't cut down all the other backyard wrestlers, please.

Wolf wrote:

For a person to bash BYW especially without careful research is just plain ridiculous. I mean take a look at the start of ECW. I mean a lot of people could have said "yeah that is backyard wrestling and it doesn't matter." But look what happened. It revolutionized the business. It stared WCW atnd when it was known as WWF and spit in their faces.

They showed you could just be an ordinary guy and still do something you love. It wasn't about money, and it wasn't about being flashy. It was just about the fans and giving them what they loved the most. Most of today's wrestlers went through ECW. In fact over half of the WWE guys use to be ECW. Some on Raw, and a few on Smackdown. Now I believe BYW if not done of the purpose of killing yourself can only help the business. I have backyard wrestled some, and have also boxed the kids around my neighborhood and in doing that I don't believe that I hurt the sport of boxing. The backyard wrestling I was involved with was just friends who wanted to have fun. We weren't apart of any fed nor did we seek out one to join. We just wrestled because we loved to do so. It has been awhile since I've done any of it now. But I believe if you are a backyard wrestler, it should be more focused on wrestling

more than than the backyard aspect. Sure you need a place but no reason to use the hard ground, or push the limits. I thought the whole point of backyard wrestling was to create an extension of the sport, not to pull a hardcore extraganza and ruin the reputation you have been trying to build up. You want to build it up not tear it down.

My style is very ground focused, I'm not the highflyer type and I do make up some of my own moves. If I knew of a place in tn where I could compete for fun, without the hardcore aspect I'd go just to compete and have fun, and also make new friends. I always go over what I am going to do and how I can pull it off safely because you want to make a good show. You can't go out there and rip your body to shreds and expect to come back the next day, the next week, or whenever you believe you're healed up enough to compete again at the next event. You have to be responsible with your body because if you rip it apart everything else you want to accomplish in your life is over. So responsibility is the key. Bashing somebody for doing backyard wrestling is like making up rumors about somebody because you didn't like how they approached you. If you keep on doing it you're going to get burned. Now that is not to say you don't have a right to express your opinion for whatever you saw because you do. But you need to realize an idiot doing a 450 splash on to a burning table along with his "opponent" because he thinks it looks cool, is talented enough to pull it off, or just because he thinks he can get money for sending the tape in. That doesn't represent the whole backyard community as a whole. So just remember that if you need to, add a disclaimer letting your opposition know that the article doesn't reflect upon responsible backyard wrestlers. Only those who take it to the extreme for whatever their purpose is. Thanks for your time.

Brian Bertrand wrote:

Again, I wasn't bashing on the feds that don't use the extreme aspect as some of you believe. In fact, I support those at the very least.

A friend of mine that I am training with, at All Pro Wrestling, is a former backyard wrestler for seven years. He even told me that it got boring and he came into APW to get better training instead of just playing guessing games at times. Another guy in there was a high flyer and has a lot of potential to rise through the indys and he left because he wanted to go and become a big name and being in the backyard wrestling doesn't make you a big name at all. It gets you interested in training more but that doesn't mean that it will help you get ahead. WWE, TNA, and many indys will not go to someone's backyard show and ask you to come in to their company expecting that you will put out and give a good performance because it's not what you're used to and your style will not be what the current wrestlers, whether they be jobbers or mid-carders, are used to.

Don't even mention ECW in this because ECW had the money and the popularity when they started out as an indy promotion within the National Wrestling Alliance. ECW became what it was because it started out as an indy promotion and not as a backyard fed. They brought in these guys who weren't in the best shape but were able to fight because they had proper training beforehand. The Sandman started out in USA Pro Wrestling, LWE, and UWF before making it to ECW. Taz was trained by Johnny Rodz and started out at Eastern Championship Wrestling before Paul E. took over. The list goes on and on.

My whole point is that I see where you guys are coming from. There might not have

been as much research as I had hoped but it was just enough and it was all true because again, there are still feds that take the wrestling out and use the "extreme" term as a crutch and it's sad to see because these people could go train and become better wrestlers out of it. Don't start with ICP, just because they were in WWE, WCW, TNA, and ROH for a while does not make them true wrestlers in my eyes. To me all they did was promote their albums because after they left those companies, they disrespectfully formed the JCW and look where that is, GONE!

The fact of the matter is that yes, there are BYW feds that are actually focused on wrestling and not full of wannabe hardcore kids that think they're wrestlers. And even then some of those wrestlers want to leave and become actual wrestlers and pay their dues and live out what it takes to become a pro wrestler.

M. Roach wrote:

I know that Backyard Wrestling gets stereotyped a lot as Garbage Wrestling. However, I think it's really changed a lot. It's focused more on the wrestling aspect of it and not the "lets slam each other through glass objects and see who has to get more stitches" part of it. That said, the only Backyard wrestler I like is J.C. Bailey.

LanceCrucifix wrote:

You sire, are an idiot. I am a Backyarder, and have been for a while, though in my federation, we bump on the ground, and have a WWF Attitude era, aspect, our main priority is to come out ok. I myself am 265 lbs, a person who is rather big for being seventeen, I have done little highflying, but when I do, I feel the rush of excitement that a Jeff Hardy must feel. You have used every stereo type there is, against us. And never has it ever effected us, except the fact we get a little frustrated. I will tell you know, I want to be the WWE Heavyweight Champion one day, but in order to do that, I must be trained, and in order to be trained, I need money, I am a lower class citizen, or in other terms, poor. I strive through mostly everything, and in the end of the day, I have the sport I love to comfort me. But when your financial status is, just having enough money to eat and live with little pamperers in life, it's a sad thing to think you will ever become Heavyweight Champion. When I imagine the work I could do with a, Chris Jericho or a Shelton Benjamin, I think to myself, it could happen. But in reality, it will never happen, I know this, a kid growing up in South Warren, Michigan, has little to no chance of becoming anything but a drug dealer or criminal, I stray away from the two occupations, and my nirvana is the yard. It's a place where I become Lance Crucifix, a shit talking, loud mouthed, badass, who's only quest is to become EHW Heavyweight Champion. My character, is my brain child, something I take much pride in, most of you're more talented wrestlers came from the Backyard, CM Punk, Shannon Moore, Bryan Danielson, Sonjay Dutt the list goes on and on, and the fact you bashed ICP, two people who have trained, just to get a spot in each federation they stepped foot into, if 50Cent decided to become a wrestlers, everyone would say, sweet! But, because ICP aren't you're mainstream, they just automatically pull down the revenue of the product, well let me tell you something, one of TNA's best matches were ICP vs Glenn Gelbertti and David Young. So before you continue to bash Backyarders, think to yourself, that's as close as some of us will ever get to becoming a WWE superstar, asshole!

Brian Bertrand wrote:

First off Lance, this isn't a site where you can just give a shoot promo and think you're a somebody. I respect that you take pride in what you do but when you go

and say that you are conducting your matches like the Attitude Era of the WWF then you are still going through the same crap that you've been force fed by Vince McMahon.

All the wrestlers that you have mentioned that started as backyarders ended up leaving that world because they wanted to get trained by someone who knows what they are talking about. When you mention ICP, all they do is make wrestling a joke. They had crappy matches on WWF, made a sort of a stable with Vampiro and Dale Torborg in WCW and made that look stupid, dragged TNA down a little bit but ended up leaving since they were only there to promote an album and TNA wanted another group of celebrities to try and boost ratings (surprisingly it helped a slight bit). Then they went on to make the JCW and look what happened, their wannabe indy fed folded and has been for the past year. When you put them in the same vicinity as guys like Kane, Undertaker, Cena, Orton, Flair, and a full WWE roster then you soil that which you pretend to be a part of. I, for one, am glad to have used every stereotype there is because, in about 90% of all backyard wrestling "federations", it's very true. And then you go on about ICP vs. Glen Gilberti and David Young. That match

You mention financial statuses and not having enough to get into actual training. Hell, I didn't have shit to go for when I even signed with APW. The full price is \$6,000 for full APW Boot Camp training. After our discounts, it was brought down a lot and I still couldn't afford it. So my tag partner's dad paid for both of us, which totalled to around \$3,000 each. Remember, I'm not bashing backyard wrestling just because I don't like it. I'm saying that with the way it went back when this column was first written (thank you, Brad for reposting it because of all the fun feedback and interractivity), which was over a year and a half ago, it has proven that the times have not changed since some people first heard about it on 20/20 (the very same interview that made Mick Foley look like a bad guy thanks to ABC's bias system towards professional wrestling).

Your main thing against me is that, to you, I believe that you people won't ever make it to anything else. That's completely untrue. I think you would definately make it in to places like 3PW, APW, NWA, and other promotions. It may take some time and sacrifice but I think you could make it. So before you go bashing on my words, sir, look at reality and start saving up as much as you can because when you can get enough to where you can go into a company that can boost you up more and become a bigger name than you can ever be as a backyard wrestler. No offense or anything, but I highly doubt any independant promotions will consider the EHW Title a legitimate championship unless the EHW, itself, is an independant promotion.

Bengei wrote:

Simply put. Fans copying real "professional" wrestlers cannot be "shitting" on real professional wrestling. For without the fans, there is no real professional wrestling. A flaming chair smash off a trampoline may not be as safe a belly to back suplex as seen on RAW, but that is those participants rights based upon their own personal wants and desires. As far as im concerned both are entertaining. The intracacy of a well performed matt sequence is wonderful for its complexity, while a chair smash is entertaining as a mindless "why would you do that" way. Either way I will remember to not condone a pickup baseball game when the hitter gets beamed without a helmet. But oh wait they only started using helmets in the last 50 years. Geez Babe

1018

Ruth how did you survive? Come on! There is inherent risk in everything, it is whether or not you are willing to take that risk to enjoy life, and do with that life what you want.

Wrestling is a business... Wrestlers would not be getting paid if it weren't for the fans... Therefore the "business" can't claim to control its fans... This whole thing is ridiculous. Let professionals be professionals, and let fans be fans. An opinion is an opinion, and this happens to be mine.

Backyard Wrestling Doesn't Deserve the Bad Rep

I read a recent Guest Editorial here on the Torch posted on August 15th about how Backyard Wrestling should not be made into a video game. Worse yet, the writer went on to make all of backyard wrestling seem like what the group Backyard Wrestling, Inc. has published on its "Best of Backyard Wrestling" videos.

As a Backyard Wrestler and promoter of over 13 years experience I realize what people have seen on the news and on these videos. It's horrific to say the least.

Of course these videos and these newscasts rarely show the other side of backyard wrestling... the actual wrestling side.

In 1998 most of the genre went through a period of lead and follow with a wrestling trend. Mick Foley was the hot item, he was taking crazy bumps, and a lot of these kids acquired IWA or Big Japan tapes. Sure, the stuff on there looked brutal, but after some experimenting it was learned that thumbtacks and barbed wire really don't hurt as bad as they let on. So kids went and did it.

Can't blame them really. All of a sudden these kids went from being kids emulating wrestlers in a backyard, to being the stars themselves. Local and national news programs profiled these groups (my group included), and a group named Backyard Wrestling, Inc. bought backyardwrestling.com.

The real problem was that most of these kids just thought that gaining a reaction from the crowd was worth the pain or bloodshed. So they went on Leeza or Oprah and were smashed into nothing verbally by a talk show host with an agenda and a crowd filled with anger.

The video group made things worse. Their series gave those kids a forum to be even crazier, and used national commercials to plug the violence as cool.

Unfortunately for the rest of us, the fad died in early 1999, and most of the surviving backyard wrestling promotions tried out a novel concept. Wrestling. More indy wrestlers than would ever care to admit were once backyarders. Many of the trained guys brought their training back to their backyard friends, and all of a sudden there was a new breed of backyarders.

Sure hardcore moves were traded in for highspots, but just from the countless groups I have talked to, many run weekly practices and have trained themselves (with help from their indy friends) on how to bump, fall, and do spots safely and

correctly.

In fact, this trend has gone on to spawn backyard groups that actively practice theory and psychology. All of a sudden telling a story in the match and working on and sticking to a bodypart that can be sold is becoming a real part of this new breed's shows.

It's Backyard Wrestling, Inc. that makes people think we're all crazed animals thirsting for blood. The news and media? They'll never cover this new breed. It's too boring. It's wrestling and nothing more. Panic Journalism is a practice all newscasts follow. Safe Wrestling just isn't what they want to see.

I contacted Eidos games recently reminding them that Backyard Wrestling, Inc. has never run a show, or worked a match. All they have ever done is bought videos from kids and promoted violence. The idea of a Backyard Wrestling game would be fun if done correctly and with the violent weapons kept to a minimum. There are hordes of actual wrestling athletes throughout the genre that could be used in this game, and believe me the game would be fun.

People have to remember who has tried to be the hype machine for the sport, and why we are generalized incorrectly. Backyarders are kids and young adults that try to emulate being a pro wrestler and just want to put on some good, fun matches. They don't want a longterm career out of it. If they did, they would join a wrestling school. They aren't doing this to spite pros, they're doing this to celebrate the sport the pros have created. It's a way to celebrate your idols and for a short time, be a star yourself among your friends.

And this trend is nearly over folks. Check the backyard wrestling sites online. I recently visited over 75 of them from Yahoo's search engine. Of them, 65 had not updated since 2000 or prior. The numbers are dwindling. The groups that remain are good wrestling groups - part of the hybrid Indy-BYW generation. Guys that work hard on their wrestling, practice to be safe, and actually stick to ringwork over weapons.

Please remember that even if what you saw on TV was horrific, that part of the genre is almost dead... and what's left, are good kids that try hard and can entertain. It's just that the media doesn't want you to see them.

Extremely Extreme

A tube of glass whipped through the air, smashing against a young man's forehead, vanishing into a mist of shards. The blood from the grotesque incision left from the light-bulb blinded his hideously obese opponent. The fat adversary then grasped his steel pipe and crushed the youngsters spine with a long series of crippling blows. With the beaten teenager lying motionless on the ground, the fat wrestler was convinced he was the victorious one, and began to celebrate with the crowd of 30 or so other teenagers looking on. Hearing the celebratory cheer, the cut up and beaten wrestler hauled himself up and somehow managed to find the folding chair on the outside of the homemade ring, still blinded by a mask of blood. He slowly picked up his weapon and in a rage of fury knocked the opponent out. The fat one was now on

the ground in a pool of his own blood, and our comeback kid pinned the oversized wrestler for the quick three count.

This is just one captivating scene that a person might witness when watching the new phenomena of backyard wrestling. As the youth of America are captivated by the sport of pro-wrestling, they are creating their own federations and hosting events in their backyards. There are no pro-wrestling teams in local high schools, so these young athletes have taken it upon themselves to create an outlet to express themselves both creatively and athletically.

One backyard wrestler, Asmodeus, who wrestles in his own federation "Extremely Extreme Wrestling" (E.E.W.), based on Long Island, NY, said "Kids watch sports on TV and go out and buy a basketball hoop, or a baseball glove...we bought ropes and milk crates and made a ring... Some kids play baseball, football, track, we wrestle."

E.E.W. has been dedicated, and producing quality entertainment for two years. They have their own storylines just like the big leagues of the wrestling world. They tape their matches and have special events in which they have their fans watch them perform on a regular basis. They take pride in selling their tapes featuring the special events.

"I think its being able to look at a finished product and say 'wow, we did that, and little kids like it,' [we get to be] role models," said Asmodeus.

And these backyard warriors are definitely deserving of the title "role model." They spend their hard-earned free time laboriously organizing a league where they can perform, unlike other kids playing traditional high school sports in which the leagues are already organized for them. Backyard wrestlers are responsible for the promotion and production of their own exhibitions. And, as in E.E.W., many of them produce their own televisio shows and distribute the tapes themselves. Not only do they give up their time and energy, but they also risk their health and personal safety during every match.

Injuries go hand in hand with backyard wrestling. These bold wrestlers are often untrained because they have no access to professional wrestling schools. However, this won't stop our heros as they wrestle.

Unfortunately, this lack of training often means horrible injuries; common ones include chipped teeth, broken bones and noses, concussions and even paralysis. Backyard wrestlers take pride in their injuries as if they were medals of honor.

Another backyard wrestler "Moe Siaha," who wrestles in the federation "Yer Gunna Die Wrestling" said, "Our injuries are a symbol of our dedication."

Backyard federations often post pictures of their injuries on their internet sites to show the world that they will stop at nothing to express their love for the sport of wrestling and entertain their equally dedicated fans. One federation even went as far as to spread a rumor, though false, that one of the members of a backyard league died as a result of an injury sustained in a wrestling match.

(<http://www.iwrestling.com/news/messages/2141.html>) These kids are so dedicated they want the world to know that they are willing to die for their love of wrestling.

These courageous young men should be honored for their dedication and passion. However, news shows such as 20/20 and Hardcopy have had several shows berating our young heros. People should understand that backyard wrestling is about taking control of your own life and standing up for your rights and personal freedoms, at any cost. Being a backyard wrestler is truly knowing what it is to be an American.

Kids Are Trying This at Home!

Hey, kids, let's have some fun!

Let's set up a backyard wrestling ring like other kids are doing all over the country and smash each other's skulls with construction signs and fluorescent light bulbs! Let's throw each other from rooftops! Let's fling each other down on hundreds of tacks! Let's cream each other with steel chairs, kendo sticks, trash cans, stop signs, guitars, snow shovels, crutches, ladders, cactuses, mattress frames, two-by-fours with nails sticking out and just, you know, stuff from around the house! Yeah, it hurts, but that's what makes it cool, dude!

While we're maiming ourselves, let's tape the whole thing, and -- if we live -- we can send it to a sick puppy named Rick Mahr, who might include us on his \$19.95 *Best of Backyard Wrestling* videos and get a sick puppy like Howard Stern to advertise it on his TV show. That way kids just like us will see it and try to do sick-puppy things to each other, too!

And Mahr will be bathing in \$100 bills -- "It's the hottest selling videotape in America," he claims -- and all we'll have is a snapped neck and a wheelchair. But, hey, that's showbiz, right? XFL players aren't the only ones who are trying to get noticed by Vince McMahon, you know.

Take Luke Hadley, 21, of Sturgeon Bay, Wis. McMahon hasn't discovered him yet -- maybe because the WWF refuses to watch homemade wrestling videos it receives -- but that's not because Hadley isn't trying. He says he's had 10 concussions, a broken arm, a broken tailbone and five horrific falls, and he's got a hundred scars and a few soft spots in his brain to prove it. "Sometimes I want to say stuff, and no words come out," he says. He doesn't have any insurance, but, "in 20 years, after I hit it big, I'll be able to afford all the surgeries I need." Damn right, Luke.

I mean, it can't be that dangerous or parents would stop it, right? You go to a backyard wrestling show and all you see are kids, no parents. José Espinoza of Orange County, Calif., sees his son, 18-year-old Andres, come home looking like a crash-test dummy, but he's not buggin', right? "He comes home limping sometimes, but it seems like he's having fun with it," says José. "I'm thinking about going to one of his shows someday."

Former WWF wrestler Mick Foley wishes more parents would wake up. "As soon as you notice the cheese grater is missing and little Jimmy's head is suddenly shaped funny, you might want to start worrying."

The cheese grater is the only thing Andres and his pals haven't used. Sometimes they'll smack one another with a bat wrapped in barbed wire. Or set up a Death Table, which is a piece of plywood stretched between two folding chairs with the plywood wrapped in barbed wire, covered in fluorescent bulbs, littered with tacks, doused with lighter fluid and set on fire. Then somebody is thrown on it! Hey, Vince, how come *that's* not on the WWF?

"It's so much fun," says Andres's homey, Danny (Stray Cat) Rivera, 16. "I got a piece of a light tube stuck in my head. That one hurted. Had a [broken] bulb stuck in the side of my stomach, too, but we taped it up. Had a thumbtack stuck in my head backward. We took it out with pliers, and it kind of pulled a big thing of skin out, but we SuperGlued the skin shut. You *got* to have blood for the crowd. That's what gets it pumped up."

Danny says he comes home with big gouges out of his head, but he hides his bloody clothes in his room. The only person who notices is Danny, "'cause they start to stink so bad," he says.

Everybody's going hard-core, baby. In Brewster, Ohio, guys like 20-year-old "Masked" Mike Jackson have a signature trick. For instance, if Mike's opponent is knocked out cold, Mike will take a pack of firecrackers, rest them on the dude's stomach and set them off. Sometimes the dude getting lit is Mike himself. "My mom, she don't care no more," says Mike.

Once Frank (the Masked Fish) Criniti, 21, of Cleveland, was thrown onto a flaming table, caught on fire and had to roll over eight times to put it out. His dad says Frank, who's done the trick twice more, is "an idiot." Frank says, "We're thinking about buying a fire blanket."

Yeah, O.K., it's dangerous. Yeah, not long ago a seven-year-old killed his three-year-old brother with a clothesline maneuver. Yeah, 30-year-old Tony Nash died his first time in a makeshift ring. And, yeah, a 14-year-old boy last week was found guilty of murdering a six-year-old girl, a family friend, in July 1999 using moves he saw on televised wrestling.

But, dude, didn't you hear me? We could make the video!

Backyard Wrestling; A Black eye or grassroots?

The crowd is in a buzz, your theme music hits and you make your way to the ring. But today is different. Today isn't just a normal match on a normal show. This match is at Wrestlemania? and it's for the World Championship. You're the underdog; your opponent has been champion for a long time. Fans beg and plead to you to take the reigns of the company away from the old and stale champion and make the world turn their collective heads in your direction. You did it, you made the

impact.

Now open your eyes, you are a teenager. You are in school, you are working at McDonalds for \$6.00 an hour, your life is in tatters. The only thing during the week is the ability to curl up on the lounge and watch the wrestling show. These guys and girls wearing revealing clothing and sweating profusely performing in front of a sold out arena. You laughed and you cried. You would perform powerbombs to your pillows, and doing the Hulk Hogan pose, you put your younger brother in the sharpshooter and you break your mother's favourite lamp. But this doesn't stop you wanting to be like the men and women on the TV. You will do anything to be able to make your opponent tap out in the World Championship match at Wrestlemania. You want; you need to become a wrestler.

That is what goes through the minds of the majority of teenage wrestling fans everyday. This eventually dies in the teenager's heart when he enters the work force, forced to spend 8 hours a day in an uncomfortable seat while a select few men and women get to live their dreams.

But there are the teenagers who won't give up on the dream; teenagers that invite their friends over to their house to 'muck around.' But after a little too much mucking around, something happens. You find yourself in a community of 10-15 friends all arranging times to meet up and wrestle in a home made wrestling ring. Your parents go insane and the media sit back and await an injury or death. TV shows like Oprah and Ricki Lake depicting 13 year olds jumping off their roof to a prone human being. You read the stories on Lionel Tate. And the professionals frown down upon you. You are constantly ridiculed by the public, but yet you still continue to organise events and post your wrestling online for anyone to see.

Why these 'yardtards' do this to themselves, people ask. These 'yardtards' are risking their lives and their friend's lives for what reason? To tell the people 'fuck you, we do what we want'? Or is it something else? Could it be that the passion these guys have for the wrestling business far overpowers common sense?

The public perception of backyard wrestling is generally related to the opinions of the media. After all there are more people that read the newspaper and watch the news than there are wrestling fans. People would rather pay \$18 to watch a Rugby League game than watch some sweaty guys rolling around in a gym hall.

But why are these kids allowed to emulate Andrew Johns in their backyard, but not emulate Chris Benoit? To me, both activities warrant a risk; whether it is just a minor cut to a broken bone.

To me, a Rugby League player cannot be great in his first game. Much like a wrestler can't put on a five-star clinic in his debut. It just doesn't work. These Rugby League players start playing when they are 6 and along the years develop their skills and if he is good enough, he can make it to the big league. Now I am not suggesting that a kid starts wrestling at the age of 6, I do have common sense. But why can't these teenagers practice their skills before wrestling their first match?

Reason: Because the media always makes money out of negativity. Something negative happens, it goes into a newspaper, and people buy it. Companies like the

WWE always show the "Don't try this at home" commercial before every TV show. People these days are playing the blame game. If I jumped off a bridge and hurt myself on the impact, I could sue the council. If I was given a piledriver by a friend and left me paralysed, I could sue the WWE. But I won't, because I take responsibility for my actions. The HVWA wrestlers take responsibility for our actions. All serious backyard wrestlers take responsibility for their actions, which is lacking in society these days.

Now if you look up to the subject of this column it questions whether backyard wrestling is the black eye in wrestling, or just the grassroots. There are arguments for both generalisations. And I believe both generalisations are true. The "hardcore" backyard "wrestling" which show light tubes, barbed wire and flaming tables do give the wrestling business a black eye. But there are people like HVWA who wrestle in a wrestling ring, who prefer to trade headlocks than busting up a "friend" with a cheese grater. And at the risk of sounding arrogant, HVWA is the grassroots, and when we eventually transform into HVW we will leave the world of backyard wrestling and become better people and better wrestlers.

But then again, this is a backyarder's opinion.

UNDERGROUND WRESTLING AND ALTERED STATES OF CONSCIOUSNESS

Abstract

Professional wrestling has been studied several times as an example of discourse that reflects and shapes social values, (e.g. Barthes 1972, Lincoln 1989, Mondak 1989). However, none of these analyses have offered satisfying explanations of what motivates people to participate in this modern ritual. Nor are any of these studies recent enough to explain the proliferation of local, independent wrestling federations that has occurred within the last five to ten years. This paper discusses the hypothesis that professional wrestling is a technology that is designed to produce controlled amounts of pain, and thereby induce altered states of consciousness for the participants. This paper is based on five months of participant observation carried out within a youth-run wrestling federation in central Illinois. The ethnographic record created during the study is subjected to an economic and reflexive analysis, demonstrating that wrestling is part of an underground youth-run economy that centers on the production of altered states of consciousness.

Introduction

Wrestling shows were established as a popular form of entertainment in the United States by 1900, having become a part of the Vaudeville circuit and travelling carnival shows (Morton & O'Brien 1985: 31--37). Later in the 20th century, a territorial system emerged in which approximately ten regional wrestling promoters divided the country among themselves, each one running a wrestling show that traveled within his territory. At that time, before national cable TV, these territories corresponded with TV markets in which promoters aired their own programs (Stone 1971: 312). When wrestling began its symbiotic relationship with television in the 1980s, it

began to attract an audience of younger people (Morton and O'Brien 1985). By the end of the 1980s, one of the regional promoters was strong enough to launch a national show over cable TV. This person was Vince McMahon, the president of the World Wrestling Federation, better known as the WWF. Since then, the WWF has been the only federation to be financially successful as part of the mass media. Only two other federations have been able to air shows on cable, but neither of them has been financially successful in the long run.

Since the 1980s, the domination of professional wrestling by a few national promotions has severely limited the opportunities of the wrestling fan to see live wrestling performances. As has been noted by several social scientists, the audience, through its participation in the wrestling drama, is an integral part of the wrestling ritual (Birell & Turowetz 1979: 238, Barthes 1972, Stone 1971). Therefore, as true wrestling fans know, the essence of professional wrestling is the live wrestling show. One or two promotions simply cannot tour enough to satisfy demand. This is probably the main reason that during the 1990s, small local promotions have been arising and thriving. The recent proliferation of these groups has been noted by the national news media-- sometimes as a human interest story, sometimes as a sensationalized horror story about deviant youth.

What makes these new wrestling federations interesting is that many of them are run by young people. In fact, professional wrestling production and fandom is a growing segment of underground American youth culture, in the same way that there is an underground American music scene composed entirely of young people. While the mass media has been unable to sustain groups operating within the same genre as the monopolistic WWF, thousands of small, underground groups have formed within the context of American youth culture. I propose that new wrestling federations thrive within the American youth culture, but not on the national level because behavior is rewarded in different ways in these two realms of modern cultural life. In the mainstream, national economy, production behavior is driven by the profit motive, while within youth culture, many different non-financial rewards are seen as acceptable motivation for production of product. It is my hypothesis that the production that takes place within the subculture of underground wrestling, (the production of wrestling shows) is rewarded by a non-financial reward, the induction of a discreet, altered state of consciousness (d-ASC).

I arrived at this hypothesis after carrying out five months of participant observation with a group known as the Federation of United Wrestlers. The group is made up of about thirty people with an average age of about twenty-one, and is based in the twin cities of Bloomington-Normal, Illinois. The primary purpose of the FUW is to put on monthly professional-style wrestling shows at local venues.

My ethnographic study of the Federation of United Wrestlers (FUW) was carried out between January and May of 2000. The research was carried out in three modes. The greatest amount of data was collected by direct, reactive observation of group activities. Secondly, semi-structured ethnographic interviews were used to collect data regarding the processes by which the Federation executed its functions, the organizational structure of the group and the history of the formation and development of the group. Thirdly, Participation in the group was as full as possible. I became accepted as a member of the group and wrestled in three shows. I was

expected to meet the same obligations as the other group members and have enjoyed the benefits of being part of a remarkably cohesive social unit. Thus, I am in an almost unique position of having experienced membership in an local wrestling federation, while maintaining the perspective of observer and recorder. While I consider this to be an objective study, I feel that the uniqueness of this position compels me to express my own impressions of the experience of participation in this particular youth subculture. In fact, the experiences that I have had in the FUW will be made explicit due to the effect that they have had on my analysis.

Literature

I will now discuss some of the literature on American professional wrestling and the studies from which I have drawn the bases for my analysis of underground wrestling. The classic discussion of the socio-cultural dimensions of professional wrestling is found in Barthes' *Mythologies* (1972). Barthes discusses the fact that wrestling is a spectacle in which the postures and bodies of the wrestlers are highly efficient signs that communicate basic meanings, rather than a true sport. In the essay, he refers to wrestling as a form of pantomime that communicates its message more efficiently than most drama because of the immediacy and clarity of its symbolism. The anthropological nature of this piece is striking. The non-judgmental, or relativistic, attitude that this revered author took toward the subject has paved the way for later authors to treat seriously a subject that is seen as untouchable or low-class by many segments of society. Barthes also demonstrates a good understanding both of the symbolic language of wrestling and the audience's attitude toward the spectacle. Clearly the author engaged in some type of field work prior to the completion of this paper.

Most importantly, Barthes established that although the wrestling audience was aware of the staged nature of wrestling, it was aware of its true nature as a spectacular tableau about abstract concepts such as good, evil and justice.

Because professional wrestling is a scripted ritual rather than an athletic competition, crowd involvement must be elicited by some feature of the show other than the uncertainty of the outcome. Therefore, wrestlers assume in-ring personas that are either good or evil. This enables the audience to play a role in the ritual by rooting on the good wrestler and booing his opponent, the bad guy. (Birrell and Turowetz 1979, Morton and O'Brien 1985). The more extreme the reaction evoked from the audience, the more powerful the overall show will be. Traditionally, good guy wrestlers, called "baby-faces," or "faces" by people in the business, are depicted as fair players, while evil wrestlers, called "heels," routinely cheat in their matches. Heels play out a stereotypical image of some socially despised quality. For example heels exhibit poor sportsmanship, they may break the gender norms for their sex, or portray stereotypes of minorities.

In order to evoke a strong reaction from the crowd, a wrestler will attempt to speak to a deeply held social value with his character. Thus an analysis of the content of wrestling shows can be a remarkably powerful way to explore the value system of the wrestling audience. Two writers who have discussed this idea are Mondak and Lincoln. Mondak (1989) analyzed the shows of the World Wrestling Federation during the late 1980s. He argues that the rise in the popularity of professional wrestling

during the Reagan administration was related to the general rise in patriotic sentiment that occurred at the same time. He tells the story of the Iron Sheik, a World Wrestling Federation wrestler, who portrayed a middle eastern stereotype at a time when the Iranian hostage crisis was fresh in the minds of the American public.

The Sheik's role in the wrestling drama was to generate controversy through his explicit support of the Iranian government. This pro-Iranian message was delivered in unmistakable fashion. The word 'Iran' was printed in large letters on the Sheik's wrestling trunks, and he would carry both an Iranian flag and a picture of the Ayatolloah Khomeini into the ring before each match. [Mondak 1989:141]

Mondak argued that since the Iron Sheik was so successful as a heel, it could be inferred that the American wrestling audience, and by extension the American mainstream, harbored a deep resentment for anything it saw as Iranian. Further, he argues that since this spectacle existed for so long on the public airwaves, it may well have had the effect of giving the appearance of normalcy to anti-Iranian sentiment, thus increasing support for aggressive U.S. foreign policy.

Lincoln (1989) also analyzed the WWF television shows, reaching the same conclusions about the same characters. Lincoln discussed the ritual combat of the Iron Sheik and a wrestler named Sergeant Slaughter as an example of social discourse that simultaneously shapes and is shaped by society's valuation of various themes in current affairs.

These authors' analyses of professional wrestling have demonstrated that wrestling is a dramatic spectacle that places political and social issues into a good-versus-evil framework in order to elicit an emotional response from a crowd that has suspended its disbelief. I will now discuss briefly the work of three other authors in an attempt to show that the grassroots revitalization of professional-style wrestling can be seen as an extension of this traditional form of American discourse. I will also show that professional wrestling can be studied both as a phenomenon of culture and as a phenomenon of consciousness.

Mizrach (1997) has recently proposed that the evolution of technologically based subcultural groups is accomplished through the construction of iterative discourse. A discourse may be considered iterative if it is "self-modifying," meaning that its users consciously seek to advance that discourse by reacting to the most recent changes in its evolution with more linguistic or conceptual modifications. Mizrach explores this hypothesis by discussing commonalities between three contemporary technologically based subcultural groups: hackers, ravers and modern primitives. A group can be considered technologically based if membership in that group is based on use of the technologies and techniques that make up the tradition of that group. Mizrach states that as new subcultures develop, they will engage in a discourse in which the identity of the subculture is negotiated. Often this process leads to further group evolution and bifurcation. Mizrach states that this process of change will manifest itself in the form of linguistic evolution. This discursive/linguistic evolution is accompanied by a similarly rapid and branching evolution of the subculture's central technology and techniques. Mizrach also shows that as the discourses of the three groups that he studied evolved, the worldviews expressed within those discourses also evolved.

Mizrach points out that the discourse of the modern primitives, (people who embrace the painful practice of acquiring body art such as tattoos and piercings) is carried out almost totally non-verbally as new trends and styles of body modification make their way through this community. He states that for a modern primitive, the discourse that is advanced on the canvasses of his or her body is a statement about that person's identity, an advancement of what it means to be a modern primitive, and also, a means of becoming conscious of things that a person with an unmodified body cannot understand.

Howell (1997) studied another set of social groups that are in the early stages of their evolution: New Religious Movements (NRMs). Howell studied the way that certain NRMs use ASC induction as a technique to increase commitment to the movement within their memberships. She points out that though religious organizations differ in the ways that they use ASC induction techniques, some of these groups facilitate the induction of ASCs for their memberships in the form of religious or ecstatic experiences in order to reward participation in group life and to promote further involvement.

Zussman and Pierce (1998) discuss the subcultural community of individuals who identify themselves as enthusiasts of consensual S/M, bondage and sexual fetish play, another technologically-based subculture. Their thesis is that the techniques that define these communities are technologies by which the participants manipulate the sensory experience of pain in order to achieve an ASC that is comparable to the religious-ecstatic experience. According to interview data included in the article, informants explicitly compared the experience of engaging in S/M, bondage and fetishism to the experiences of the religious ecstatic. Informants are also quoted as using the terminology of psychoactive drug users, referring to a physical and mental "high" that results from their activities.

I will attempt to show that the subculture of youth-produced wrestling is a technologically based subcultural group similar to the ravers, hackers and modern primitives studied by Mizrach (1997). As with the groups included in his study, participation in the underground wrestling subculture involves use of a technology that has evolved within the subculture itself, as well as a conscious effort on the part of the participant to attain consciousness of some experience that is closed to those outside of the subculture. The central technology of the wrestling subculture is the sum total of the administrative techniques, wrestling skills and specialized equipment used in the production of underground wrestling shows.

I will argue further, the subculture of youth-produced wrestling is similar to the community of S/M, bondage and fetish play enthusiasts described by Zussman and Pierce, in that it also is a subculture based around a technology that is designed to induce a d-ASC via a controlled experience of physical pain. As shown by Howell, ASC induction can be a motivating factor for increased commitment to subcultural membership. I argue that pain-induced ASCs can motivate wrestlers to become more deeply involved in the subculture of underground wrestling.

Findings

Wrestlers see the world of wrestling as having three levels. (See: Figure One .) The top level is made up of the professional federations that are able to operate on a national level. At the time of the study, there were three such groups, the WWF, owned by Vince McMahon, the WCW; owned by media mogul Ted Turner, and the ECW; a company that arose in the Eastern United States.

The middle level is made up of independent wrestling federations. These are groups that possess the license and various certifications necessary in order to produce professional wrestling shows within one locality or on a limited circuit. These groups are probably very similar to the regional promotions that existed before cable television. It is possible to make a living as an independent wrestler working for these federations.

The lowest level in the wrestling world is made up of backyard wrestling federations. These groups are strictly made up of people below the age of twenty. They will perform wrestling shows on their parents' property, probably in the backyard. These groups may use trampolines as rings. Others build rings out of old mattresses, others may simply spray-paint a square on the ground. The audiences at these shows are usually not charged admission, and are usually composed of schoolmates and friends of the wrestlers.

It may seem odd to claim that these three types of activities are all part of a single system, until you consider the fact that individual groups can progress from one category to another. For example, the subject group of this study began as a backyard federation, and developed into a strong local promotion. Also, the ECW, which began as an independent promotion was eventually able to operate on a national level after airing pay-per-view shows and touring nationally. Also, all of these groups, despite the huge range in production values and some other formal distinctions all work within the same idiom. Shows produced at all of the three levels will feature faces and heels engaging in the same ritualized combat, that fits into a show-to-show narrative.

The members of my subject group considered themselves to be somewhere between the second and third categories, and referred to themselves as an underground wrestling federation. I will use the term underground wrestling to refer to any group that engages in the production of wrestling shows without maintaining profit as its primary goal.

FUW shows are now produced at approximately the rate of one per month. Shows are composed of a mixture of wrestling matches and dramatic segments. The matches are choreographed and the winners are pre-determined. Matches are typically five to ten minutes long. They are made up of the execution of wrestling moves, the application of various holds and the use of weapons. Wrestling is a skill that combines acrobatics, strength and tolerance for pain. According to many of my informants, skillfully executed wrestling will appear painful to the audience while the pain that is inflicted on the wrestlers is kept at a minimal level. For example, wrestlers in the FUW will occasionally use metal chairs as weapons in matches, because the well executed "chair shot" is usually very impressive to the audience but does not cause enough pain to affect the victim's ability to perform.

At a show, you will also see monologues (called promos) and exchanges of dialogue amongst the wrestlers and their managers. You can think of all the shows that the federation has put on as forming one long story in which the wrestlers and their managers are the characters. Each show is like another episode of a soap opera. Some of the characters will develop. Shocking revelations and plot twists will arise. Feuds will rage, and alliances will be forged. Any wrestler might turn from a face to a heel, or vice versa, during the course of a show. Even the occasional romantic interest arises.

Wrestling and Technology

In order to show that underground federations are part of an emerging, technologically based subculture, (to use Mizrach's terminology,) it must first be shown that these federations are based around a technology that developed within the subcultural context. I observed that embedded within the culture of the FUW is an elaborate technology that is used to produce wrestling shows. This technology has three components. The first is the set of administrative techniques which give structure and function to the Federation's group activities. The second component of the technology of the FUW is the wrestling skill that allows a wrestler to perform the ritualized fighting that makes up the shows. And the third component of this technology is the specialized material culture developed by the group.

When I speak of the administrative structure of the FUW, I mean the organization of the group leadership and the group behavior patterns that compose the monthly production cycle. While the leadership structure is highly informal on the surface, it is clear that all of the administrative work is shared by two members who are occasionally referred to a "co-presidents." These two individuals also have the final word in group decisions. Other studies have noted that within wrestling federations, power is usually centralized within one person, referred to as the promoter (Birrell & Turoweitz 1979:243).

The Federation of United Wrestlers began as a backyard federation in 1998, but by 2000 was able to put on shows of a quality consistent with that of typical local independent wrestling federations, in terms of production value and complexity. I believe that one of the reasons that the group was able to make this transition in such a short amount of time is the fact that the group developed and used an efficient monthly production cycle used to produce one show. The cycle has five steps. (See: Figure Two.)

Wrestlers refer to the cycle as "the booking process." This is the process by which the wrestlers arrange the time and place of a show, and then compose the content of the show. By the content of a show I mean the script of the show, including the blow-by-blow plan for the matches, the rants of the characters and the overarching story lines that motivate them. This process takes the federation from not knowing when the next show will occur to knowing exactly when, where and how it is supposed to go off.

Wrestlers use the word booking in different ways. When they speak of *the booking* for the upcoming show, they essentially mean the plan for who will wrestle with whom, who will win and who will lose, and the way that the characters will develop during that show. The *booker* is the person who "does the booking" or "books the show."

The four steps included in Booking a show are: setting up the location of the show, composing the plot of the show, writing the card for the show and planning the individual matches. The booking process establishes each of these four elements in that order.

The first step in the process occurs when some venue agrees to hire the FUW to put on a wrestling show or when the FUW reserves a space to put on an independent show. Generally, one of the co-presidents directly handles all the negotiations and arrangements with potential venue. Once the venue has agreed to go ahead with the show, an announcement will be made at the next meeting. The FUW has performed at university residence halls, bingo halls, grand opening celebrations for local businesses, fraternity houses and bars.

The second step in the process is the writing of the next episode in the show-to-show plot line. The leaders of the FUW are always willing to point out that anyone can offer ideas for the booking. There is no official head booker in this federation, unlike in many others. They emphasize their belief that creative freedom combined with a free flow of ideas improves the quality of their shows and also simply makes group membership more enjoyable. However, they also admit that the booking of plot-lines is potentially a very controversial activity

Usually each wrestler has his own idea of how he wants the audience to respond to his performance. Therein lies the creative element of being a wrestler. So each wrestler wants the plot of the shows to enable him to create his character the way he desires. Since all the characters must fit together into a coherent set of plot-lines, booking conflicts can arise. Usually, the composition of the plot is put together by a handful of people and most of the wrestlers are content to let somebody else put together the long range story-lines. The federations presidents have final say when it comes to what the story-line for a show will be.

The FUW holds weekly meetings. The first draft of the booking is usually prepared between the meeting at which the upcoming show is announced and the following meeting. It is usually prepared by one person who has volunteered to do so, or by a group of people who are interested in adding their suggestions.

The third step in the booking process is the composition of the card. Once the wrestlers have determined how each of the characters will develop during the show, and what new plot twists will be introduced, decisions will be made regarding who will wrestle whom, who will win and who will lose. This is referred to as the card. The arrangement of the card is determined by the plot. An example of how this might work would be the assignment of a match with a well-established heel to a new wrestler who wants to establish himself as a face. Also, since titles are won by defeating the current title-holder, the card is affected by what the plot has to say

about which character should wind up with the glory. Title matches can come at any point in the show, they are not always the main event.

In the fourth step in the booking process, wrestlers who are paired together in the upcoming show will meet on their own time to write and work (practice) their matches. In the major professional federations, matches generally are not planned out move-by-move. Those wrestlers have attained a level of skill at which they can improvise matches and know that whatever move they do, their opponent will know how to take it safely. In the FUW, however, the matches are planned out move by move. This is done so that each wrestler will know exactly what is coming and no one will find themselves on the receiving end of a move that they can not handle.

Typically, anywhere from two to four people will be involved in the writing of a match. FUW matches rarely involve only two wrestlers. Some of the matches are tag team matches, or three-way-dances. If the match is announced as involving two wrestlers, each will usually have several allies or henchmen who will be willing to interfere with the action on their friend's behalf. (This is called a run-in.) So, the exercise of writing the matches can involve almost any number of wrestlers.

In the less important matches (e.g. non-title matches and matches that do not relate to important plot-lines) the wrestlers can actually decide themselves who the winner will be.

Certainly, writing matches is another part of being a wrestler that is an opportunity for creativity. From what I have observed so far, however, the planning of the individual matches is a somewhat uniform three step sub-process.

The first step in this sub-process is to list all the moves that the wrestlers want to perform, and are capable of executing, in the course of the match. These are moves that they have seen on TV and found to be particularly visually impressive. When starting to write their match, one of the wrestlers involved will mention a move he wants to do and then see if his opponent is comfortable taking it. In this way, the list of possible moves is generated. The second step is to figure out a brief outline of the match. The outline will include who will be ahead when, how long the match will actually last and who will win. This outline can be fairly complex even if it does not include the specific moves that the wrestlers will do. This is especially true for tag team matches and matches involving run ins. The third step is to fit the moves from step one into the outline created during step two. Once a match has been written, the wrestlers involved will find time to meet and work the match. The matches are worked in the ring, which is set up at all times in space rented by the Federation. At that point the wrestlers are prepared to execute the show, after which the cycle restarts.

Another component of the technology and technique of underground wrestling is the physical skill of wrestling that is learned by underground wrestlers. Alongside the physical skills needed in order to perform wrestling moves, or spots, is the set of dramatic skills needed in order to convey a simple character through a facial expression, or a well-timed exclamation. However, since this paper focuses on the physicality of professional-style wrestling, these dramatic skills will be set aside.

The activity of wrestling is the same throughout all three levels of the world of professional wrestling, in that wrestling at all three levels draws from the same set of spots. At all levels of wrestling, the actual matches are composed entirely of ritualized blows or wrestling holds. Wrestlers must learn how to "do" various spots, and also to "take" those spots. Wrestlers refer to being on the receiving end of wrestling moves as "taking bumps."

There is a wealth of textual information regarding how to execute wrestling spots that can be found online. However, the wrestlers in my subject group learned how to wrestle by watching endless hours of tapes of other wrestling shows and attempting to copy what they saw. The underground wrestling movement could not exist if it were not for the fact that professional-style wrestling can be learned by the trial and error method.

There are some important stylistic differences between the wrestling done in mainstream professional wrestling and underground wrestling. Wrestlers see all spots as falling along a scale that runs from low-risk to high-risk. Low-risk spots involve little risk of injury to the wrestlers performing, while the opposite is true for high-risk spots. Generally, low-risk spots cause less pain than high-risk spots. National and independent promotions will feature less of the high-risk spots than underground federations.

The third component of the technology of underground wrestling is its equipment. Professional wrestling has its own material culture. The costumes, hair dyes, face paints, props, weapons, the ring and its component parts, the tools used to assemble the ring, the video camera and the public address system are all parts used in the production of an underground shows. Of all of these examples, the ring is one artifact that clearly shows that underground wrestling is based around a technology that originated within the subculture.

The FUW ring was designed and built by one member of the group, who offered it to the Federation. The ring disassembles into approximately 60 component parts, including: the wooden ring posts, which connect to the four wooden sides of the platform, the various levels of padding and plywood that compose the platform, the 2" x 4" wooden joists that support the platform, not to mention the three ropes that connect to the ring posts via turnbuckles. The FUW ring was designed specifically for the purpose of staging wrestling shows on a local level. It can be taken down, moved and re-built within a maximum of four hours. It is not large enough or strong enough for use by any of the large independent or national federations, however, the rings used by larger-scale promotions are simply larger versions of the FUW ring, with more metal components substituted for the wooden ones. The FUW's specialized ring allows wrestlers to perform a wider variety of moves and to put on shows that are more professional looking than shows produced by backyard federations using mattresses or trampolines. This may have been another factor that helped the FUW make the transition from a backyard federation to a strong local promotion.

The second element of wrestling material culture that I will discuss is the set of weapons that are now considered to be a standard part of the shows put on by backyard and many independent federations. Here, the material culture of wrestling and the technique used in the ring can be seen to interact. Wrestlers hit each other

with metal folding chairs, fluorescent light bulbs, street signs metal garbage cans and baking sheets. Wrestlers in many underground federations place barbed wire in the ring and slam their opponents onto it. Wrestlers are thrown through wooden tables or onto thumbtacks that have been strewn around the ring. Even various bladed weapons are used. These weapons are chosen according to the same standards by which wrestlers evaluate all wrestling. Good wrestling weapons maximize crowd reaction while inflicting an amount of pain that will not be too intense for the wrestler to bear.

Some wrestlers refer to the style of wrestling that emphasizes weaponry and blood either as "extreme wrestling" or "garbage wrestling." The pejorative tone conveyed by the term garbage wrestling is no coincidence, since many wrestlers feel that this style requires no skill, while the more complicated weapon free spots can require a gymnastic level of athleticism. Thus, most of the wrestlers in the FUW tend to most enjoy watching wrestlers who exhibit high levels of athleticism and creativity in their matches. Since the combat is ritualized and not intended to defeat an opponent I would liken the way that wrestlers watch wrestling to the way that amateur figure skaters might watch televised figure skating events. Most members of the FUW feel that good wrestling is an art form and that weapons should only be used sparingly, and only where they enhance the overall quality of the match.

Experiencing a Match

I will now briefly discuss the experience of the individual wrestler who performs in a show. This description is based on passive observations of shows and on a reflection on my own experience as a wrestler. The experience of the individual wrestler follows a fairly standard chain of events during the course of a performance. This chain of events is shaped by the structure of the wrestling show. The venue of a wrestling show, whether it is a nationally televised program, or a show staged by high-school students in a suburban backyard for a handful of friends, will always have four main components, which I term the audience space, the combat space, the entrance and the backstage (see Figure Three .)

The function of the audience space is simply to provide a space from which the audience will view the show. The combat space is located at the center of the venue, with seating around all or most of the sides of the ring. The combat area consists of the ring and the area immediately around the ring, since most wrestling shows include matches that spill out of the ring for dramatic effect. The wrestling action in a professional wrestling show is ritualized combat, and thus it must be contained within a space where the rules of everyday social reality can be completely revoked. The ring and the surrounding space serves this purpose. The entrance is the passage through which a wrestler leaves the backstage area, comes into view of the audience and reaches the area around the ring. Usually, this consists of a curtained or closed doorway at the end of a long aisle that leads through the audience to the combat space. Before a wrestler or manager moves through the entrance, he or she must transform into the character that will be portrayed in the ring. Thus, while the entrance is a dramatic element that facilitates some of the spectacular aspects of the performance, it is also a tool used by the wrestlers as they move into the liminality of the combat area. For them, it establishes a boundary between their normal lives and their alternative ritual lives.

As a show progresses, all of the wrestlers, referees, managers and valets who are not onstage will wait backstage. Backstage areas at wrestling shows generally have two informally determined areas. Deep backstage is a relatively relaxed area where performers can review the script for their matches and adjust their costumes. This area is the scene of excited talking and joking. The area just inside the entryway, however, is usually reserved for wrestlers who are about to go out into the arena. This area is treated with a quiet respect by most wrestlers. Here, the performers will focus their minds and do a few final stretches. When the wrestler's entrance music begins to play, he or she will move out of the entrance and into the aisle that leads towards the ring.

After the execution of the match and/or promo, the wrestler will return backstage through the same entrance. There is an unspoken rule that wrestlers who have just returned backstage from their match should not be spoken to. Some people may offer high-fives, or a quick "good job, man," but wrestlers are generally left alone after their matches. This is because they are usually too excited to maintain a conversation. I have observed wrestlers returning from matches that ranged from extremely violent to extremely easy. Wrestlers returning from matches that included a substantial number of high-risk, or painful spots are usually visibly shaking and drenched with sweat. They are usually breathing quite heavily and tend not to be feeling the effects of any injuries sustained during the match. Occasionally the two "opponents" will return backstage together, and will excitedly discuss how the match went. Different wrestlers come down from the excitement of their matches in different ways. Most pace around for a few minutes, loudly asking how the match looked, brushing aside people who are trying to tend their wounds.

One of my informants referred to this phenomenon as a "trance we go into," and my own experiences in the ring lead me to conclude that it is difficult to avoid slipping into a different perspective of your own personality during a match. When you are in the ring, you are playing a character, just as any actor in any dramatic production plays a character. And since these are wrestling characters, they are not complex. Most wrestling characters can be summed up in one phrase. In the FUW, HeySeuss is a drunkard wrestler. Thee Angel is a Christian wrestler, who feuded with Juda Goldman, the Jewish wrestler. I am known to the die-hard fans of the FUW as Leisure Suit Larry, the wrestler who is also a lounge singer. Because the characters are so one-sided, the audience members will either like them, hate them or they will be indifferent. Assuming that you are good enough at eliciting the correct response from the audience, then the crowd will applaud or boo you, whichever is appropriate. The crowd response is often enough to raise your level of excitement, if stage fright has not already done so.

It must also be mentioned that the fear experienced by wrestlers upon entering the ring stems not only from stage fright, but also from the knowledge that accidents are not uncommon in wrestling shows. Matches that go off with no errors are extremely rare, although only a small number of errors lead to serious injuries. More importantly, the fear comes from the anticipation of the inevitable pain. It is my guess that this knowledge somehow causes the body to respond in a way that renders the pain bearable. Somehow wrestlers perform through pain that would be considered significant outside of the ring. Also, all wrestlers are cautioned not to break the audience's suspension of disbelief. This would destroy the all-important crowd

response. The anticipation of pain that must be dealt with in front of an audience creates a mental state that is primed to be led into an ecstatic state of consciousness.

the most striking observations that I made about my in-ring experiences was the radically different experience of time that one encounters in the ring. Ten minutes will pass in what seems like a matter of one or two. Often, less experienced wrestlers make the mistake of performing matches that last longer than the attention span of the audience. This is because of this phenomenon of lost time.

Weapons and High-Risk Spots in Underground Federations.

The formal differences that exist between the style of wrestling performed in national level professional wrestling federations and the style observed in underground shows is explained by the forces that motivate individual wrestlers to perform in these shows. In the national shows there are fewer high-risk spots performed per match, than in underground shows. This is because wrestlers in large-scale promotions are paid more for their performances than wrestlers in independent and underground federations. Thus, if a wrestler in a national promotion is forced to miss performing in shows because of an injury, there is more salary lost than if a less well-paid wrestler misses performances. High-risk spots involve a more financial risk for well-paid wrestlers. Underground wrestlers, however are probably not being paid to perform and thus feel more free to engage in high risk spots. They are more free to perform these spots that elicit a stronger reaction from the crowd, and elicit a more intense physical sensation.

As I observed from my own experience as a wrestler, and as I have heard in multiple interviews, the crowd response and the sensation of taking bumps elicits a d-ASC that is probably unique to wrestling. Just as the subjects of Zussman and Pierce created their own liminal spaces in which to use pain to induce ASCs, so have the wrestlers of the FUW and countless other underground groups within the context of underground wrestling shows.

States of Consciousness in the Underground Economy

Many underground wrestling federations operate in a state of pseudo-illegality. This is because many states require that wrestling federations obtain costly registration and licensing from state regulatory commissions. Although my investigations have revealed that some youth-run federations that become successful may eventually decide to legitimize themselves by spending their income on the appropriate taxes etc., most underground federations could not afford to do this. Also, most underground federations operate on such a small scale that state officials will never notice them.

Thus, most underground federations are operating outside the mainstream economy, and illegally. The inputs of their production are procured legally at hardware and costume stores. But they are recontexted into a new economic context, which is

outside of the scope of the mainstream economy. However, this underground economy does operate by certain rules. The leadership of underground wrestling federations face business decisions involving risk, and cost-benefit analysis. Certainly, this is the case for the subjects of this paper, the FUW. As with most youth-run federations, the generation of monetary profit is not the primary goal of the FUW. When asked, the wrestlers will tell you that they are "just in it for the fun of it." . But they know that the costs of production must be recovered either from the money made from ticket sales, or from any flat amount that the venue owners have agreed to pay the federation. The main costs of production are repairs to the ring, and the cost of printing fliers and programs. The cost of assembling costumes and props is usually absorbed by the individual wrestlers, who are not paid. The FUW has never made a profit that was not totally re-invested into the group.

Another underground economy that could be compared to underground wrestling is the underground music scene. Just as in wrestling, the music universe has three levels. (See: Figure Four.) At the top is a level made up of a handful of major labels that dominate the mainstream media distribution of music. In the middle are the so-called independent labels that are businesses in the same sense as the major labels, but are operating on a smaller scale. At the bottom level of the music universe are the massive networks of young people in which underground groups and garage bands engage in the production of concerts and recordings that turn negligible profit. Underground musicians use equipment from the mainstream economy as inputs of production that takes place outside of the mainstream economy. As with underground wrestling, monetary profit is de-emphasized as a motivation of production in the underground music scene. This is so much the case that underground bands that become successful and sign with major labels are often accused of "selling out" by members of the underground music community. Within that community, staging shows that feature an atmosphere of transcendental "communitas" is the most important goal for individuals and groups involved in production.

We have seen that if one compares certain formal aspects of the wrestling produced at each of the three levels of the wrestling universe, then distinct differences will appear. Specifically, as one moves down the ladder, one observes wrestlers taking on more risk in their performances. This is because they are less interested in monetary profit and more interested in the creation of a d-ASC. Also, they have less money on the line when they perform. Similarly, as one moves down the ladder in the world of music production, we find performers taking more creative risks. Music produced by major labels conforms more closely to recent musical standards so that the investments into production are recuperated, and profit is maximized. Underground musicians, however, are free to produce aesthetically unusual music (a risk in music production) because they have less investment at risk if their music is not popular.

However, the most interesting observation to make here is this: as you move down the ladders of the universes of wrestling and music, the formal aspects of the product which are emphasized are the ones that increase the potency of the product as an ASC inductive element. Underground wrestling is professional-style wrestling that is adapted to the production of physical sensations that induce a d-ASC. Underground music in America is defined by its communal and emotionally charged

nature. While mainstream music is designed to sell the maximum number of albums, underground music is designed to deliver the most potent creative/social experience to the audience and musicians. Certainly, it is the case that many people are moved emotionally by mainstream music, and this is no fault of theirs. However, mainstream music is not designed to be part of a ritual experience which generates no monetary profit as is underground music.

Conclusion

In this paper, I have attempted to shed light on an emerging technology-based youth subculture that can be analyzed in the same terms that Mizrach has used to explore other subcultures. Also, I have made an argument for the plausibility for my hypothesis that these new youth subcultures often engage in underground production activities in order to create ASC inducing products. Specifically, my ethnographic study of the Federation of United Wrestlers has indicated that underground wrestling is a subculture that is based around the staging of rituals of combat, wherein a technology of sensory manipulation is employed in the induction of a discrete, altered state of consciousness. I predict that further studies will indicate that a variety of subcultural movements within American youth culture are engaged in ASC inductive production activities. This may help to explain the various complex behavior patterns that exist within American youth culture, and youth culture throughout the modern world.

NOTES

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Backyard Barbarians

Silicon Valley's backyard wrestlers take their violent obsession outdoors and powerbomb the end-product into a think tank of creativity

THIS IS RAGING BULL: furrowed brow, muddy brown eyes, sideswept grin, slicked-back fade, the build of a former championship wrestler with an added 15 pounds. This is Ruben Beltran, a.k.a. "G War," playing menace to society in wise-guy uniform: black Rage Against the Machine T-shirt with red sleeves, black track pants with a shiny silver stripe down the sides, black shoes.

"Is there anyone who's going to win the belt with me?" he asks, looking around with a menacing glare.

"I am," says a slender young man stepping out of the afternoon shadow.

"What's up, little man? How you doin'?" says G War, who also wears a black tank top with the words "G War Machine" written on it in silver glitter fabric marker.

"Pretty good," replies the more slightly built, 5-foot-6 Anthony Trevino, known to Beltran and others in their circle as Slash.

Their laconic conversation comes to a halt when their nemesis, Eric Padilla, a.k.a. Evil E, a.k.a. Trevino's cousin, walks by. At his side is Steven Sanchez, aptly known as "Tank," who is built like a Sherman in terms of sheer indestructibility and size. And like almost every wrestling duo, they are shadowed by their lackey, Walter Paco, a rookie who will not tussle today.

"Hold up, little munchkin," calls G War to Evil E, who has been known to incorporate dancing and breakdancing skills into his work. "Who's your boyfriend?" he taunts back. "What's all this crap you're talking about taking our belt?"

"I'm talking the crap," Evil E replies evenly.

"You guys want a match?" Slash says, stepping up. "You guys have a match."

With this decided, Trevino and Slash walk toward a still running video camera held by cameraman Adam Padilla. Then Trevino abruptly stops and starts gesturing for Adam to relinquish something.

"Give me my fuckin' camera," Trevino says, pressing the "record" button to "off."

Breaking the Rules

CUT TO ACT II, the Entrance. Padilla is playing rap rock by some angry white male artist who thinks he's had a rough life. It lacks the rawness of a song like "Welcome to the Jungle" by Guns N' Roses, but this version of pounding metal laced with acid vocals will do for today. After standing around Shepherd Middle School on Rough and Ready Road in East San Jose, the Under Ground Wrestling Alliance (UGWA) posse emerges from behind a dumpster. Tag team by tag team, they saunter stage center, give the camera a mean snarl, then exit stage left. Soon they're rolling around in the grass, near a backstop in a field, dropkicking, choke-holding, powerlifting, doing last dances with Mary Jane, the latter being a wrestling maneuver where Trevino lifts G War off his feet and throws him onto his back, in prime pinning position. As scripted, Trevino has turned on G War and partnered with Tank from the other tag team. Earlier, Tank had dropped G War on his head, a move that nearly gave G War a concussion. Afterward, Trevino--the Vince McMahon personality of the group--fumed about the mishandling.

"Fuck, dude, you broke rule number one," he lectures G War. "You didn't go over it first. That made us look hella bad."

Embarrassed and disappointed that his crew screwed up, Trevino shakes his head.

"For hella years, we haven't had any injuries ..." says Trevino, his voice trailing off.

"Dude, dude, I was trying to get him up for a DDT," says G War, clarifying.

Trevino looks G War square in the eye and spits, *"Don't do shit you don't go over."*

Welcome to the newest backyard fight club in Silicon Valley. First rule of fight club: try and not get hurt and everything will be cool. No one wants anyone heading to the emergency room, especially with a broken wrist, a deep gash on the forehead or a black eye. Yet while this is the claim, it is not always the outcome. Note this tale from P.J. Eggers, 17, a Homestead High School junior and a member of the backyard federation, the Underground Wrestling Championship (UWC).

"The only injury was Ash [Ashley Dharmaraja, a member and UWC scriptwriter], and that was his own fault; he did it to himself. He went for a dropkick and broke his wrists," Eggers says. "It wasn't an obvious break. It didn't swell up at all; it wasn't black and blue and purple. But when he went and got it X-rayed, it was broken."

Eggers continues, "Minor injuries still occur, like scratches or cuts, and even once in a while huge gashes, but that only happened on one occasion and that was my own fault because I allowed it to happen to myself."

"I agreed we were going to give each other kendo stick shots. I came home and didn't realize it had happened," Eggers recalls. "I checked the top of my head, and I had a huge gash about four to five inches across my head. I realized it when I washed my face and there was blood all over my face."

Backyard Fever

EVERYONE HAS THEIR own how-I-found-out-about-backyard-wrestling story. Moses Sotello, 19, of San Jose, saw a documentary about some kids in Los Angeles wrestling with light bulbs, breaking them off against each other the way Princess Diana once christened ships' hulls with bottles of champagne. Two years ago, backyard wrestling enthralled all wrestling fans after many viewed a now-famous underground video of wrestler Cactus Jack jumping from a rooftop in his early years. Then came the flurry of copycats. But Trevino insists they were doing backyard wrestling in seventh grade, unaware that what was merely a hobby would explode into an underground phenomenon.

"Back then it was pretty basic, playing around," Trevino says. "And then we got a little more serious about it and we thought up our own names and started doing this."

In cities such as San Jose and Sunnyvale, across the country and worldwide, male teenagers--and a few females--are taking their wrestling obsession outdoors and into their backyards, re-creating the melodramatic farce seen on such shows as WWF or World Championship Wrestling. Some federations, or feds, like the UGWA, take a more grassroots approach to backyard wrestling, sticking with engrossing, yet basic, mat moves and utilizing few weapons, such as a folding chair or a cane. Other feds, like the Underground Wrestling Championship in Sunnyvale, lean toward the new school of extreme backyard wrestling, maximizing their use of firecrackers, barbed wire, plywood, flaming Nerf foam bats and gasoline.

Old school or new school, backyard or schoolyard, backyard wrestling has as much to do with the details of choreography and execution as encapsulating maleness and soothing the inner caveman. Oddly, backyard wrestling is also something more than a burgeoning after-school special for teenagers. It has sparked enough creativity that they are crafting scripts, characters and websites, honing organizational skills that require finding sources of revenues and farming for sponsors, ultimately transforming these backyard barbarians into entrepreneurs.

Grandma's House

THE UGWA WRESTLED with the UWC all summer long, practicing in a ring stationed at Eggers' grandma's house in Sunnyvale. It's sometimes hard to find a good private place to wrestle, the guys say, because so many people misconstrue what's going on.

An hour before we go ringside at the Shepherd playing field, the UGWA boys are practicing moves, talking out each step. Eric Padilla practices a combination where he taps one foot right, one foot left, then flips. He comes out of the flip and swoops back up on his feet, with a clear blue, used condom sticking to his maroon shirt.

The trick to backyard wrestling is to make everything look believable, spontaneous and unrehearsed, although the wrestlers confide the trick is to whisper moves to their opponent beforehand. Improvisation is encouraged, although it does have its drawbacks, as in the UGWA spectacle which cost Beltran a slight headache. That's why practicing beforehand is so important, not only to ensure that accidents don't happen, but also to ensure that the name of backyard wrestling isn't completely tarnished. So UGWA members such as Portillo teach how to cushion falls, shoulder blows.

"The main thing is, when you land, you have to land on a large part of your body so it doesn't hurt," says Portillo, who taught Trevino how to wrestle. "'Cause if you just land on your elbow, you're gonna feel that. Mostly the pain doesn't come during the match. It usually comes ..."

"The day after," says Trevino, finishing his sentence. "During a match you don't feel it. It's like any sport."

But after hammering on one another, sometimes in mock play but still landing a few kicks, holds and punches, can backyard wrestlers still be friends in the morning?

"After every match we tell each other, 'That was a good match,'" Eggers says. "If we weren't such good friends, it would probably result [in] anger or resentment [toward] each other. But we all know that everything we do is in front of the camera. Behind the camera, things are so much different."

Out of the Cave

WATCHING WWF, or its amateur spawn, leaves room to ponder where, evolutionarily speaking, we have landed. Mary Larson, a professor at Northern Illinois University

who has studied television, children and families since 1985, says the thrills of *Fight Club* and its fans aside, the notion of sparring as an outlet is dubious.

"Perhaps it can [ease stress] in the same way that learning karate can do it, but as far as I know backyard wrestlers are practicing moves that can get people hurt, and that's a heavy price to pay," she says.

The wrestlers here--and elsewhere--would disagree. There's a moment in *Fight Club* when Edward Norton's character explains the aura behind fighting.

"After fighting, everything else in your life got the volume turned down," he said. "You could deal with anything. Most of the week we were Ozzie and Harriet. Every Saturday night, we were finding something out. We were finding out more and more we were not alone."

Patty Eggers sometimes holds her breath as she watches her son and his friends backyard wrestle in her mother's yard. But she makes no mention of any mishaps; instead she says that it's nice to see her son making friends, writing scripts, helping revamp the website (www.uwcunderground.com).

"He's got some nice friends, and he's met the boys from San Jose, and they seem to get along pretty darn good," says Eggers, a single mother and longtime employee at Hewlett-Packard. "That's social skills out there."

And the violence, well, she says it's all fake.

"Nothing's more fake," Patty says. "It's all choreographed--who's going to do what, who's going to play which part. It's not real."

Patty, who says she was "real rough and tumbly" growing up, claims that her son and his friends are merely play-acting out there, arching their eyebrows like The Rock, or flexing their post-pubescent muscle. To believe that P.J. and the others have an agenda to maim someone intentionally and seriously is simply out of the question.

"I've seen basketball games that are more violent than what they do," says Patty, who has accompanied P.J. to WWF shows at the Arena, the Oakland Coliseum and the Cow Palace for several years. "The players get angry and get aggressive back. But not these guys. I've seen what they do; it's all mimic."

Given the violent nature of backyard wrestling, it might be easy to label all of its fans as violent, emotionally disturbed and troublemakers. But they insist this is not the case.

"Outside of wrestling, I don't like fighting," P.J. says. "I know for a fact I used to be angry at a lot of things 'cause my grandfather died. I used to get mad easily, but I saw how it affected not just myself but my friends, so I completely stopped."

And that has made all the difference for P.J. and his wrestling buddies.

"I don't think any of our wrestlers are violent outside of wrestling," P.J. says. "I think they're good-hearted. At school, we're just happy-go-lucky people."

Eggers adds, "We've trained everyone to appear that we really do have hatred toward each other, ranging from the language, some of the moves that we do to each other. Sometimes we'll have gratuitous language used toward another wrestler, but aside from the camera, what the camera sees, is the complete opposite."

Character Studies

PERHAPS THE MOST prominent feature of any kind of wrestling is a wrestler's name and the persona that goes with it. Got a name, get a life. In assessing He-Man, for example, one can say he is blonde, tanned, beefy. Wears a loincloth and shaggy brown boots and carries a long sword. Likes to raise a sword in the air and proclaim he's got power. So after finding out what works, what doesn't, a backyard wrestler decides who he will be. Is the character dark or brooding or is he better suited to be the audience's fool? P.J. settled on dark character Paranoia, who, like him, didn't like speaking with a microphone. Originally named San Quentin Prisoner 23, Eggers changed the name, after the song "Paranoia" by Paper Chasing Organization (PCO). He makes his entrance with music by Rob Zombie and makes his mark wearing a T-shirt from Papa Joe's tattoo parlor, which he and Mike Mullen visited last summer. True to wrestling showmanship, Eggers dons black makeup that he says adds to his character's mystique.

"I put on makeup because most of the matches I wrestled in as San Quentin, I'd give interviews and I'd give a darker, shadowy effect [with the makeup]," Eggers says. "I put the stuff on my face without a specific design [except it was] like The Crow, like Brandon Lee. But I needed to change that because there were too many people with that face paint, so I painted my face like Alice Cooper."

Voilà. A renegade character for the soap opera was born. Eggers explains his character's personality traits.

"Nobody likes me, I beat the crap out of whoever doesn't like me. I use a lot of foul language. I use it all the time; I use weapons; I'm in the most violent matches."

Eggers has three masked characters, meaning that the characters never reveal their faces, or for that matter, their true identity. Of those three--Hellspawn, Static and Julio Semen--the latter character is by far the most amusing, and the most telling. Eggers says he has a problem with all the Latin lovers like Ricky Martin and Enrique Iglesias combing their way through MTV's *Total Request Live* and America's record charts.

"I think all Spanish music is too hyped," he says. "Thousands of people pay money to see [Spanish-speaking musical groups] dance crappy on TV."

His other dislike: breakdancing. So when Julio Semen takes the stage, the product is a hybrid of breakdancing, crappy dancing, hip shaking and general mocking. The

character is strictly a jester for the audience, and a surefire loser against other wrestlers.

"He always loses because he wants to mock the crowd and dance," Eggers says about his wildcard character. "We put him in because he pushes the other wrestlers' ranking up."

Being funny is the easy part. Finding a place to be funny, to do moves and not get caught by police, is the tricky part. The UGWA discovered that wrestling on a grassy patch on the premises of their local Church of Jesus Christ of Latter-Day Saints wasn't an ideal spot, despite the blessing of officials there. Convinced that they were witnessing a brawl and not a jovial mock match, neighbors called the police and demanded they close shop. The UGWA's present location is still very public, in full view of jog walkers and parents bringing their sons and daughters out to play catch. No one says a thing; one jog walker smiles politely at the boys as he completes each successful lap.

Homemade Horror

IT'S FRIDAY NIGHT, and I'm watching the mayhem unfolding on *Best of Backyard Wrestling*, which is intriguing at first, then tumbles down the slippery slope. For \$19.95, it's really a poorly filmed compilation of homemade video outtakes from backyarders nationwide. On this video, wrestlers pick up anything and it's a weapon: bales of hay, an ironing board, a trash can, a chair, a crutch, even a guitar. Trampolines and roofs are merely springboards to dive feet first or belly down into a writhing opponent. For added excitement, some wrestlers are set on fire. In between segments titled "Get Prepared," "Fire" and "Groin Pains," viewers are teased with a shot of the backyard ring girl, Tylene, in all her fake breast glory, wearing nothing but a cut-off T-shirt around the bust and the obligatory Daisy Dukes. Apparently, there are movie buffs, with one group's submission of *Speed 3*. "More fun than my dad's porno collection," raved one satisfied viewer. I particularly loved the chubby 9- or 10-year-old boy, wearing a Darth Maul plastic mask, saying, "I don't need a fuckin' entrance."

Oh, and if anyone is bloodied from being whacked in the head with a garbage can or caught in exploding barbed wire, the bigger the cheer. Death-defying wins here, hands down. For in backyard wrestling, the sometime rule is to make your stuff look flashier, more hard-core, more titillating than what you'll see in an episode of WWF, hence the artillery involved.

"We'll use barbed wire bricks, barbed wire hockey sticks, barbed wire bats--whatever it takes to make it look better than what's on TV," Eggers says.

This coming from a person who denounces fights on television on shows other than wrestling ones, and thinks "boxing is a brutal sport." He says this because he knows the difference between what is fake and what is real--an argument that nearly every backyard wrestler I talked to made known.

"We mimic what we see on TV ... but most people in general can tell what's going to hurt someone and what can end their career as a wrestler," says Eggers, who plays baseball for Homestead. "I believe that most people can see what is right and what is wrong."

And that distinction may be why even the hardest of the hard-core wrestlers don't go as far as their professional counterparts in wrestling feds in Japan or Mexico. Eggers says the Japanese show, aired on a local Asian television channel, is one of the roughest he's ever seen.

"They use live electricity, throw each other on it," Eggers says. "There'll be thumbtacks, nails, railroad spikes. I believe there's been over a thousand deaths in Japanese wrestling. And Mick Foley lost an ear and I believe Terry Funk lost a toe in Japanese wrestling. He's also one of the other people I look up to."

Love Bites

CECELIA PANIS, 18, and Moses Sotello, 19, are proof of the old adage about hurting the ones you love. It just kind of happened, they say. Both avid wrestling fans, Cecelia and Moses began play-fighting until the roughhousing reached full tilt. Their roving backyard fights--now curbed--led to a broken futon bed and gaping holes in the wall.

"It started in my room, to the living room, to outside, to out by the side of the carport, to chasing each other down the street with pool sticks," says Sotello, whose daytime job involves working with children in San Jose. "People wonder what we're doing."

Indeed.

"My girlfriend and I wake up with all kinds of bruises and shit," admits Sotello.

In the last year, Panis and Sotello--both avid wrestling fans--have poked each other with broomsticks, buckets and plywood. The one time she balked involved thumbtacks, which are scattered onto the floor. The wrestlers then wriggle away on the surface.

"No, but it gets me mad," Sotello continues. "My mom thinks I beat up on her. She doesn't know that it's like ... sometimes she [Panis] swings at me hella fuckin' hard."

Reminding Sotello that that comment is quotable, he only shrugs, not in defeat, but in acceptance of the truth.

"It's fun to see who can beat who," says Cecelia, a student at Heald College who is learning business software applications.

And who wins?

"Him," she says, laughing.

She says there is no anger involved, and she never hits with malice.

"We're just playing around," she says simply. "I put him in holds where he can't get up. It's fun because we just laugh about it after."

She is pensive when I ask her why backyard wrestlers go to such great lengths to achieve this level of fun, or fright.

"They do it because that's what they like," she says. "People hold them back so much, they do what they want to."

And because wrestling, next to his girlfriend, is where Sotello's true passions lie.

"Once she saw my room, she knew that it was my whole life," he says. "We'd start watching [wrestling shows] together; that's how it all came about. Even if we're just lying in bed, that's all I'm talking about. Anything we do, it has to do with wrestling--even if we're eating, it's like, everything."

All Things Green

SOMEWHERE, out there is a pipe dream, a ticket to the pro wrestling circuit. Eggers' Paranoia can see the bright lights of coliseums nationwide, a dark character so beloved, so admired, that little kids look like mini Alice Coopers. He'll invent some remarkable catch phrase even more inventive than "Suck it," and the wrestling world will be under his spell. Then the pinnacle of effective marketing: a Paranoia doll, barbed wire kits safe enough for kids, barbed wire bats. Maybe his dark side will be sexy, and maybe that will entice some triple-D beauty into becoming his wrestling woman, a woman far more superior than Miss Elizabeth was to Randy "Macho Man" Savage. Everyone holds tight to this dream, including Eggers, Mullen and Ash. Eggers says the group feels so strongly about this pursuit to go pro that the trio has forged a pact. They have pledged never to forget one another if one of them breaks through the professional wrestling ranks.

"I've loved wrestling ever since I was a little kid," Eggers says. "I've watched it forever; I've wanted to be a wrestler for as long as I remember. Not only do I think it's a good experience [backyard wrestling], but it's brought all our friends closer together."

And though making money isn't necessarily the centerpiece or the reason behind backyard wrestling, it doesn't hurt to try. Last summer, Mullen--who designed the UWC website and is transferring videotaped matches onto the site--charged backyarders a \$20 ring fee, to "keep the ring in shape," he says. And with several hundred backyard feds on the web, UWC has distinguished itself by making the site interactive, polling visitors about which match-up they'd like to see. Trevino, ever the shameless promoter, sells the UGWA homemade tapes to his classmates for \$7 a pop, or \$10 for two.

"I couldn't make a living selling tapes," says Trevino, who plans to study business at De Anza College to help him with his future occupation as a promoter. "So far I have three people that want to buy a tape."

In England, Dan Thompson, a founding member of Gargrave Wrestling Alliance, solicits money by asking patrons through the website to sponsor a wrestler. The funds will go toward improving a backyard ring that is currently "getting old and battered." Sponsors commit to spending £2 (\$3) a month by buying a GWA homemade video. Even the entertainment industry--never hesitating to capitalize on a slice of quirky pop culture--has caught on to backyard wrestling's marketability, with the yet-to-be-released film *Backyard Dogs*. And of course, who could forget to include the ubiquitous *Best of Backyard Wrestling* volumes, which should find their place between *Girls Gone Wild* and *Best of Jerry Springer*. Whether backyard wrestling is sport reserved only for jackasses and adrenaline junkies, it's inevitable that someone's ass will get kicked. Misery, after all--albeit misery contrived and constructive--loves company.

"This is something we all like to do and it brings us together," Trevino says. "But a lot of people think we're stupid for doing it. But would they rather have us doing this or would they rather have us out in the streets ... smoking and drinking and doing a bunch of bad things?"

The Operational Aesthetic in the Performance of Professional Wrestling

THE OPERATIONAL AESTHETIC IN THE PERFORMANCE OF PROFESSIONAL WRESTLING A Dissertation

**Submitted to the Graduate Faculty of the
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in**

**The Department of Communication Studies
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Abstract

This study analyzes the relationship between professional wrestling as performance and its fans. For decades, professional wrestling has been characterized as a fraudulent sport of scams and illusion rather than actual and fair competition between athletes. Why then is wrestling so popular? I pursue the question by taking a close look at professional wrestling in four different cultural venues or sites of production: the historical archive, the live wrestling event, the televised event, and the Internet. In each site, I focus on what components define professional wrestling, how they operate, and what appears to be their purpose. Drawing on Neil Harris's concept of an "operational aesthetic," I feature components that expose rather than veil their operations and thereby invite the audiences to scrutinize how they work. In addition to Harris, I call on several other theorists to articulate what operations are revealed, and the results or ramifications of the exposure. Roland Barthes and John Fiske help me understand the event as a "spectacle of excess." I also use Barthes' and Fiske's models of readerly, writerly, and producerly texts to analyze the relationship between the event and the fans. The theories and perspectives of Harris, Barthes, and Fiske summon aspects of Bertolt Brecht's aims for theatre. By means of devices that expose rather than veil the apparatus of theatre, Brecht hoped to provoke audience members to be like sporting experts in their passionate critical viewing of the event.

The results of the study suggest that wrestling fans understand and value wrestling because it is a performance and because they play a part in producing it. Far from being duped by the wrestling illusion, fans are able to enjoy wrestling with a double voice, producing pleasurable meanings for themselves through critical detachment and critical detachment through pleasure.

CHAPTER ONE

INTRODUCTION

At its worst, a wrestling performance is an oversimplistic display of male bravado and vulgar social clichés. But at its best, wrestling is a sophisticated theatricalized representation of the violent urges repressed by the social code, of the transgressive impulses present in the most civilized of people. Most of all, wrestling activates its audience through a series of specific strategies. Instead of leaving passive onlookers in the dark, the wrestlers, through their play, make spectators an integral and essential part of the performance. (Mazer, "The Doggie Doggie World of Professional Wrestling" 97)

Professional wrestling is an enormously popular form of entertainment in the US. Yet, mention professional wrestling in conversation and the response is likely to be a roll of the eyes, a groan of disgust, or “that stuff is so fake.” Nevertheless, professional wrestling is deeply entrenched in US culture. How popular is it? On the PBS current affairs program, Frontline, media critic Douglas Rushkoff claims, “Professional wrestling is the most popular form of entertainment among teenage boys in America” (“Merchants of Cool”). John Leland writes that the World Wrestling Federation (WWF) television show, Raw is War, is “watched by about 5 million households weekly” and “is the highest-rated show on cable; Smackdown! seen in another 5 million [households] is the top-rated show on [cable network] UPN” (46). In a ten day period, TV Guide Online lists over thirty-one hours of wrestling programming, including repeats of pay-per-view broadcasts. Subscribers can order a pay-per-view wrestling program through their local cable company and watch the live event as it airs or purchase the program to watch at their convenience. Further, thousands buy tickets to attend live wrestling events in person.

In “Why America’s Hooked on Wrestling,” Leland observes that the popularity of wrestling extends beyond the live and televised events to consumer merchandise:

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The WWF's home videos routinely rank No.1 in sports, its action figures outsell Pokemon's and its Web site is one of the first outlets to turn streaming video into profits. The autobiographies of two WWF wrestlers, Mankind (Mick Foley) and the Rock (Dwayne Johnson), are currently Nos. 1 and 3 on the New York Times best-seller list. Add in revenue from live ticket sales, pay-per-views, platinum-selling CDs and a new theme restaurant, all in turn promoting the shows and each other. (47)

In short, professional wrestling has become a floating signifier popular enough to be applied to most any product and in turn consumed by the public.

Of course, many US sports can make similar claims of popular commercial success, such as football, basketball, and baseball. A key difference is that professional wrestling is an "illegitimate" sport since the results of the matches are predetermined. While this pre-planned or, in wrestling parlance, "worked" aspect has played a part in professional wrestling since the late nineteenth century, it was not until the 1980s that the wrestling world began to admit, reluctantly, to the artifice. Many feared that if they acknowledged wrestling as a performed work, it would lose its appeal as a sport and revenues would suffer. Vince McMahon, owner of the WWF, believed otherwise. In May 2002, he changed the name of the WWF to World Wrestling Entertainment (WWE). By means of the "corporate re-branding," McMahon highlighted the "'E' for entertainment" in wrestling and thereby aimed to broaden rather than lessen wrestling's appeal ("World Wrestling Entertainment Announces New Stock Ticker Symbol"). As Michael Solomon points out, "once you say you're an entertainment, it allows you to entertain in a much broader spectrum than you could before when you were a quasi-sport" (19).

The "broader spectrum" to which Solomon refers includes the aforementioned sale of products, the purchase of which allows fans the pleasing illusion that they own a

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piece of their beloved sport, team, or hero. The entertainment emphasis also has led to an increased use of spectacle. Music, theatrical lighting, pyrotechnics, video technology, and primary and peripheral characters are infused unabashedly into wrestling matches. Wrestlers play characters, wear costumes, flaunt their athletic abilities, and display the violence of agonistic sport in what often appears to be a presentational rather than representational manner. Again, however, many sports, legitimate sports, use like theatrics to entertain their audiences and, of course, appealing to the masses through product marketing is no new trick.

McMahon's admission is broad in that it embraces what many fans and non-fans alike knew already; namely, that the outcome of the matches and the violence are preplanned or "worked on" to appear real. Fans know professional wrestling offers a performance that is unlike that of other sports where the results and the violence are real (or so we assume) and, given their support, wrestling fans apparently value this difference. Such a claim runs contrary to those who cast the wrestling fan as gullible, as is the case with some cultural critics, sports journalists, and even wrestling practitioners. Their rationale is based on the historical tradition of promoters marketing the sport as legitimate until McMahon spilled the beans, as early as 1989. Another reason derives from the perceived economic class of wrestling fans. Due to the association of professional wrestling with the carnival tradition, its low budget staging requirements, and the explicit display of the physical body, professional wrestling is perceived as a sport of the blue-collar working class. Apparently less educated in formal terms than middle and upper class individuals, the working class has and continues to be constructed as ignorant folk who consume the realistic illusion of wrestling and respond to it in

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purely emotional terms. They can hardly be expected to engage in and evaluate the meta-level operations of wrestling as performance. As John Twitchell quips in Carnival Culture: The Trashing of Taste in America, "the standard joke among wrestlers used to be: 'What has fourteen teeth and an IQ of 50? Answer: The first ten rows of a wrestling match'" (227).

Another possible reason for constructing wrestling fans as dupes is that if they are recognized as smart fans, the recognition also attributes a positive value to sport and/as performance. In other words, "sports entertainment" threatens the sacred distinction between sport and performance activities. In these terms, we might theorize that professional wrestling is more honest about what it is and how it operates than sports that assume to separate the entertaining spectacle from the actual contest. As Sharon Mazer theorizes, we also might understand that professional wrestling offers a more "sophisticated" treatment of our culture's "violent urges" than do other sports, where the violence is real, not pretend ("Doggie Doggie World" 97). After all, what is a more civil cultural *praxis* for expressing human aggression: men working cooperatively to stage violence that is pretend or men actually harming each other under the auspices of legitimate sport?

In this study, I am interested in the relationship between professional wrestling as performance and its fans. Since professional wrestling is a fake sport, why is it so popular? My question arises from the understanding that in US mass culture, legitimate sport carries more currency than cultural products termed entertainment or performance. So, while there are more football fans than professional wrestling fans, why are there wrestling fans; what is the appeal? My question also is based on the understanding that

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in US popular culture the dominant mode of representation is realism, or the use of conventions to craft events that appear to be spontaneous real life as compared to made-up or pretend – i.e., constructed fictions. Whether used in mass marketed fiction films, television dramas, situation comedies, and the recent rash of “reality” shows, the mode and conventions of realism prevail. Granting that legitimate sport is unplanned, spontaneous real action, its immense popularity makes good sense. It is the real real thing. So why then is professional wrestling popular too? If the punches and kicks rarely land with full force, the body locks seldom applied with full strength, and the outcome of the match always decided in advance, what is it that keeps spectators intrigued?

I pursue the question by taking a close look at professional wrestling in four different cultural venues or sites of production: the historical archive, the live wrestling event, the televised event, and the Internet. As I engage each site, I focus on what components define professional wrestling, how they operate, and what appears to be the purpose or aim of the components in operation. From a cultural economy perspective, one purpose is to persuade spectators that professional wrestling is of value, worthy of their investment, and I am intrigued by the seeming appeal of fan investment given that professional wrestling is not or not viewed as a legitimate sport.

In my description of each production site, I assume the perspective of a naïve viewer or, at least, someone new to the wrestling game in an attempt to collect and document what components stand out and how they imply or state tacit rules for the event and its participants, the fans in particular. However, following McMahon’s lead and my own research interests, my “naïve” perspective is slanted toward performance. I look for components that we associate with theatrical stage performance, such as a framed playing

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area, performers and audience, characters and costumes, and I use the same (theatre/performance) terminology to identify them. I also understand these and other performance components in conceptual terms. As Richard Schechner might observe, they are components that signify “restored behavior” or “twice-behaved behavior” (36). That is, we have seen or heard them before; they signify prior use in our cultural expressions and, as such, they signify an event that is a “performance.” According to Schechner’s definition, then, all sport is a performance. Differences arise in what is restored, how, why, and the degree to which the restored behavior et al. are acknowledged as such, as restored expressions that we have and continue to perform. Whereas legitimate sport restores the agonistic (and quotidian) ritual of spontaneous competition, professional wrestling restores the agonistic (and quotidian) ritual of rehearsed competition. It is “not real” or, in performance vernacular, it is “not not real.”

Performance and culture based theories and perspectives also inform my analysis of the four sites of wrestling production. I draw on Neil Harris’s study, Humbug: The Art of P. T. Barnum, to analyze if and how professional wrestling functions in terms of an “operational aesthetic” (57). As Harris argues, though often fraudulent, Barnum’s displays “enabled – or at least invited – audiences and participants to learn how they worked” (57). In some way, they exposed rather than veiled their operations and encouraged viewers to perceive and evaluate the same. Harris’s theory urges me to move beyond the real/fake opposition and investigate how professional wrestling operates as a “fake” sport or a “not not real” performance. Does it expose rather than veil its operations to the viewers? Which ones? Are viewers interested in the exposure or do they prefer the veiled illusions?

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Harris's theory serves to frame my analyses of the various production sites while other theories and perspectives help me articulate what operations are revealed, how, and the results or ramifications of the exposure. In his seminal essay, "The World of Wrestling," Roland Barthes describes wrestling as a "spectacle of excess" or a "stage-managed sport" of grand gestures (e.g., of Justice) that fans understand as such and expect of the event (15). Similarly, John Fiske views wrestling as an excessive, carnivalesque performance. He argues that the event, the televised event in his case, stimulates the viewer to produce a self-as-spectacle identity that counters the social identities "proposed by the dominant ideology" (240). Harris's operational aesthetic and Barthes' and Fiske's perspectives on how fans respond to wrestling summon aspects of Bertolt Brecht's aims for theatre. By means of devices that expose rather than veil the apparatus of theatre, Brecht hoped to provoke the audience to take a passionate critical view of the event, its subject matter, and the social laws in terms of which they operate. Thereby, like "the sporting public," the audience members become experts, with opinions, rather than passive consumers of the theatrical event and the broader world and values it represents (6).

By addressing four different sites of wrestling production and drawing on multiple perspectives that address performance-audience dynamics in wrestling or performances like it, I hope to contribute significantly to scholarship on how professional wrestling operates and the part wrestling fans play in said operations. Because wrestling was and is viewed as a lowbrow fraudulent sport, it has attracted little scholarly attention and, typically, wrestling fans are demeaned as gullible. It is my view that many wrestling fans understand and value wrestling because it is a performance and, as Fiske argues,

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because they play a part in producing it. The operations of wrestling do not write them off as “a cowed, credulous, hypnotized mass” (Brecht 188). Rather, components of professional wrestling encourage fans to “tinker with the social order: to vent, celebrate, laugh and cry” (Feigenbaum 88). While some may view the sport of professional wrestling as fake, wrestling fans view the performance of the sport as very real. As Morton and O’Brien submit, to ask a fan if “‘pro rasslin’ is a rigged show needs no more comment than would a play or novel that a naïve reviewer called a lie” (56).

Below, I discuss the subject, informing theories, and significance of the study in further detail. I also integrate an overview of the upcoming chapters.

Subject

In this study, I concentrate on the performance of professional wrestling in the US as it is produced in historical studies, at live events, on television, and on the Internet. Although I use the terms wrestling and professional wrestling interchangeably, I do not intend my use to refer to the amateur sport of wrestling as it is practiced in community leagues or clubs, high schools, colleges, and in the Olympic Games. Amateur and professional wrestling differ from each other in that professional wrestlers are paid for their efforts and the outcome of most professional matches is predetermined. In wrestling jargon, they are “works,” not “shoots.” This pre-planned component has played a part in professional wrestling since the late nineteenth century and, by the 1920s, was commonplace. So too in the 1920s, short, suspenseful matches with highly acrobatic moves replaced so-called “scientific” style wrestling, where wrestlers spent most their time down on the mat, grappling with each other in close proximity. A test of consistent

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strength and endurance interrupted occasionally by lightning quick moves, scientific wrestling is associated with amateur wrestling today.

In Chapter Two, I enter the archive of historical studies on professional wrestling in the US and, in a history of my own, document what I find there. I engage this site of wrestling production in order to track the wrestling forms and conventions that remain constant, fade away, emerge, or are integrated with other cultural practices over time. Thereby, I gain insight as to what operations are restored in the performance of wrestling today and how in function they compare and contrast with past aims. Since, throughout much of wrestling history, wrestlers and promoters veiled the “worked” or predetermined component of matches, the idea that wrestling is an operational aesthetic that invites inquiry on the part of the spectator seems in doubt. However, other wrestling conventions, such as an array of rules and styles and wrestlers playing broad character types, do expose their operations. Furthermore, the scams and fixed matches left discernible traces that reporters and the public generally noticed and investigated. The fervent activity of veiling, on the one hand, and exposing, on the other, became part of the operations of wrestling – the exposure giving rise to publicity that, in 1919, marked wrestling as “the smelliest sport in the world” (Griffin 17). Over the years, promoters have responded to the lowbrow connotations associated with the “smelly” accusation by amending or embracing the same in how they compose the wrestling event.

The same activity is at work in the production of wrestling histories or the paltry lack thereof. In order to keep the fixed aspects of wrestling under wraps, wrestlers and promoters failed to keep accurate records if they kept records at all. Another reason for the sketchy documentation is the lack of an official governing body to oversee the

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collection and standardization of wrestling records. At best, the multiple organizations that emerged in the mid 1900s kept their own records, which resulted in multiple histories that often contradict each other. Again, falsifying records appears to have been a commonplace practice, necessary to conserving the “big secret” of wrestling and helpful to the embellishment of wrestlers’ records and thereby their appeal. While the sporting press showed great interest in wrestling in the late nineteenth century, the coverage was local for the most part. “The big wire services, such as the United Press, Associated Press, International News Service and Universal Service . . . failed to report the results to member papers” (Griffin 37). Furthermore, once wrestling began to “smell” and the smell impacted public interest, the legitimate press lost interest too.

As a result, there are relatively few wrestling histories in print, although in the last few years more have surfaced. Many of the recent histories are descriptive and intended for the popular marketplace (see Albano and Sugar; Archer; Greenberg; Hunter; Meltzer, *Tributes*; Pope and Wheebe Jr). In the history I offer in Chapter Two, I call on many of these histories for details but rely most consistently on the research of Aaron Feigenbaum, Gerald Morton and George O’Brien, and Marcus Griffin. I also am indebted to Lawrence Levine’s more general study of US culture in the nineteenth and early twentieth centuries.

In “Professional Wrestling, Sports Entertainment and the Liminal Experience in American Culture,” Feigenbaum recounts the history of professional wrestling from the post bellum period through to McMahon’s WWF monopoly in the late twentieth century. Feigenbaum not only documents the complex history of wrestling but is sensitive to the contradictions and narrative gaps in the multiple accounts he draws on. As the title of his

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study implies, Feigenbaum views the events in wrestling history from a ritual perspective, aiming to explicate how wrestling is a symbolic enactment of the quotidian experience of transience in US culture.

In Wrestling to Rasslin': Ancient Sport to American Spectacle, Morton and O'Brien provide a broad though exceptionally well documented history of wrestling from its roots in ancient Greek practice to televised wrestling in contemporary US culture. One of the many arguments they advance is that there was never a "clear, clean line between sport and show in professional wrestling" (37). In one way or another, the sport of wrestling was always a rasslin' show. For support, they draw on some astounding finds in the archival record and take a close look at televised wrestling between 1950 and 1985.

First published in 1937, Griffin's Fall Guys: The Barnums of Bounce offers the earliest survey of wrestling I found. From what appears to be an insider's perspective, Griffin documents wrestling history from the late nineteenth century through the 1930s. He recounts the minutia of well known wrestlers and the operational strategies of the early promoters who controlled the wrestling business. Griffin does not feign objectivity but states his opinions with the uppcase confidence of a Barnum barker. For instance, regarding the highly controversial Frank Gotch-George Hackenschmidt bouts of 1908 and 1911, he favors the loser, Hackenschmidt, who claimed Gotch cheated. Add in the questionable outcome of the Joe Stecher-Earl Caddock match in 1917 and Griffin has all the evidence he needs to advance the odiferous remark I mentioned above. Current wrestling aficionados question some of Griffin's insider information but, since

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differences are commonplace in wrestling histories, their questions operate less to devalue Griffin's history than to signal a general lack of certainties on all hands.

The different histories do agree that, in the US, professional wrestling emerged as a legitimate sport in the post bellum period. As with other sports, the lack of a central organization resulted in wrestlers and promoters contracting matches on an independent basis, which gave rise to a range of different venues, rules, styles, and championship titles. A commonplace venue was the traveling carnival show, which offered wrestlers consistent match opportunities. Due to the transient nature of the carnival, the same wrestlers could tangle with each other in town after town or they could engage the local toughs. Betting was a common component of the wrestling show and, so too, the scam of the fixed match. While many bouts in both carnival and other venues were legitimate contests, the taint of lowbrow humbuggery affixed itself to the sport and, by the late nineteenth century, "many Americans associated the ring and the mat with gamblers, parasites, riff-raff, and the pugs" (Betts 169).

In the twentieth century, key trends in wrestling history included promoters' attempts to amend or take advantage of the lowbrow label in an effort to increase public interest and revenues. Simultaneously, the wrestling trade became more organized and standardized as promoters created partnerships, agreed to fixed territories within established organizations, and competed for control of the wrestling trade. The current corporate champ is Vince McMahon, who monopolizes wrestling at the national level.

These basic trends parallel those Levine observes in US culture generally from the post bellum period through the early twentieth century. In Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America, Levine investigates how, in the post bellum

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period, class and race base fears gave rise to the categorization and segregation of cultural practices and, so too, the people with whom they were associated. Whereas prior to the Civil War, Shakespeare's plays, opera, and symphonic music were embraced – enjoyed, performed, variously amended, and criticized – by people of diverse class and racial cultures, during reconstruction and thereafter, the white middle and upper classes took charge of cleaning up the motley mix so as to distinguish and distance themselves from the working class, its immigrant hordes, and the now "free" black community. The self-assumed arbiters of taste isolated the highbrow classics from the lowbrow riff-raff. The former became "sacralized" or institutionalized, studied and practiced as distinct disciplines in the burgeoning institutions of higher learning and performed or displayed in the discipline-specific institutions of the Art Museum or Symphonic Hall or Classic Theatre. In addition to the increased segregation of cultural practices, people, and public space, the highbrow/lowbrow distinctions made marketing the arts easier since consumers could be targeted in terms of their social-economic class and assumed tastes.

Due to the association of wrestling with carnival venues, scams, betting, and the display of the physical body, wrestling was expunged from highbrow consideration. As Morton and O'Brien explain,

Burly sports did not fit into the selectivity of the gentleman's athletic club, early YMCA exercise programs or fledgling collegiate sports. There was a pagan delight in display of muscle, in the strongman stunts, the braggadocio, and even scanty costumes of wrestlers that offended the nice people, those who advocated muscular Christianity in the schools and promoted Victorian team sports in public. Also wrestling and boxing as immediately intelligible contests quickly attracted the immigrant hordes as participants and spectators. The new arrivals were changing both the ethnic mix and the labor force in America. For all these reasons the ruling set saw wrestling and boxing as manifestations of forces in America they disliked [and] feared. (32)

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Although a lowbrow practice, wrestling has become a cultural institution and, under McMahon's "ruling" hand, a recent corporate giant. As such, questions arise as to the impact of corporate control and commercialization on the practice, its class politics, and fan participation. In the upcoming chapter, I entertain this and other trends that arise in the histories of professional wrestling and its performance.

McMahon's corporation, WWE, is best known for its televised matches, staged in large arenas across the country and broadcast nationally on programs such as RAW and Smackdown! However, WWE also produces smaller "house shows," which are not televised and intended for the live audience only. Further, there are several independent regional organizations that stage live shows in small cities and towns. In the third chapter, I document and analyze my experiences at house shows produced by Turnbuckle Championship Wrestling (TCW) and WWE. TCW is a regional organization with offices in East Cobb county Georgia, just north of Atlanta. TCW stages matches in towns across Georgia, Tennessee, and Alabama. The matches I attended took place in Dothan, Alabama on July 7, 2001, and in Carrollton, Georgia on February 1, 15, and 22, 2002. The WWE house show, titled "Superstars of Smackdown!" was staged in Dothan, Alabama on April 4, 2004.

To document the events, I drew on basic ethnographic practices, although I do not assume to offer a complete ethnographic account of live wrestling events, the wrestlers and fans. Rather, my aim is to recount my experiences of specific events as a fledgling audience-participant and observer. My accounts are guided by Clifford Geertz's method of "thick description" (235), which encourages the researcher to experience and thereby document as much of the phenomena as is feasibly possible, while also acknowledging

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his subjective position and perspectives. To aid in my documentation, I took field notes, photographs, and made audio recordings, hoping to attend to “the phenomenon as it operates in natural contexts” (Lindlof 22). In my first foray into the field, I was intimidated by the unfamiliar setting and overwhelmed by the acoustic excess and, as a result, my account highlights audience responses and sounds for the most part. As I attended more shows and gained confidence, my observational skills increased and I also collected interviews from a number of fans and a “ring mistress.”

While the live events replicate many of the wrestling conventions seen on televised wrestling, the reproduction is more modest in scale – due I presume to budgetary restrictions. Typically, televised events occur in large arenas before several thousand audience members. The TCW shows I attended were staged in the Houston County Farm Center in Dothan and the VFW facility in Carrollton. All the shows drew approximately three hundred spectators. The WWE matches were held in the civic center in Dothan before a crowd of two thousand people. Ring announcers and signature music for the wrestlers’ entrances were used in all the shows. Theatrical lighting was apparent in the WWE show and the TCW bouts staged in Carrollton. While all the wrestlers performed certain characters and wore costumes, the TCW wrestlers were less famous than their WWE counterparts and they also tended to be smaller, less muscular, and not as agile. Many TCW wrestlers were known locally, and were either fledgling wrestlers or well past their prime. All the events offered diverse types of matches and in all cases the spectators’ interaction was lively. The latter was pronounced in the TCW matches, due, perhaps, to the smaller size of the venues and my close proximity to the ring and ringside fans.

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The third site of wrestling production I undertake is the televised event. Since March 2001, the WWE has had a stranglehold on wrestling programs broadcast nationally. As in the past, regional wrestling promotions can purchase local television time but only one promotion, the WWE, broadcasts on the national airwaves. Recent WWE programs include RAW, shown on cable station Spike TV (formerly TNN), Smackdown! on cable's UPN, and Tough Enough on MTV. In Chapter Four, I draw on representative episodes of Smackdown! and RAW to describe and analyze television wrestling. The Smackdown! program I cite was broadcast on April 29, 2004. The RAW episodes were broadcast on December 10 and 17, 2001, January 21, 2002, and May 3, 2004.

The WWE televised matches feature the most prominent wrestlers in the game and, by means of multi-media excess, their star status is expanded to mythic proportions. Fireworks, signature music, and video footage shown on gigantic screens introduce the wrestlers to the ring. Theatrical lighting focuses attention on their every move while multiple cameras capture their activity in the ring and backstage, in close-up and wide angle, from above, below, and at the level the mat. By means of "mic work," the wrestlers boast and brag of their successes, denigrate their opponents, and coax or goad the audience. In response, the live spectators collectively cheer or boo their hero or villain. Familiar catch phrases used repeatedly by wrestlers spark call and response interaction from the fans. Similarly, the signature music cues the fans to rise to their feet and shout their approval or disgust for the entering combatant. Hundreds of spectators carry posters praising, parodying, or defiling the characters in the ring.

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In my description of the televised event, I cover the range of components surveyed above and also address the techniques wrestlers use to create the illusion of violence. In my analysis, I focus on the home viewing experience, and discuss the components that are significant to the television viewer, such as camera work and announcer commentary. As is the case throughout the study, I am interested in if and how the components veil their operations and indulge the viewer in the illusion of real combat or expose their operations, by accident or deliberately, thereby provoking critical reflection. Due to the multi-media excess of the television event, the components often operate in both directions, the excess indulging in and thereby exposing itself.

The fourth site of wrestling performance I entertain is the activity on the Internet. Currently, there are thousands of wrestling websites that fans can visit for diverse reasons. The sites I describe and analyze in Chapter Five represent the range of different possibilities available to the fan and non-fan alike. The World Wrestling Entertainment website offers visitors information and plenty of hype on WWE programming, wrestlers, and merchandise. Fans can exchange views in the "community" chat room and enter contests to win prizes. The site is a slick, high-powered performance of corporate self-promotion. Smart fans who want to discuss wrestling issues in a more serious or specific manner tend to frequent other websites, such as the Lords of Pain.

The Lords of Pain website provides fans with information regarding current developments in wrestling and links to discussion forums. There, they can discuss diverse topics and as they relate to specific wrestling organizations, such as the WWE, the National Wrestling Alliance, and other independent and international promotions. I spent a lot of time in the forums listening to fans voice their opinions on various issues,

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such as the development of a character vis-à-vis a wrestler's career and the current promotion of "Arab-American" characters by the WWE.

The Kayfabe Memories website is committed to collecting and preserving the history of wrestling, particular the histories of regional organizations. It charges smart fans to help with the collection and documentation and, in discussion forums, enables their friendly exchange of information, trivia, lore, opinions, and memories regarding wrestling history.

The Gulf Coast Wrestling Magazine represents the wealth of online newsletters and magazines produced by individuals and organizations. Bob Liddil authors the magazine I focus on, which currently contains thirty essays Liddil has written on wrestling promotions in Pensacola, Florida. Liddil is an avid wrestling fan and his enthusiasm for wrestling is contagious. In his essays, he enjoys playing the role of a wrestling "mark" in order to advance certain points regarding the aims and operations of professional wrestling in the past and present.

Wrestling Observer and Wrestling Perspective are newsletters that purport to offer factual, insider information on the world of wrestling. The Wrestling Observer focuses on current events while Wrestling Perspective tends toward a historical viewpoint. In both cases, the approach is investigatory and critical. As the editors of Wrestling Perspective claim, they "dedicate [their] pages to high quality analysis of the wrestling business," "tackle important issues and put them under a microscope" (Wrestling Perspective.com). On both websites, visitors can read one or two full length articles and synopses of others that are printed in full in the newsletters they send to subscribers.

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In my analysis of the websites, in Chapter Five, I compare and contrast the operations of the various sites, concentrating how they inscribe a certain role for the fan, which he uses to interact with the site and other visitors.

Method

In this section, I discuss the theories and perspectives that I use to analyze professional wrestling in the upcoming chapters. The selected theorists are concerned with many of the same subject areas I discussed in the previous section, such as wrestling, the mass media, class politics, lowbrow cultural forms and conventions, reader or audience interaction and critical engagement. Generally, the authors are concerned with cultural products that expose and allow the reader-audience to scrutinize the operations and implied values of the production. They support textual and other activities that reveal rather than veil their constructed nature and that refuse a singular perspective on or given truth regarding experience. Lastly, they are concerned with how audiences receive and respond to messages, for instance, as passive consumers or active producers.

In Humbug: The Art of P. T. Barnum, Harris attributes Barnum's successful marketing of questionable or fraudulent displays to an "operational aesthetic" that encouraged audiences to investigate how they worked (57). According to Harris, Barnum's art was successful because it stimulated the audience's "delight in observing process and examining for literal truth" (79). Barnum's displays and exhibits exposed their operations for examination, encouraged debate regarding the truth or falsity of the displayed items, and privileged the viewer's evaluation of them. If viewers deemed the items to be false, they debated the merits and drawbacks of the created illusion.

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Harris asserts that Barnum's operational aesthetic was successful because it reproduced the public character and values of the mid nineteenth century. In other words, Barnum understood his audience. According to Harris, the social-historical conditions of the time gave rise to a growing faith in science, technological progress, egalitarian self-confidence, and a belief in democratic ideals.

[The conditions and beliefs] combined to make many Americans certain of their own opinions – and so, easy prey for the hoaxers. And these traits were supplemented by the sheer exhilaration of debate, the utter fun of the opportunity to learn and evaluate whether the subject was an ancient slave, an exotic mermaid or a politician's honor. Barnum's audiences found the encounter with potential frauds exciting. (75)

Throughout the study, I theorize that professional wrestling is an operational aesthetic. I draw comparisons between Harris's understanding of Barnum's operations and those of the various wrestling performances I undertake. I am compelled to adopt this perspective because just as Barnum's audiences enjoyed investigating how something worked, regardless of its truth or falsity, so too wrestling fans are intrigued by how and how well the illusion of wrestling operates, understanding from the start that wrestling is an illusion, preplanned and worked on. Dave Meltzer, a writer for Wrestling Observer, assumes an operational perspective when he observes that a punch or kick "shouldn't land hard, but it should land. If it misses, it is bad art" ("Re: Wrestling Research"). Similarly, Sharon Mazer uncovers an operational indicator when she observes that wrestling fans "don't so much suspend disbelief as they sustain it while looking for moments in which to believe. They look to see the fake and to see through the fake to the real" (Professional Wrestling: Sport and Spectacle 6). For instance, they might ask if and, if so, how well a wrestler pulls back on a punch in order to create the illusion of a full force blow. Like Barnum's exhibits, I assert that wrestling performances

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encourage fans, smart fans in particular, to debate the execution of the wrestling illusion while still leaving room for belief in the extraordinary fiction created by the event.

A key aspect in the operational aesthetic of wrestling is that which Roland Barthes terms its "spectacle of excess." In "The World of Wrestling," Barthes writes that wrestling is a "sum of spectacles" that offers "excessive gestures, exploited to the limit of their meaning" (15-16). Barthes' work is referenced in almost every scholarly study of wrestling to date because, in the essay, Barthes is able to articulate with eloquence a component that is integral to the mat game, namely, icons of excess that together create the spectacle. Barthes observes that wrestlers move and react in such a way that they "constantly help the reading of the fight by means of gestures, attitudes and mimicry which make the intention utterly obvious" (18). In this way, wrestling becomes a sum of spectacles because "it is each moment which is intelligible" (16). Barthes' perspective implies that every signifier in a wrestling performance communicates socially-shared codes, or myths, that the viewer is able to access. Each punch or kick is a visual and audible icon, carried to its extreme. Each grimace, groan, or glare is projected with force and clarity into the audience. In contrast to wrestlers, boxers often try to hide their pain because, in the sport of boxing, if the athlete is visibly hurt, the match may be called in order to safeguard against further injury. In other words, in legitimate sport, a signifier of pain signifies actual physical damage whereas, in wrestling, it does not. A wrestler may appear to be thoroughly beaten, bloodied, even semi-conscious, only to rise from the mat to defeat his opponent.

Since all the components in wrestling are excessive in their scale, together they create a spectacle that not only indulges the spectator in the desired illusion (in the grand

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myths, in Barthes' case) but, potentially, calls attention to the illusion – due to the sheer amount and scale of excess. Further, while each icon may be “utterly obvious” in meaning, the assemblage of icons (particularly in a multi-media wrestling event) may not necessarily cohere in the meanings they transmit. Contradictory, parodic, or ironic meanings may surface and thereby expose gaps in the production and/of myth.

Another aspect of Barthes' work that influences my perspective on wrestling concerns his distinction between readerly and writerly texts. In *S/Z*, Barthes advocates that the “goal of literary work . . . is to make the reader no longer a consumer but a producer of the text” (4). He proceeds to argue that, in large part, literature consists of readerly texts. Readerly texts assume to offer a single, clear perspective on the material and do not encourage alternative perspectives or invite scrutiny of their operations. They tell us what they are about and how we should read them. “Instead of gaining access to the magic of the signifier” (like the author), the reader is left only with the opportunity to “accept or reject the text: reading is nothing more than a *referendum*” (4; emphasis in original). A writerly text, on the other hand, allows us to enter into it through many doors, to “appreciate what *plural* constitutes it,” such as multiple language styles and perspectives including our own. The writerly text is “*ourselves writing*” in response to the source text (5; emphases in original). I contend that components of professional wrestling, such as the excess of signifiers or the explicit inclusion of fans, operate in a writerly way. They invite the spectator to author or take part in authoring the event.

John Fiske extends Barthes' distinction between readerly and writerly texts by adding a third model of textual practice, which he calls producerly texts. In *Television Culture*, Fiske explains that a readerly text is one “which ‘reads’ easily, does not

foreground its own nature as discourse, and appears to promote a singular meaning which is not that of the text but of the real" (94). Conversely, a writerly text is "multiple and full of contradictions, it foregrounds its own nature as discourse and resists coherence or unity" (94). It requires that the reader-viewer develop new discursive competencies. Fiske contends that most television programming is best thought of as a producerly text. The producerly text does not challenge viewers' discursive competencies, but appeals to those they already possess and asks that those competencies be used in a "self-interested, productive way" (95). That is, viewers of television texts bring their own idiosyncrasies, experiences, and values to the text, engage and interact with it, and thereby produce meanings that bring them pleasure. If we integrate Barthes' and Fiske's textual models, we might ask if there are producerly texts on television that are readerly and texts that drift toward writerly operations. Perhaps, readerly producer texts are those that uphold the fictive illusion through realism, or "the real," whereas writerly producer texts do not. In one way or another, they expose "the real" illusion as fictive. Rather than a "referendum" that tells us that we see and hear is "real," writerly producer texts invite us to scrutinize the operations of realism and imagine alternative possibilities, calling on experiences and discourses we already possess.

In *Television Culture*, Fiske also addresses professional wrestling. He argues that televised wrestling is an "extreme" form of programming that produces pleasure because it invites the audience to "evade, resist, or scandalize ideology and social control" (240). According to Fiske, by resisting social norms and conventions, the viewer experiences pleasure. In this case, resistance is not revolutionary in the social sense. Rather, it signifies individual agency. The "extremes" encourage the viewer to refuse "the social

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identity proposed by the dominant ideology and the social control that goes with it" (241).

To inform his perspective on wrestling, Fiske draws on M. M. Bakhtin's theories of carnival, where people "celebrate . . . temporary liberation from the prevailing truth and the established order" (Bakhtin10). In carnival, the established order and the forms and conventions that uphold it are turned upside-down, temporally; thereby, new or alternative social identities and relationships are imagined and performed. Key traits of Bakhtin's carnival are grotesque realism and carnival laughter. The first responds to the topographical division of the public body into high and low domains and, as Bakhtin explains, "the essential principle of grotesque realism is degradation, that is, the lowering of all that is high, spiritual, ideal, abstract; it is a transfer to the material level, to the sphere of earth and body in their indissoluble unity" (19-20). Carnival laughter is excessive. It "is the laughter of all the people" and "it is universal in scope," directed at everyone, "including the carnival's participants." It also "is ambivalent. . . . It asserts and denies, it buries and revives" (Bakhtin 12).

As Fiske sees it, professional wrestling is a carnival of "excessive bodies" that "perform . . . excessively physical" actions. The bodies and actions do not signify abstract aims or ideas but, rather, their "*presence*" as material bodies of muscle, flesh, blood, sweat, guts, groans, screams, cries (Fiske 243-244). Due to their excessive, physical presence, they invert social order since social order is demonstrated through bodies of discipline; that is, bodies that operate in terms of abstract ideals, such as "good taste" in body display. However, the excessive bodies are signs in so far as they are an

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icon for excessive bodies; for more than one; for the populace mass that mocks itself through excess in order to mock and resist that which it is not.

In my study, I apply the terminology of carnival in a general, descriptive way. While I believe that professional wrestling inverts social norms regarding physical display and excess, sport and performance, and class hierarchy, I also believe that professional wrestling sustains social norms. Specifically, it reproduces a social order where aggressive, heterosexual male bodies are in control of public space. Furthermore, throughout the history of professional wrestling and in current WWE practice, ideal male bodies are constructed and advanced in wrestling performances. They are "Supermen" who take themselves or, at least, their physical appearance and athleticism, quite seriously. In short, carnival degradation and inversion are not fully realized in wrestling performances.

As I noted above, Harris's operational aesthetic and Barthes' and Fiske's theories of wrestling and textual forms recall key aspects of Brecht's aims for theatre. For Brecht, the most important element in the theatrical event is the spectator. The theatre event can not bring about social-political change on its own; however, it can impact the public to think and, potentially, take action in productive ways. According to Brecht, in the theatre of realist illusion, "we see entire rows of human beings transported into a peculiar doped state, wholly passive" (89). The dopey state is due to the emotions of the hero being "fobbed off" on the audience, who then experiences the drama vicariously through the hero and his or her emotions (9). In Barthes' terms, through Brecht's eyes, the theatre of illusion is a readerly text. Instead, Brecht envisions a writerly or producerly theatre that foregrounds its operations as "worked on" or constructed. By defamiliarizing the

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familiar conventions of illusionist theatre, the event interrupts the spectator's identification with the hero and encourages him to investigate the highlighted operations instead. The defamiliarization/alienation process provokes the spectator to stand back from the drama periodically and question its operations, how they work and why, and form an opinion regarding the same. In turn, it is Brecht's hope that audiences will see how their social reality, like the theatrical reality, is a construct too with operations that can be de- and re-constructed. "By these means," Brecht writes, "we would soon have a theatre full of experts, just as one has sporting arenas full of experts" (44).

For Brecht, sporting events offered a model for the kind of theatre (and social reality) he envisioned. They made contact with the public and their interests, they were fun, and they treated the spectator as an expert.

When people in sporting establishments buy their tickets they know exactly what is going to take place; and that is exactly what does take place once they are in their seats: viz. highly trained persons developing their peculiar powers in the way most suited to them, with the greatest sense of responsibility yet in such a way as to make one feel that they are doing it primarily for their own fun. (Brecht 6)

Brecht's observations seem to anticipate Fiske's concept of a producerly text in so far as the sports scene does not challenge the spectators' discursive competencies, but appeals to those they already possess and asks that those competencies be used in a "self-interested, productive way" (95).

I cannot say if wrestling performances are the kind of agency Brecht had in mind for prompting critical thinking. However, I do propose that components in wrestling performances show their operations and thereby stimulate a critically engaged audience rather than a wholly passive, emotion driven one. Further, if we agree with Brecht that

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critical inquiry and forming an opinion is fun, then perhaps we have an idea why professional wrestling is so popular; why it appeals to so many people.

Significance

The study I undertake here contributes to scholarship in several areas. First, it differs from other studies on professional wrestling in that it views wrestling in several different contexts and by means of a perspective that values the exposed more so than the illusionist operations of wrestling performances. The study also enables the wrestling audience to speak for itself in interviews, natural sound recordings, and by means of the online community. While other critical studies have analyzed wrestling in terms of dramatic conventions (Craven and Moseley), jargon (Kerrick), symbolic aspects (Workman), stereotypes (Ball), spectacle (Saunders), melodrama (Jenkins, "Never Trust a Snake": WWF Wrestling as Masculine Melodrama"), and liminality (Feigenbaum), very little attention has been paid to how wrestling operations prompt critical investigation on the part of the fans and across diverse production sites. Further, the design of the study allows me to test my theory of an operational aesthetic in multiple contexts, which may expose the limitations of the theory but also in terms of the different production apparatus, such as the live event, television, and the Internet. In other words, limitations in the theory may highlight limitations in the particular apparatus.

The study contributes to scholarship on the history of professional wrestling in the US by viewing that history in terms of the constancy, emergence, and disappearance of wrestling forms and conventions. Further, the influence of Levine's study on my perspective situates wrestling within a broader critique of class and cultural politics. While several wrestling histories have been written, few view the history of wrestling

through a critical-analytical perspective that broadens the significance of wrestling to US cultural practices and politics generally. The study also contributes to critical scholarship on popular culture in the US. While John Fiske advances a view of popular culture, its people and products, as politically astute, others, such as James Twitchell, do not. In Carnival Culture: The Trashing of Taste in America, Twitchell argues that popular culture is "vapid," "noxious," "junk" (254). While I am not prepared to dismiss professional wrestling as morally corrupt junk, Twitchell's point is worth pursuing. As I noted above at the end of my discussion on carnival, professional wrestling does seem to perpetuate hetero-normative masculine privilege in our society, which is somewhat noxious. Furthermore, the noted politics play out in diverse cultural contexts besides that of the "popular." However, since professional wrestling also includes cultural practices that we might understand as productive, it appears that, in professional wrestling, there are different directions of effectivity as regards its conservation/alteration of social norms. It is my hope that the study illustrates this dynamic; namely, that ideologies are constantly contested and that popular culture is the arena in which that contest is most vividly displayed.

This study is significant to the field of performance studies because it investigates the relations between the various producers of the wrestling performance. Elemental to my theory that professional wrestling is an operational aesthetic is the understanding that the spectator plays a part in producing the performance. The fan's experience or understanding of this point – i.e., that he is a producer too – may explain the popular appeal of professional wrestling. Notably, the appeal is attributable to the interplay of

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illusionist and non-illusionist practices and, rather than view either in terms of an accept or reject referendum, the fan may well engage the challenges of both.

A final area of significance is situated in the final chapter of the study. In Chapter Six, I examine a current trend in wrestling known as backyard or extreme wrestling. Backyard wrestlers have appropriated many of the operations of professional wrestling and, likewise, they construct their performance narratives in multiple mediums, such as live events, videotape and the Internet. Further, some backyard wrestlers participate in and prompt in their audiences the "sheer exhilaration of debate" (Harris 75). By means of parodic irony, they critique conventions of established wrestling performances, such as those produced by WWE, while they also veil and expose their own operations, teasing the audience to detect the "work" of wrestling performance.

CHAPTER TWO

PROFESSIONAL WRESTLING: A HISTORY

To understand the performance operations of professional wrestling today, it is helpful to look at wrestling's past. As with the production history of any cultural expression, the history or histories of professional wrestling highlight less a coherent evolution of a practice and more so a constantly shifting assemblage of cultural forms and conventions, pieced together by people in light of changing circumstances (c.f., Clifford 338; Roach 28-29). A re-view of wrestling history, then, reveals the constancy of certain forms and conventions, the emergence and integration of alternative practices, and the withering of others, temporarily or, to date, permanently. By tracking the shifts in how wrestling was and is performed, I gain an understanding of not only what informs its productions today, but how the shifts are indicative of wrestling "groups negotiating their identity in [shifting] contexts of domination and exchange" by "patch[ing] themselves together" in different ways (Clifford 338). While, within today's broad cultural exchange, professional wrestlers and fans are constructed as emotion driven enactors and consumers of the product (i.e., non reflexive cultural dupes), their patching together of an operational aesthetic, one which provokes both passionate involvement and critical analysis, suggests otherwise. By reviewing the history of professional wrestling, I hope to discover traces that enable my understanding of how the current operational aesthetic works and why it is an integrated part of the performance of professional wrestling.

In this chapter, I offer a history of professional wrestling in the US with the aforementioned aims in mind. I document what I have pieced together from the historical archive, noting shifts in wrestling practice in light of changing circumstances. In the

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concluding section, I summarize the trends that appear to be at work in contemporary practice, paying special heed to those that display rather than veil the operations of professional wrestling. My purpose is not to offer conclusive proof regarding the operational aesthetic; rather, I am interested in what the history of professional wrestling provides me as regards my concerns.

A Much Mixed Affair

Aaron Feigenbaum observes that the history of professional wrestling is veiled in mystery. He writes,

After countless repetitions, certain accounts have come to be regarded as true; however, upon closer inspection, many of these stories simply do not hold up. What we are left with is a collection of stories and anecdotes whose details and circumstances remain something of a mystery and open to interpretation. Indeed, trying to figure out professional wrestling's past can sometimes be like trying to figure out a mystery. (40)

While all histories are mysteries and all historiography interpretive, Feigenbaum is correct to highlight the generalities in this case. The history of professional wrestling in the US is sketchy, downright murky, because until the 1980s few records were kept and those that do remain are dubious. Ironically, the paltry and questionable documentation actually reflects an aspect of wrestling history in so far as keeping (accurate) records ran contrary to the success of what was a scam in many cases. Without an official governing body to keep records and enforce rules, promoters often fabricated wrestlers' records in an effort to draw crowds and fix betting odds. The number of matches a wrestler had won or lost might be adjusted so as to minimize the accomplishments of an experienced wrestler or promote a fledgling as a well-seasoned pro. For similar reasons, promoters often invented championship titles for their wrestlers, such as "the Mid-South Middleweight Champion."

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Poor records also were a result of the wrestling schedule. Wrestlers faced one another so many times that they often lost track of how many times they won or lost against a particular opponent. As The Phantom of the Ring, historian Ed Garea, asserts, "wrestling doesn't have a history, it has a past" (Phantom, "The Founding Father"), and as "there is no wrestling history – we must write it ourselves" (Phantom, "Wrestling's Founding Father").

Historians who have set about to do just that agree that professional wrestling in the US emerged sometime after the Civil War (Archer 17; Ball 45; Feigenbaum 44; Greenberg 13; Morton and O'Brien 23; Saunders 33; Umbach and Johnson 15). Prior to and during the war, amateur wrestling was popular recreational sport. Derived from European practices, three styles of wrestling prevailed: Greco-Roman, catch-as-catch-can, and collar and elbow (Ball 44). The first two are common in amateur wrestling today, such as in high school, college, and Olympic competitions. In the Greco-Roman style, "tripping below the hip and all holds applied on the legs are prohibited. A fall occurs when both of a man's shoulders touch the mat simultaneously" (Umbach and Johnson 17). The same is true in the catch-as-catch-can style although holding below the hip is permitted. In the collar and elbow style, the contestants must square off by placing one hand on their opponent's shoulder and the other hand on their elbow. Tripping and holding below the hips are allowed and, to win the match, one man has to pin the other "at all four points, that is both shoulders and hips touch . . . the ground at the same time" (Morton and O'Brien 21). "Timing, balance, endurance, footwork and quickness" are key attributes of the collar and elbow style and often smaller men can best larger ones (Saunders 33). The latter became

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popular among Union troops during the Civil War who used it as an inexpensive training method and to pass the time. After the war, veterans returned home with their skills and soon wrestling became a legitimate public sport, taking its place alongside boxing, horseracing, walking, and cycling competitions and often serving as “the main attraction at social gatherings and fairs” (Umbach and Johnson 15). Prior to the war, public interest in sports was keen as evidenced by the number of sporting journals and newspapers accounts regarding sports (Morton and O’Brien 22). After the war, interest increased. Sports offered a respite from the serious concerns of reconstruction while they also reflected – were a symbolic enactment of – the competitive temperament of the reconstruction marketplace. Increased urbanization resulted in large crowds attending and demanding more sporting events, which in turn resulted in the commercialization of sports. People were willing to pay to see athletic competitions. “Interest was heightened [further] by growing newspaper coverage of local events as well as by telegraphed reports from around the country and by cabled sporting news from England” (Morton and O’Brien 24). Along with the aforementioned sports, wrestling helped meet the public’s demand and burgeoning “love for sports” (Morton and O’Brien 24). So too, wrestling matches were covered in the sporting news, the accounts aiding its popularity and also testifying to the “confusion of styles, rules, titles” indicative of wrestling at this time (Morton and O’Brien 27). The “confusion” is apparent in the following accounts from 1880 and 1881:

William Muldoon, the wrestling policeman, and Thiebaud Bauer, the French athlete, wrestled last in Madison Square Garden, for a trophy valued at \$200 and the championship of the world in the Graeco-Roman [sic] style of wrestling. (“Muldoon Defeats Bauer” 2)

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The match was the best two out of three falls, Devonshire style, catch as catch can, the English rules being strictly enforced. ("A Brutal Wrestling Match" 8)

Between 300 and 400 persons, including a dozen well dressed women, assembled in Terrace Garden Theatre last night to witness a "mixed wrestling-match between Muldoon, the Graeco-Roman [sic] champion, and John McMahon, the collar-and-elbow champion. They were to wrestle three falls – one Graeco-Roman [sic], one collar-and-elbow and one catch-as-catch-can style for a \$200 gold medal, emblematic of the mixed wrestling championship. ("A Much Mixed Affair" 2)

While the array of styles, rules, and titles does seem confusing, two counter points should be noted. First, the diversity challenges the reporters, and fans generally, to gain expertise in perceiving, articulating, and evaluating the differences; to invest themselves in the physical and discursive operations of wrestling. Second, the seeming confusion arises not only from the diverse styles practiced by wrestlers but from the lack of a regulatory organization to standardize rules and titles. The expectation that there be a governing body, however, reflects our mentality more so than it does those in the mid to late nineteenth century when such institutions did not exist or were in fledgling stages of development. In other words, the much mixed affair was less a problem, less "confusing" likely, to wrestling participants, reporters, and fans at the time than it is to us writing their histories today. Of course, as is Levine's driving point in Highbrow/Lowbrow, efforts to tidy this motley mix were soon in coming. Riddled by class and race based fears in the aftermath of the war, the white middle and upper class citizenry would see to the emergence or strengthening of social and cultural institutions that would standardize and thereby segregate different people and practices. The sport of wrestling would be impacted variously by such efforts.

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In its early development, however, professional wrestling was “unorganized.” Promoters, who at times were the contestants too, operated as independent contractors. On a match to match basis, they would challenge each other, agree upon rules, set a date, secure a location, advertise the match, sell tickets, and hold the event. According to Feigenbaum, because there was “little regulation” of the event, wrestling became a “haven for bettors and swindlers” (44). He also observes that matches at this time were “either . . . serious sporting events which were held in large arenas, theaters, and stadiums, or carnival attractions that were part of traveling vaudeville shows, circuses, and fairs (44). While generally accurate, what is unclear in Feigenbaum’s observation is why matches in large urban arenas were more “serious” than those held in traveling shows and carnivals. Gambling and swindling, as Feigenbaum rightly points out, were commonplace to wrestling regardless of where the match occurred. With money on the line, surely the matches in traveling shows were treated as “seriously” by the contestants and audience as those held in large urban venues. Also, because there were not enough skilled wrestlers in any one locale, urban or otherwise, to sustain wrestling careers, many wrestlers found themselves “on the road,” aiming to build a reputation that would land them a match in an urban center competing for the big bucks.

Carnival Wrestling

In the post bellum period, traveling shows of various kinds became a primary venue for staging wrestling matches. The wrestlers would compete in “At (or Athletic) Shows” and, typically, they would wear “colorful costumes” indicative of their “equally colorful nicknames, and fictionalized biographies” (Albano and Sugar 14). During the

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shows, wrestlers competed against one another or accepted challenges from the audience. To make money, the promoter and wrestlers practiced a variety of scams. Often, the audience challenger was a “plant” or “confederate” who would meander through the crowd prior to the match, “strike up friendships and proclaim that he could beat any of the wrestlers if given the chance. Once he had convinced enough audience members of his ability and had secured their financial backing, the promoter would accept his challenge and all bets” (Feigenbaum 45). The plant then would lose the match and split the profits with the organizers. On occasions, the plant would “thrill the crowd by beating the strongman” (Greenberg 13). In either case, the match was “worked” and its outcome determined by how the audience wagered.

Sometimes the promoter would employ a “hooker.” Hookers were wrestlers who were able to apply crippling holds that disabled their opponents. Chapman explains that “true hookers . . . were able to lock a man’s joints – an elbow or an ankle or a knee – into a tight hold which, at best, was merely very painful and, at the worst, would result in a torn ligament, snapped tendon or badly broken bone” (36). On those occasions when a local tough guy was not part of the scam and proved to be particularly skilled, the hooker would use a “hook” move to injure or immobilize him. Thus, the match was ended before the local fighter could win any money. Still, some challengers could hold their own with carnival wrestlers. In such cases, “the hooker would maneuver [the challenger] into a backdrop, where he would be whacked on the head with a two-by-four by a confederate, ending his daredevilry and preserving the carnival’s money” (Albano and Sugar 15).

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While scams were common in carnival contexts, carnivals and other transient venues served as fertile sites for scouting young talent, training aspiring wrestlers, building one's reputation, and stimulating interest in the sport. Two men, William Muldoon and Frank Gotch, contributed significantly to the latter, Muldoon rising to prominence through the carnivalesque site of the urban barroom and Gotch through his varied travels, from his rural homestead in Iowa to the Alaskan Yukon to Comiskey Park in Chicago.

Muldoon and Gotch

Often referred to as the "father of American wrestling," William Muldoon is credited with moving wrestling from the carnival venue into the sporting arenas, ball parks, and theaters of urban America (Greenberg 14). A Civil War veteran, Muldoon had represented his unit at army wrestling matches during the war. Afterwards, he moved to New York City and became a policeman. In his spare time, he made extra money "fighting in bareknuckle bouts staged in the rough taverns of the Bowery district" (Morton and O'Brien 24). One tavern in particular, Harry Hill's saloon, had been a venue for backroom fistfights or wrestling matches since the 1860s. The saloon attracted large crowds, sports writers, and the infamous P. T. Barnum. Morton and O'Brien report that at Harry Hill's all the "requisites for professional sport" fell into place.

There were the men of the press to give coverage to matches, to stir up matches, to

proclaim champions. There was Harry himself who provided the arena and carried the costs. But even more importantly, Harry set house rules and on occasion refereed so that the contest would be fair lest the rugged betting fans become an unruly mob. And of course there was a popular young star, Bill Muldoon. (Morton and O'Brien 25)

When Muldoon defeated the Frenchman, Thiebaud Bauer, in a highly publicized match, both Muldoon and professional wrestling emerged into the limelight. The New

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York Times devoted “six paragraphs in its coverage” of the match, “an unheard of amount of print for a sport event at that time” (Morton and O’Brien 26). A Times sports writer noted that there “was an assemblage of nearly 4,000 persons to witness the struggle, and from appearances, the gathering was an unusually respectable one” (“Muldoon Defeats Bauer” 2). Wrestling was now a bona fide professional sport.

Muldoon may have been the father of professional wrestling, but it was Frank Gotch, “the peerless champion” and the “Humboldt Thunderbolt” (Griffin 11 & 13), who became the “first great superstar of American professional wrestling” (Feigenbaum 46). Gotch began wrestling in the late 1890s and held the title of world heavyweight champion from 1908 to 1913. However, historians question the fidelity of Gotch’s matches, particularly his title matches against George Hackenschmidt, the “Russian Lion.” Also, while Morton and O’Brien report that Gotch won “a career total of 154 out of 160 matches” (39), Griffin claims that Gotch’s “record shows almost a thousand championship bouts and many more exhibitions engaged in with his record almost unsullied” (13). Understanding Gotch, the man, is even more slippery.

Feigenbaum describes him as a “master showman as well as an excellent wrestler” whose skill was so great that during his time no one questioned the “veracity of his matches” (47). However, Feigenbaum also notes that Gotch had a “reputation as a ruthless brute who took delight in maiming inferior wrestlers who were foolish enough to challenge him” (47). Griffin calls Gotch a “supreme bluffer” who was “short-tempered,” “irritable,” and took a “fiendish delight in breaking bones and maiming less fortunate and skilled adversaries” (12). Gotch also is known as the “peerless champion” (Griffin 11), and wrestling historian Mike Chapman writes that

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Gotch was so popular he “remained in the public spotlight for decades after his untimely death (278). Whatever the case, Gotch was a national celebrity who participated in wrestling’s first “match of the century” (quoted in Greenberg 15), and his impact on professional wrestling is unparalleled.

Frank Gotch was born in Humboldt, Iowa on April 27, 1878. He was the son of German immigrants and grew up on a farm. He also was a gifted athlete, exceptionally strong, and more than able to defend himself in a fight. The story goes that Dan McLeod, a professional wrestler, ventured through Gotch’s hometown in April 1899. According to Chapman, McLeod figured he could earn a few dollars by wrestling one of the local tough guys. He ended up wrestling Frank Gotch. Just less than a grueling hour later, McLeod was able to pin Gotch and win the match. In Griffin’s account, however, the outcome is reversed. McLeod “tangle[d] with the rural pride and was soundly trounced for his pains” (13). While the outcome of the match is unclear, it is evident that McLeod was so impressed with Gotch that he recommended him to Farmer Burns, a “famous trainer of athletes and a wrestler of no mean ability himself” (Griffin 13). Together, Gotch and Burns became a formidable wrestling team.

From Burns, Gotch learned the finer points of wrestling in addition to strength training and conditioning. In 1900, he fought many minor bouts under Burns’ tutelage before learning of wrestling opportunities in the Alaskan Yukon Territory. Hearing that miners and loggers were eager to wager money on wrestling matches, Gotch moved to Alaska. There, he wrestled under the pseudonym, Frank Kennedy, fearful that his reputation would scare away potential bettors. Within a year, Gotch was the Yukon

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heavyweight wrestling champion and returned home with “over thirty thousand dollars” (Chapman 49). Gotch now set his sights on a world championship.

Once again, Gotch trained with Farmer Burns and the pair wrestled publicly several times to stimulate interest in their rivalry. Gotch then defeated his mentor Burns and “lay claim to a title shot against the ‘World Champion’ Tom Jenkins” (Feigenbaum 46). With each victory Gotch gained increased publicity and the “mat game developed into the greatest attention getter of all sports prominent in that era” (Griffin 13). On January 28, 1904, Gotch defeated Tom Jenkins and became “World Champion.” But, like so much else in wrestling, the title of “World Champion” was in dispute.

For reasons that are unclear, Jenkins refused to “relinquish claim to his title” (Feigenbaum 47). One reason for his refusal may have been that most of the country was unaware of his defeat. Griffin reports that in “Gotch’s day, the result of a bout usually remained the private property of the local fans and newspapers readers” (14). Another reason is offered by Ed Garea, a.k.a. The Phantom of the Ring, who believes Jenkins agreed to lose his title to different wrestlers at different times for financial gain (in Feigenbaum 82). Morton and O’Brien argue there were two matches between Gotch and Jenkins. Gotch won the 1904 match and Jenkins won the rematch a year later in New York (38). What is clear is that Jenkins lost a match to George Hackenschmidt in 1905, after which Hackenschmidt declared himself World Champion. Three more years would pass before Hackenschmidt and Gotch would meet in the ring for a championship showdown.

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George Hackenschmidt, the Russian Lion, claimed wrestling prominence in Europe first. Also known as "Hack," he was an "avid physical culturist" (Feigenbaum 48), or what we would call a weight lifter and body builder today. In addition to weight lifting, Hack also was an active runner, swimmer, and cyclist and toured the European continent "preaching the values of physical culture" (Feigenbaum 48). In 1898, Hack won the amateur Greco-Roman wrestling tournament in Vienna and by June 1900 he was wrestling professionally (Gentle 1). In 1901, he won the "prestigious Paris tournament and was proclaimed 'World Champion'" (Feigenbaum 48). A few years later, Gotch and Jenkins wrangled over another "World Champion" title in the US, which Hackenschmidt addressed by defeating Jenkins. Nonetheless, the public "clamor[ed] for a match between Gotch and Hackenschmidt" (Feigenbaum 48), a clamor that did not cease until the two met in 1908.

Between 1905 and 1908, Gotch continued to wrestle and win victories over opponents from all over the US and the world. Gotch and his handlers knew that Gotch's superiority spelled trouble in that the audience might become bored with Gotch if all his matches were predictable wins. To stimulate fan interest, Gotch and his team decided to stage a match in which Gotch would lose. Feigenbaum explains,

[On] December 1, 1906, Gotch and his handlers staged "the first great upset" in professional wrestling. Fred Beall [or Beell], a good, but certainly not great wrestler from Wisconsin, defeated Gotch and won the "World Championship."

Beall's victory renewed interest in the game, and a rematch between the two was quickly scheduled. A few weeks later, the two met in Kansas City, Missouri.

Gotch won the rematch and reclaimed his title. (47)

Griffin describes Gotch as a "consummate showman" who was "running out of opponents" and lost to Beall after he was "'pitched' against a ring post and was unable to continue"

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(14). Whether a shoot or work, Gotch's defeat appeared to have the desired effect on the wrestling audience as capacity crowds came out to see Gotch wrestle.

Finally, on April 3, 1908, the "match of the century" took place as "Gotch and Hackenschmidt squared off in one of the biggest and most controversial bouts in wrestling history" (Feigenbaum 48). The match was staged at Chicago's Dexter Park Pavilion near the stockyards. Chapman reports that the pavilion could hold over ten thousand fans and there was a capacity crowd for the match. The contest lasted a little over two hours and ended when Hackenschmidt refused to continue, yielding the match to Gotch. After two hours of grappling with one another, Gotch was able to throw the Russian Lion to the mat. Gotch then applied a toe hold, "the most dreaded hold in all of wrestling" (Chapman 161). The match was scheduled for two falls, that is, whoever pinned their opponent twice would be declared the victor. But, after two hours of fighting, Hackenschmidt apparently had had enough. He accepted the first fall and forfeited the second fall and the world championship. Afterwards, Hack complained that Gotch had fouled him repeatedly during the match by punching, biting, and gouging his eyes. He also claimed that Gotch had "won by oiling his body to slip out of holds and greasing his hair with a turpentine pomade which he rubbed into [Hackenschmidt's] eyes" (Morton and O'Brien 39). By the Russian Lion's account, he was an honest wrestler relying on skill, strength, and determination alone while Gotch was as a cheat who would stop at nothing to win the championship. Marcus Griffin apparently believed Hack's claims. It is unclear whether Griffin attended the match, although, in Fall Guys: The Barnums of Bounce, he reports,

The olfactory odor from the Yards has never since equalled [sic] that left by the contest's aftermath. It was one of the most disgraceful exhibitions ever witnessed

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by a capacity audience of enthusiastic mat devotees, and it started the ball rolling down through the years toward the general discrediting of wrestling and grapplers. . . . Hackenschmidt received the rawest deal ever accorded a visiting foreign athlete defending his leg of the championship title. It was evident the Gotch crowd wanted to win an undisputed claim to the championship, and the Humboldt Horror started right out for blood by gouging, heeling, slugging, biting and kneeing his foreign adversary. (15)

Years later, Hackenschmidt continued to maintain that he was fouled during the first match with Gotch. Griffin quotes Hack in a report from the Manchester News of England:

"Gotch's thumbs and fingers were constantly hovering near my eyes and when our heads came together he rubbed his hair into my eyes so that some terrible chemical exuded from his hair and trickled into my eyes, causing intense pain and blinding me. And the match went on with Gotch getting worse in his tactics. He gouged me and pulled my hair – and yet no word of protest was raised by the referee . . . presumably in the interests of fair play and American sportsmanship. After two hours my body was exhausted. I could scarcely breathe or swallow, I was done in, trying to cope with conditions that were a disgrace to Gotch and his country. So in the end I pushed Gotch aside and walked off the mat and Gotch won, but I wasn't beaten by Gotch, but by the oil which had been rubbed into his body during

his many months of training for the bout for me." (15)

Gotch, of course, denied using any underhanded tactics and claimed he beat Hackenschmidt fairly.

In 1908, wrestling was considered a legitimate athletic contest. Morton and O'Brien use the phrase "early legitimate title matches" when they refer to the first two Gotch-Hackenschmidt bouts (39). However, Feigenbaum argues that the first match was a work. Feigenbaum alleges that since "Hackenschmidt was to receive a bigger share of the purse than the more popular Gotch, it is reasonable to assume, that Hackenschmidt was to drop the match to Gotch" (49). In this light, Hack's allegations that Gotch cheated appear to be a strategy to protect his own reputation and to stimulate interest in a rematch, which indeed took place three years later on September 4, 1911.

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The Gotch-Hackenschmidt rematch was staged in Comiskey Park, a baseball stadium built by Charles Comiskey, owner of the Chicago White Sox. A crowd of over thirty thousand (Chapman claims thirty-three, Feigenbaum thirty-seven, and Ball forty thousand) turned out to watch the bout between the two wrestlers. It was to be a best out of three falls match. How it became the "greatest fiasco ever perpetrated on the American public" remains in question to this day (Griffin 59). While it is apparent that Hackenschmidt came to the contest with a knee injury, the cause and severity of the injury are debated. Griffin quotes Hackenschmidt as saying he was injured by Dr. Benjamin Roller during a training session (59). Roller was a well respected wrestler who was helping Hack get into shape for the match. Griffin implies that Roller was hired by Gotch's camp to injure Hackenschmidt. However, Greenberg claims that Gotch "installed a hooker named Ad Santell in Hackenschmidt's training camp," and that it was Santell, not Roller, who "purposely injured the challenger's knee" (15). Likewise, Albano and Sugar allege that Santell was the hooker who did damage to Hack's knee (18). Others believe that Gotch had nothing to do with Hack's injury.

Historians also debate whether the match was a "work." Paul MacArthur of Wrestling Perspective writes simply, "Gotch/Hack matches were works" (MacArthur). Others specify that there was an agreement between the two wrestlers to let Hackenschmidt pin Gotch one time during the match. This "worked" element would make the contest seem more competitive and appease the fans, many of whom had wagered on the outcome. Some historians believe Gotch agreed to the tactic, but then double crossed the injured Hack and quickly pinned him twice. Others believe there was no such

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agreement. Garea speculates that Gotch saw that Hack was injured, became furious that the injury had been withheld from him, and quickly dispatched the Russian in two quick falls (in Feigenbaum 51). Was Gotch still angry that Hack had accused him of cheating in the first match? Or did Gotch really hire a hooker to do his dirty work and then intentionally humiliate Hackenschmidt in the ring? Whatever the case, wrestling was tainted by accusations of cheating and fixed matches. The public began to question the veracity of the sport.

Although the two Gotch-Hackenschmidt bouts aroused suspicions among many wrestling fans, Frank Gotch retained his superstar status. He even went on tour with a stage play called All About a Bout. Gotch continued wrestling competitively until 1913 when he retired as world champion. From 1913 to 1915, he wrestled in exhibitions and for a time toured with the Sells-Floto circus. Gotch offered two hundred and fifty dollars to any man who could last fifteen minutes in the ring with him. He never paid once. By 1917, Frank Gotch was dead of kidney failure brought on by uremic poisoning. He was thirty-nine years old. Gotch's name and popularity endured for decades, particularly in the state of Iowa, and many historians still rank him as the greatest wrestler of all time (Chapman 278).

Wrestling in Decline

In 1915, wrestling crowned another champion, Joe Stecher. Feigenbaum notes that "Stecher's uneventful reign lasted two years and ended with another black eye for the wrestling business" (51). Griffin points out that while the Gotch-Hackenschmidt matches were controversial, the "game didn't really begin to fall into disrepute . . . until Stecher and

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Earl Caddock . . . tangled in Omaha on April 9, 1917" (16-17). Stecher was, and is, highly regarded by experts as a technical wrestler who used his powerful legs in a scissor hold to defeat many of his opponents. Stecher became world champion at the age of twenty-two, the youngest ever, but always seemed to labor in the shadow of the great Frank Gotch.

No surprise, the details of the Stecher-Caddock match are unclear. Apparently, the pair was scheduled to wrestle a best of three falls match. Stecher won the first fall and Caddock the second. During early wrestling matches, wrestlers took breaks after each fall and often retired to their dressing room for a rest period. After the second fall, Stecher refused to return to the ring and "Caddock was named victor by 'default'" (Griffin 17). Understandably, spectators and bettors alike were upset by the unexplained outcome and it "plunged the wrestling business into a deep crisis" (Feigenbaum 51). Why did Stecher refuse to return? Perhaps he was too exhausted to continue. Maybe he was injured. In his online biographical essay, "Joe Stecher," Steven Yohe argues that, while Stecher claims he was never told to return to the ring, Stecher and Caddock were actually in cahoots. Stecher agreed to lose to Caddock to increase public interest in their rivalry and then, in a later match, he would defeat Caddock to reclaim the title (Yohe). If a staged rematch was the plan, it was dashed by US involvement in World War I. Both Stecher and Caddock enlisted in the military and served during the war.

With the outbreak of World War I, public attention turned to the war effort. Young men, among them many wrestlers, joined the military and served overseas. Much like today, sports or entertainment seemed trivial in light of the deaths and devastation wrought by war. Further, the Gotch-Hackenschmidt and Stecher-Caddock matches raised serious

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questions about wrestling in the mind of the public, as did other less notable cases. Across the country, wrestling fans witnessed matches with dubious outcomes and, as the "nineteen twenties began, the future of wrestling as a viable enterprise was in serious doubt" (Feigenbaum 52). Over the years, wrestling had gained immense popularity, from its practice in the Civil War camps and barrooms, to the county fairs and carnivals, to the larger outdoor pavilions and major league stadiums. In the early 1900s, Frank Gotch, George Hackenschmidt, and many others were highly paid athletes adored by Americans and Europeans alike. But, by 1919, the "wrestling game" had become "the smelliest sport in the world" and the word "wrestler . . . synonymous with 'gypper'" (Griffin 17). How could wrestling recapture the public's imagination and reclaim its place in popular culture?

The Gold Dust Trio

By the end of World War I, wrestling's image was tarnished by charges that matches were fixed. Additionally, audiences were bored with wrestling as a sport. Wrestling matches could be lengthy affairs that consisted of little more than two men pushing one another around the ring or lying on the mat with their arms and legs entwined. Typically, the matches were the best of three falls, which meant one wrestler had to pin the other twice to win the match. In between falls, there was a rest period of several minutes. Regarding a Muldoon-Miller bout, Morton and O'Brien observe, "Muldoon's first title defense against William Miller, a fellow strongman, pugilist and wrestler, was a dull though evenly fought match that dragged on more than six hours and ended in a draw. Fair epic struggles, unfortunately, do not bring back paying customers" (26). Similarly, the first Gotch versus Hackenschmidt match lasted over two hours.

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Like contemporary collegiate and Olympic style wrestling, the commonplace style of the early twentieth century required wrestlers to spend a lot of their time down on the mat, attempting to pin their opponent. Termed "scientific," this style was characterized by rule-bound maneuvers and holds of strength and endurance that progressed, or seemed to progress, slowly. By 1919, crowds no longer found this style to be entertaining and their attendance at bouts dwindled. Thus, the time was right for a new approach and such an approach was sparked by three men who came to be known as the Gold Dust Trio. They were Ed "Strangler" Lewis, Billy Sandow, and Joseph "Toots" Mondt.

Sandow and Lewis met in Louisville, Kentucky. Sandow was a wrestling promoter and, one night, one of his wrestlers walked out on a match. Scrambling to find an opponent for Yussif Hussane, known as the "Terrible Turk," Sandow called on Robert Fredericks, a local wrestler and wrestling coach. Besides fighting Hussane, Sandow wanted Fredericks to drop or lose the match quickly so that Sandow and Hussane could catch a late night train out of town. Fredericks was less than cooperative:

[He] explained [to Sandow] that he was a coach in the area, and if he did not give at least a decent account of himself, his reputation would be ruined. Sandow was furious at Fredericks and suggested that Hussane may as well shoot and embarrass Fredericks. Fredericks accepted the challenge, and not only lasted more than twenty minutes, but also defeated "the Terrible Turk." (Feigenbaum 53)

Sandow took the train out of Louisville and showed up three days later in "Chicago with a new competitor for the grapplers to cope with. He was, of course, none other than Robert Julius Fredericks . . . who had changed his name to 'Ed 'Strangler' Lewis'" (Griffin 18). Apparently, Fredericks pirated his new name from a wrestler of the late 1800s, Evan

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"Strangler" Lewis (Greenberg 17). Like the earlier version, this Strangler relied on a headlock or strangulation hold to subdue his opponents.

Joseph "Toots" Mondt joined up with Sandow and Lewis after training with Farmer Burns. Mondt also worked in vaudeville and as a carnival wrestler. Burns recommended Mondt to Lewis and Sandow and he joined their camp to serve as a "sparring partner, trainer, sometime opponent and valuable policeman" (Phantom, "The Founding Father"). In wrestling terminology, a policeman enforces the rules or agreements between wrestlers. For example, two wrestlers agree that a match will result in a particular outcome or finish. One wrestler decides to double cross the other and pins him, thereby winning the match and enhancing his own reputation. The job of the policeman is to exact revenge on the double crossing wrestler, sometimes in the ring during a match or afterwards in the dressing room. Mondt made sure that "every Lewis opponent knew the 'rules' of that night's contest" (Phantom, "The Founding Father"). He was a very tough individual who apparently had no trouble meting out physical or financial punishment to other wrestlers.

Strangler Lewis was the wrestling star of the triumvirate. Mondt, an accomplished wrestler in his own right, sometimes filled in as an opponent for Lewis when needed. According to Feigenbaum, it was Sandow who "took care of the financial and logistical aspects of the business as well as participating in the theatrical development of shows." Sandow "scouted out new talent, made sure that wrestlers were rewarded for working, and that fans were rewarded for buying tickets. He understood that fans were looking for a show and created characters that would make the show more interesting" (55). Garea, on the other hand, argues that today's wrestling is a direct offspring of Mondt's creation, not

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Sandow's (Phantom, "The Founding Father"). To compete with the condensed, action packed form of storytelling common to newspapers, radio, and film, Mondt advocated short, suspenseful matches.

Greenberg agrees with Garea and asserts that it was Mondt who "introduced time limits, so fans would no longer be forced to watch tiresome, seven hour bouts. Instead of endlessly exchanging holds while lying on the mat, wrestlers were encouraged to use moves like the flying dropkick, which consisted of a wrestler leaping off the mat to batter an opponent with both feet" (16). Mondt's background in vaudeville was the source of many of the elements he brought to the mat game. For instance, it was his idea to combine "features of boxing, Greco-Roman wrestling, freestyle wrestling and the old lumber-camp-style of fighting" into what he called "'Slam Bang Western Style Wrestling'" (Phantom, "The Founding Father"). Mondt felt that short but elaborate and precisely choreographed bouts would attract a huge following in the 1920s. And he was right.

In addition to more exciting matches, Mondt introduced the concept of program matches. A program was a series of bouts where wrestlers battled one another for the chance to meet the champion. Thereby, a program "served to build up wrestlers and develop interest in future matches" (Feigenbaum 54). The short, intense bouts held the audience's interest in individual matches while the series, which culminated in a showdown between the champion and "number one contender," kept the audience involved over several weeks or even months.

Mondt also is credited with developing "standardized" matches (Feigenbaum 54), or "packaged" shows (Greenberg 15). The package match is when two wrestlers work

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together to give the same performance night after night in different cities. They do “not have to worry about creating new performances every night,” but can “continuously practice and refine their dramatic performance” (Feigenbaum 54). Since, in the 1920s, reporters were leery of wrestling and often failed to cover bouts, the lack of scrutiny benefited wrestlers in that they could give the same performance in different towns night after night. In turn, the wrestling matches became well rehearsed, tightly executed performances that sold well as legitimate events. Wrestlers worked hard to make their rehearsed moves appear spontaneous or realistic without harming one another. If one wrestler had his opponent’s arm twisted behind his back, the wrestler would scream as if in agony, contort his face as if in pain. Wrestlers would punch one another, but “pull” or hold back their punch just enough so that it landed with little force. Greenberg explains,

When a grappler threw a punch, he tried to connect using a forearm instead of a fist, softening the blow. Kicks landed on the shoulder, stomach or arm, instead of the head. A man diving on a foe from the ropes actually grazed the man with a knee or elbow, rather than landing on him directly and causing injury.

(16)

Similar to acrobats and circus tumblers, wrestlers worked in a cooperative manner to create dynamic, dramatic wrestling performances for their audiences. According to Feigenbaum, “audiences believed that wrestling was back on the level again” and, as a result, it also was back in business (54).

In the limelight of their popularity, the Gold Dust Trio had little trouble convincing other wrestlers of the advantages of their wrestling programs. Dozens of wrestlers signed contracts with the Gold Dust Trio, finding they could make more money working for them than wrestling independently. In turn, by signing wrestlers to contracts, the Trio reduced the threat that they would be exposed as frauds. Still, there was always the possibility of a

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double cross. A wrestler might not adhere to the scripted outcome, defeat Strangler Lewis, and become the recognized champion. Or a rival promoter might talk to the news media about the Trio's "programs." Griffin asserts that the Trio "left nothing to chance" and that "code names and terms were used to designate wrestlers and the results of bouts" (21). Feigenbaum notes that the team "went to great lengths to protect their business. Sometimes they required wrestlers to post guarantees of thousands of dollars to insure that they would adhere to the Trio's storyline. They avoided written documents whenever possible and used code when they had to write or send telegrams" (55). Then, there was the ever present threat of Toots Mondt, the policeman, who was so respected that few in the Trio's employ dared challenge or double cross him.

The Gold Dust Trio was the dominant force in wrestling for much of the 1920s. The team was constantly on the look out for new ideas that would increase wrestling's appeal. For example, they devised unpredictable conclusions to matches that kept audiences on the edges of their seats. Furthermore, they made wrestling more "fan friendly" by banning the "bad odor" of gambling from the arenas (Phantom, "The Founding Father"). They also integrated athletes from other sports into wrestling, a practice that continues today. Feigenbaum explains the Trio's rationale for bringing in All-American football players:

After the horrific experiences of World War I, the United States had turned inward. A conservative and isolationist public was hungry for "All-American" heroes like Babe Ruth and Jack Dempsey. College football was very popular, and it produced the kind of clean cut All-Americans that the Trio felt could compete with the likes of Ruth and Dempsey, as well as provide a much-needed wholesome image for the game. (55-56)

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The Trio introduced Wayne "Big" Munn, a University of Nebraska All-American, to the wrestling world. Other football players that became wrestlers were Gus Sonnenberg and Chicago Bears star Bronco Nagurski. Munn's arrival, however, spelled the beginning of the end for the Gold Dust Trio.

Although Munn was hired to stimulate fan interest, he was not a particularly skilled wrestler. The Trio's plan was to let Munn win the championship from Strangler Lewis and then develop a program whereby Lewis would work his way back to a rematch with Munn. Over a period of months, Lewis would wrestle and defeat several high profile wrestlers while Munn would defeat all challengers and retain his championship title. Wrestling fans would clamor for a rematch and the stage would be set for Lewis to challenge Munn and regain his championship belt. The strategy worked initially. Audiences were astounded when Munn defeated Lewis and were eager to see a rematch between the two. However, the Trio made a tactical error. On April 15, 1925, Munn was scheduled to wrestle Stanislaus Zbyszko, a Polish wrestler, who had been around since the heyday of Frank Gotch. Although a superior wrestler, Zbyszko agreed to lose the match to Munn. Unbeknownst to the Trio, Zbyszko was involved with rival promoters known as the Big Four and he pulled a double cross. Zbyszko beat Munn easily, pinning his opponent twice in less than twelve minutes. The Gold Dust Trio found themselves in an awkward position. Feigenbaum recounts,

Wrestling audiences were stunned. How could Ed "Strangler" Lewis, the greatest wrestler of the day, have lost to Wayne Munn who had lost to an aged Stanislaus Zbyszko? Munn was now discredited, and Lewis would have to work very hard to get his reputation back. The Trio's hopes for a record setting payday from a Lewis-Munn rematch also vanished. (57)

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Zbyszko became the World Heavyweight Champion and then, as planned, he lost the title to Joe Stecher, who held the title for three years. Predictably, Stecher was under contract with the Big Four. As a result, the Big Four came to dominate the wrestling ring, muscling the Trio to the periphery.

In 1928, Joe Stecher agreed to lose the title to Strangler Lewis, but the Gold Dust Trio was past repair. A rift had developed between Sandow and Mondt, and Mondt left the triumvirate in 1928 to team up with several others to promote Jim Londos, the "Golden Greek." Although Londos would become a successful wrestler, tough times lay directly ahead. Within a year, the US was mired in an economic depression. Professional wrestling, like the country itself, faced an uncertain future.

Stereotypes, Tag Teams, and Freaks

During the 1930s, the popularity of wrestling waned. The Great Depression was in full swing and "the public was loath to spend what little disposable income it had on such a marginal sport" (Feigenbaum 59). Jim Londos had been wrestling for many years when Mondt and his new partners took over his promotion. By reinventing Londos as the Golden Greek, the promoters turned Londos into one of wrestling's first "ethnic" stars and a crowd favorite in cities of the northeastern US.

Born in Argos, Greece, Londos began wrestling in the US during World War I. Initially, his wrestling persona was that of a hardworking, blue collar stiff, a "'wrestling plasterer'" (Greenberg 20). Since wrestling was "a game without a history," his promoters figured that Londos "could be repackaged" in such a way as to enhance his good looks and benefit further from his "huge female following" (Feigenbaum 58). According to

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Greenberg, the transformation of Londos from a regular guy into the Golden Greek saved "professional wrestling as it struggled through the Depression" (19).

The ethnic stereotype emerged in wrestling as a way to appeal to various hometown crowds, particularly in the New York metropolitan area. In short, Londos represented the immigrant, a man "of foreign ancestry . . . willing to suffer a punishing toll to achieve success in America" (Greenberg 20). Feigenbaum contends that while the All-American stereotype was used successfully in the 1920s, "the ethnic stereotype would dominate the thirties" (59). It was one of Toots Mondt's new partners, Jack Pfeffer, who understood the appeal of ethnic stereotypes. He developed "an Italian champion for the Italian neighborhood, Jewish champions for the Jewish neighborhoods, and Russian champions for the Russian neighborhoods" (Feigenbaum 60). Always portrayed positively, the ethnic champs "instilled a sense of pride and hope for people who were suffering through hard times" (Feigenbaum 60).

The portrayal of ethnic good guys gave rise to the more general staging of good versus evil in the ring. Wrestling matches became condensed versions of morality plays or melodramas. Good guys and bad guys, or "baby faces" and "heels," became the stock characters of the wrestling trade. Feigenbaum observes,

Wrestlers became symbols of proper or improper moral behavior, appropriate lifestyles, and ethnic pride. Stereotypes . . . often borrowed from movies and theater, were reformulated and reintroduced to fit the times. Stereotyped wrestlers would serve as rallying points for ethnic pride, as well as targets or scapegoats for audiences to vent their frustrations. (59)

Over the years, multiple and diverse ethnicities have been represented in the wrestling ring, such as American Indians, Arabs, Iranians, Samoans, and Germans. In

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Ritual Drama in American Popular Culture: The Case of Professional Wrestling, Michael Ball identifies additional stereotypes used in wrestling. They include the foreign menace, the titled snob, the pointy headed intellectual, the sonofabitch, the masked villain, the hero, the black, the Hispanic, the red Indian, the nature boy, the cowboy, and the hillbilly (vi). Although their numbers were limited, African American wrestlers began to appear in the 1930s and 1940s. During World War II, the "Japanese were portrayed as sneaky, yellow and cowardly," while hillbillies were presented as "simple, unkempt, rough-and-tumble types" (Feigenbaum 60).

The use of ethnic stereotypes was one of several gimmicks used by wrestling promoters to attract fans to the matches. Tag team wrestling became popular in the 1930s. A tag team match usually involves two teams of two wrestlers. The match begins with two opposing wrestlers in the ring and their partners standing outside the ring in opposite corners. When a wrestler grows tired, he attempts to "tag out" or touch the hand of his teammate, who then replaces him in the ring. Tag team matches, then and now, often conclude with all four wrestlers in the ring slugging it out until one team emerges victorious. Thus, the spectacle of two embattled bodies in the ring is intensified to a greater level. In the thirties, another gimmick of spectacular excess involved filling the ring with ice cream, Jell-O, or "mud, berries and molasses" (Greenberg 18). According to Feigenbaum, even "fish wrestling" became part of the show (59).

Promoters offered up an array of tricks to make wrestling matches more exciting and stimulating to the senses. Often, the Golden Greek was matched against "freaks," or men who possessed some extraordinary or grotesque physical characteristic. Griffin

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observes that due to Mondt's publicity skills, every "kind of a freak imaginable was introduced to the wrestling rings of New York and Pennsylvania and the country at large" (43). Mondt's freaks included "big necked Ferenc Holuban," "long armed Leon Pinetzki," and "big footed Ivan Poddubny" (Griffin 43). Morton and O'Brien claim that during the thirties, "women and midget matches added to the carnival atmosphere as people sought distraction and thrills at the expense of sport" (43). Increasingly, wrestlers tested new maneuvers, punches, and kicks that would electrify the audience. Rather than engage in scientific wrestling, wrestlers used the ropes to slingshot themselves across the ring, hurling themselves into one another. They also leapt off the top rope onto their opponent and threw each other from the ring into the audience.

Wrestling matches became spectacles of violence. While, at times, the violence was actual, most often wrestlers worked together so as not to harm one another. The trick was to create the illusion of violence for the audience. To do so, a wrestler might conceal a razor blade in his wrestling trunks and at a certain point in the match use it to cut his forehead, thereby producing a gush of blood down his face. Blood capsules also were used. A wrestler might spit out fake blood from his mouth or, if he squeezed the capsule between his fingers and wiped the blood on his nose or face, he might create the illusion that he was bleeding from a fierce punch or laceration.

Despite the gimmicks, wrestling promoters struggled to sell tickets during the 1930s. The country was in the grip of the Depression and "people without enough money to fill their bellies with food had very little extra to spend on frills and extravagancies such as entertainment" (Albano and Sugar 20). Promoters battled one another for control of the

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wrestling business and, lacking a unifying organization, their business had little stability as an entertainment entity. Further, the use of ethnic stereotypes, so-called “freaks,” and physical excess and violence subverted wrestling’s mainstream appeal. Many Americans felt that wrestling was an unsuitable form of entertainment and not worth their hard earned dollar. Although wrestling would survive the Depression, its future as a “viable enterprise was once again in doubt” (Feigenbaum 61). However, much like its rebirth in the twenties, wrestling would realize immense popularity just after World War II, aided by the advent of television, its visual appeal, and programming needs.

Gorgeous George and the Age of Television

During the thirties and early forties, wrestling’s slow ticket sales were impacted by the mass media. For the most part, sports writers ignored wrestling matches and the “new medium of radio” proved unkind to wrestling because of its oral rather than visual appeal (Morton and O’Brien 43). Morton and O’Brien explain,

wrestling presents nearly insurmountable problems for oral transmission. First of all, it is extremely difficult to describe wrestling holds and moves in words. It requires something approaching the conventions of a text of gross human anatomy to convey information accurately. There are approximately three hundred basic routines and up to one thousand terms for the estimated three thousand wrestling holds, moves and positions. Such a rich vocabulary would tax both the announcer and the audience. (46)

Just as wrestling seemed on the brink of extinction, the broadcast television industry arrived in the US. Professional wrestling and television were made for each other. Morton and O’Brien note the “symbiosis of TV and wrestling” and assert that with the “advent of television – the medium of the moment, the visual, the spectacle – wrestling came into the mainstream of American popular culture” (46-47). Feigenbaum observes

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that television “provided what professional wrestling needed most, publicity” (62). If wrestling needed publicity, television needed programming.

In the early days of television, networks were needful of programs to fill their broadcast hours and replace the infamous “test pattern” that filled the screen several hours a day. As melodramas, news programs, westerns, and variety shows made the transition from radio to television, wrestling also helped fill the programming void. “[E]ager for cheap programming that could attract large audiences,” television executives welcomed wrestling to the new medium (Feigenbaum 62), and, as Morton and O’Brien discuss, they benefited from the merger:

For the viewers, professional wrestling is a crowd sport and may have had added appeal in the early days of television when relatives and neighbors gathered for the communal experience of an evening of TV watching. They could chatter and socialize while following the action on the little screen. As for the industry, production costs and fees for performers were low for live wrestling broadcasts. The game fit quite neatly into a television studio with floor cameras focused on a stage or ring that allowed close-up shots which were ideal on the six-inch home television screens of the day. (47)

The impact of television on professional wrestling was significant. First, it gave wrestling much needed publicity. During televised matches, both announcers and wrestlers could promote upcoming live events around the country. Viewers then could go see their favorite wrestlers in person when the wrestling show came to town. Second, television was able to capture the visual specifics of wrestling as compared to other sporting events, such as baseball and football. Due to the small scale of early television screens, players of team sports “looked like ants on a lawn when viewed on” TV (Saunders 35). Since the mat game could be shot in the television studio, close-ups of the wrestlers’ movements and expressions were possible. Not only were wrestlers “recognizably human”

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on the small screen (Morton and O'Brien 47), but their personalities and athletic prowess were communicated too. Similarly, the wrestling event – the sounds of struggle in the ring, the referee's calls, the cheers and jeers of the studio audience – was made immediate to the home viewer. Third, the concentrated focus of the camera on the event "stimulated wrestlers toward greater exaggeration, showmanship, histrionics and acrobatics" (Morton and O'Brien 47). Rather than scale down their performances, wrestlers attempted to transcend their seeming containment within a small screen.

As the forties ended and the fifties began, wrestling had several superstars, including Killer Kowalski, Lou Thesz, Verne Gagne, The Sheik, The French Angel, and Antonino "Argentina" Rocca. But it was George Wagner, otherwise known as Gorgeous George, who was the first television superstar of wrestling. Gorgeous George was among the "first, and certainly the best, to adapt his act to the television era" (Feigenbaum 62). He would become one of wrestling's greatest villains and a popular culture phenomenon during the fifties and early sixties. Even today, many non-wrestling fans recognize the name of Gorgeous George.

Although Gorgeous George was a competent wrestler, it was the appearance, attitude, and demeanor of his wrestling character that people loved to hate. Gorgeous George had long, curly hair that he dyed blonde and kept "in place with gold-colored bobby pins, called 'Georgie pins,'" that he would toss to the crowd as he made his grand entrance to the ring (Greenberg 25). It is speculated that George was the first to use music to signal his entrance. As he "walked across a red carpet to the ring . . . the graduation song 'Pomp and Circumstance' played" while the ring announcer "declared that the

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'human orchid, the sensation of the nation, the toast of the coast' had arrived" (Greenberg 26). Simultaneously, George would address audience members as "peasants" (Greenberg 26), who were "beneath contempt" (Albano and Sugar 69). When he stepped into the ring, a valet would hold "the ropes just far enough apart so that George wouldn't have to bend too far, and [George would] wipe his dainty shoes on the red carpet the valet had ever-so-respectfully laid out for him in the corner" (Albano and Sugar 69). He then made a big production of removing his hair net and robe, the latter which he would hand to his valet for an "ostentatious folding ritual" (Albano and Sugar 69). George had both male and female valets over the course of his career and, besides the aforementioned duties, they also were in charge of "spraying the ring with perfume held in a jar called 'the atomizer.' George claimed that he'd once gotten an infection from wrestling on dirty mats and that the atomizer contained a special disinfectant" (Greenberg 26). When the referee would attempt to inspect George for any illegal items, such as brass knuckles or salt to rub in his opponent's eyes, George would scream "'Take your filthy hands off me!' At that point the valet would rush forward and spray disinfectant on the referee's hands" (Albano and Sugar 69). Despite his pretensions of elegance and refinery, Gorgeous George became the ultimate cheat once the bell sounded. He was a "gouging, biting, kidney-punching villain (Albano and Sugar 69), who pulled hair and raked the eyes of his opponent when the referee was not looking (Greenberg 26).

The highly crafted and superbly executed theatrics of Gorgeous George enraged many wrestling fans. George's "prissy" behavior was antithetical to that of the working class audience. "Real" men did not dress and behave in an effeminate and arrogant

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manner. For this precise reason and because the event allowed, even encouraged, agonistic feedback on the part of the audience, they loved to watch George wrestle. His performance signified everything they were not or perceived themselves not to be, and they tuned in and attended live events, time and again, in hopes of catching those matches when George received his comeuppance. Of course, this "love/hate" effect on the audience was George's aim, and he realized it so well that Morton and O'Brien claim that George was a "trained psychiatrist" (47). Others dispute the claim, although all agree that George developed and refined his performance so as to "work" his audience as he pleased.

Gorgeous George's fame among wrestling fans spread to other sectors of the population. Many well known comedians of the era included references to George in their acts. Bob Hope, Red Skelton, and Jack Benny all referred to the wrestler in their routines. A few one liners were "George wants to join the Navy and have the world see *him*." "Gorgeous George always walks into a room voice first." And, "Gorgeous George would go broke if he had to pay taxes on what he *thinks* he's worth." (quoted in Albano and Sugar 68; emphases in original). Further, George "appeared on TV so often that he was called 'Mr. Television'" (Albano and Sugar 47).

Thanks to television and Gorgeous George, wrestling was revitalized once again and a new "golden age" of wrestling emerged. Television restored wrestling to the attention of mainstream America (Feigenbaum 64), or the middle and working class sectors that accounted for a significant portion of wrestling's television audience. The spectacle of agonistic sport on the small screen became the order of the day and the most successful wrestlers were those who could both entertain and demonstrate their athletic

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abilities. Wrestlers gave on-camera interviews before and after matches, and the interviews “gave wrestlers an opportunity to elaborate their ring personalities with histrionics and costume” (Morton and O’Brien 47). In turn, wrestling promoters developed wrestling characters that they felt would appeal to the broad mainstream market.

Feigenbaum notes that, in large part, the post World War II audience was patriotic and conservative (64). In response, wrestling tended to feature heroes who were white, although other racial types were represented as “good guys” too. Typically, the wrestling hero obeyed the rules, was courteous to fans, and showed great pride in his country, state, and family. Further, as Ball observes,

Heroes are generally muscular, clean cut, unassuming, young men who do not resort to cheap gimmickry. They fight fairly until provoked by the villain who continually uses unfair tactics.

Heroes often dress in white (sometimes sporting an American flag or the letters USA on their trunks). Their speech is straightforward and proper, and they bespeak a pride in their family, country and peer-group. (72)

In addition to Anglo heroes of the fifties, Bruno Sammartino was a hero to Italian fans and Antonino Rocca was a favorite of both Latinos and Italians. Several Native American characters were developed, such as Chief Thunderbird and Joseph War Hawk. The Indian stereotypes were “quite popular, and although they were usually positioned as *babyfaces* (good guys), they were forced to don headdresses and buckskins, perform ‘war dances,’ and paint their faces” (Feigenbaum 60; emphasis in original).

Typically, wrestling villains were, and are, stereotyped as some kind of foreign menace. In the fifties, the most common bad guys were “taken from countries that had fought against the United States in World War II, with German and Japanese wrestlers being the most hated” (Feigenbaum 64). The foreign menace usually reflects the political

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atmosphere of the time and more recent villains include Chinese, Russians, and an assortment of Arabs and Middle Easterners. The evil-doers usually make “a point of insulting America in vague terms and questioning the motives and ethics of Americans in general and soldiers in particular” (Ball 70). Other villainous stereotypes include “pointy headed intellectuals,” “sonofabitches,” and “nature boys” (Ball 71-74). Although bad guys exist in wrestling today, the line between hero and villain is less distinct often. During the 1990s, anti-heroes were popular with fans. The anti-hero is a tough, no-nonsense, blue-collar character who defies authority and is not above breaking a few rules to gain victory. “Stone Cold” Steve Austin was the most prominent anti-hero during the 1990s.

In addition to crafting characters in a more deliberate manner in the 1950s, promoters took advantage of the episodic nature of wrestling programs. Understanding that the final match of the night was the highlight of the show, promoters contrived ways to make the conclusion of the match and program incomplete or unclear. Thereby, they encouraged viewers to tune in the following week to find out what happened. Cliff hanger strategies included running out of time, questionable disqualifications, and interferences from outside parties that led to surprise endings. The structure of wrestling programs became and continues to be very like serial soap operas.

Television wrestling also integrated wrestling commentators into the program. Unlike hearing matches on the radio, the home television audience could see the matches for themselves. As more people bought televisions and broadcast technology improved, the screen became larger and the image clearer. There seemed no need for commentators.

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Nonetheless, they were used to engage the home viewer in the immediacy of the event. By means of their oral commentary, they served as guides for how the home audience might perceive and participate in the show. As Albano and Sugar point out, a commentator's description of maneuvers or "hold-by-hold announcing can do wonders for the believability and the excitement of a TV wrestling match" (298). Commentators also involved home viewers by providing them with "melodramatic descriptions of [the] extravagant characters and their actions" (Feigenbaum 66). In other words, they prompted the viewer to invest in the characters and take a side as to their good and evil doings. Lastly, just as wrestlers in the fifties highlighted their distinct characters and styles, so too did the announcers. Albano and Sugar explain,

Dick Lane was famous for "Whoa, Nellie" – a catch phrase later adopted by football announcer Keith Jackson. Dennis James used sound effects to accompany the action, and Guy LeBow donned an air-raid warden's helmet when the action heated up. . . . And then there was the "Dean of Wrestling Announcers" Gordon Solie, who just recently died. Solie instilled absolute credibility upon the matches he called and was the first to describe a bleeding wrestler as wearing a "crimson mask." (298)

Many of the production choices devised in the fifties are used in the staging of wrestling for television today. In Chapter Four, I describe contemporary television wrestling and imply how elements have remained constant and altered over the years.

Organizers and Promoters

The dominant organizational and promotional agency in wrestling today is the WWE or World Wrestling Entertainment, formally known as the WWF or World Wrestling Federation. Before assuming the WWF title, the agency was known as the WWWF or World Wide Wrestling Federation. Smaller regional and local wrestling

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associations also exist, such as United Pro Wrestling, World Extreme Wrestling, Independent Wrestling Council, Southern Pro Wrestling, Southern Championship Wrestling, and the Alabama Wrestling Federation. The major stars of wrestling work for the WWE.

Wrestling promoters have played a significant part in wrestling since the late nineteenth century. The role of the promoter is to find wrestling talent, contract matches, secure suitable venues, advertise or promote the fights, and sell tickets to the public. Albano and Sugar explain that while the wrestlers may be the stars, “the promotions that stage the matches are the basis of wrestling, its very fabric” (27). It is the organization behind the wrestlers that is “responsible for promoting wrestling, publicizing it, and plotting its course” (27). Promoters also are the backstage financiers of wrestling. Their fortunes can rise and fall depending on the popularity of their wrestlers, public trends, and how well they do their job.

As wrestling grew in popularity, the role of the promoters and organizers grew proportionately. Promoters of on-going programs, such as The Gold Dust Trio and the Big Four, emerged in the 1920s. Eventually, the country was divided into “territories” and each territory was controlled by a different promoter. Feuds were common as promoters fought over popular wrestlers and the right to declare their own wrestlers “champions.” To unify their disparate efforts, some promoters decided to organize. Feigenbaum explains,

In 1948, thirty-nine promoters, including some from Mexico and Canada, established the National Wrestling Alliance (NWA) and effectively formed a cartel that would control the business for the next fifteen years. In the NWA, promoters would be guaranteed safe territories. Wrestlers aligned with “outside” promoters could only come in to another promoter’s territory with permission from that promoter. (67)

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The alliance also agreed that they would recognize one NWA heavyweight champion. The champion would visit each territory and when he did “he would be billed as the most important man in wrestling” (Greenberg 39). To further legitimize their champion and association, the NWA claimed that their title belt “was directly linked to the title Frank Gotch had won from George Hackenschmidt in 1908” (Greenberg 39).

The first NWA champion, Orville Brown, was injured in a car wreck just before he was to wrestle Lou Thesz, a successful wrestler and promoter in St. Louis. After Brown’s injury, Thesz was named NWA champion. Thesz remained the NWA champion for many years, but soon rival associations rose to the fore to challenge the NWA’s dominance.

The American Wrestling Association (AWA) was formed in 1960. Owner and wrestler Verne Gagne declared himself the AWA champion. In 1963, Vince McMahon Sr. and Toots Mondt, who ran a wrestling territory in the northeast, pulled out of the NWA, declaring Buddy Rogers their champion. Lou Thesz defeated Rogers in a one fall match and once again was declared world champion by the NWA. Citing NWA rules, Mondt and McMahon argued that the championship could only change hands in a “best two-out-of-three falls” match and continued to tout Rogers as world champion (Greenberg 42). Soon after, on “May 17, 1963, Bruno Sammartino defeated Rogers” in forty-eight seconds (Feigenbaum 68). Historians view Sammartino’s defeat of Rogers as the point when the WWWF began to emerge as the dominant wrestling organization. Eventually, it would evolve into the WWF and later the WWE. However, immediately following Sammartino’s win, three associations, the NWA, the AWA, and the WWWF all claimed a world heavyweight champion, Thesz, Gagne, and Sammartino, respectively. The trend of

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competing associations feuding over champion titles continued throughout the sixties. As a result, each association began to “write its own history” of champions crowned and defeated through an intricate series of plot twists (Greenberg 43).

By the early 1960s, wrestling experienced another decline in popularity. People lost interest in wrestling programs on TV and ratings faltered. Television had become part of the daily routine. Saunders speculates that television wrestling “suffer[ed] from overexposure” (38), and Feigenbaum agrees that it had become “stale and repetitive, and could no longer hold the interest of a national television audience” (68). Guided by the bottom line, networks dropped wrestling and moved on to other forms of entertainment.

Although it lost its national audience, wrestling continued to attract audiences at the local level and promoters continued to secure television time on local stations. During the sixties and early seventies, wrestling franchises survived by staging weekly television matches for local markets whereby they would advertise live events scheduled to occur in the area. Less symbiotic than parasitic, the relationship nonetheless proved to be “mutually profitable to local stations and wrestling franchise holders” (Morton and O’Brien 48).

The typical arrangement was that a promoter would organize a taping of matches at a television station in a fairly large city or town. The tape then would be sent to smaller stations across the state or region. The promoter would sell tickets to the taping so that fans would be present to provide the much needed crowd reaction. Usually, the taping was scheduled for weekends so that “preteens and families” could attend (Morton and O’Brien 48-49). Morton and O’Brien explain,

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[the] local station gains a weekly show – usually an hour in length – to block into a programming slot outside prime hours such as Saturday or Sunday morning, or Saturday afternoon when other sports are slack. . . . The station owner is assured a loyal viewership . . . and good spots for profitable local advertising of products and services such as used cars, hardware products and bars and restaurants that cater to the blue-collar public. (49)

The wrestling promoter also profited from the arrangement in that he received a “blatant hour’s commercial” for his upcoming live event (Morton and O’Brien 49).

In the televised matches, wrestling stars would be pitted against wrestlers of lesser caliber, “jobbers” or journeymen who served as fodder for the celebrities. Rather than fight each other on television, the big name stars would challenge each other verbally – through interviews or direct address to the camera – and thereby hype interest in their upcoming match to be staged live at a local arena. By creating conflict between two prominent wrestlers, promoters generated interest in the upcoming showdown. Since prominent wrestlers worked a “circuit” of several cities or states, it was typical for them to tape a generic version of their verbal fisticuffs, which then could be edited many times so as to include references to the specific locations on their live wrestling schedules.

Wrestling’s Third Golden Age

Although it lacked a national forum, wrestling was embedded in the nation’s cultural consciousness. Morton and O’Brien assert that by the seventies, “the fact that ‘pro rasslin’ [had] become a recognizable American icon suggests that the masses [had] been reached for over a generation” (51). Wrestling was so ingrained in US culture that television shows and film writers could reference it, assured that such references would be recognized by the viewing public. Morton and O’Brien survey some of the films and television shows that integrated wrestling plots or motifs:

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Mad Bull starring Alex Karras was a 1977 wrestling imitation of [Sylvester Stallone's] Rocky. Then Stallone produced his own surrealistic image of the mat world in the 1977 film feature Paradise Alley. A vintage Peter Falk film, All the Marbles, soon followed; it featured a women's tag team with Falk as the manager. . . . These and other films as well as episodes of television series such as Starsky and Hutch, Charlie's Angels, The Fall Guy and Magnum P.I. portray the mat world and assume common knowledge of wrestling as a folk icon that the public has gained from televised wrestling shows. (51-52)

Wrestling programs continued to be broadcast by local television stations and live events drew fans to arenas and gymnasiums across the country. In the 1980s, however, wrestling returned to the national stage.

In 1982, Vince McMahon Jr. bought Capital Wrestling Corporation (CWC) from his father, Vince Sr. CWC was "the parent company of the World Wrestling Federation" or WWF (Feigenbaum 72). Vince Jr. would "turn the WWF into a national force" by eliminating competition from other wrestling promotions (Greenberg 47).

"To improve the production quality and enhance the distribution of WWF shows," McMahon took advantage of the new communication technologies and mediums of the late seventies and eighties, such as cable television and pay-per-view (Feigenbaum 73). He also "started paying television stations in different cities to run his programs opposite wrestling programs that had been televised locally for decades" (Greenberg 48), tempting the stations with the top wrestling talent in the country. Prominent wrestlers, such as Andre the Giant, Jimmy "Superfly" Snuka, Rowdy Roddy Piper, and the Junkyard Dog contracted lucrative deals with McMahon and the WWF. As McMahon utilized cable stations and videotape to invade wrestling territories, one promoter after another went out of business until Jim Crockett, owner of Georgia Championship Wrestling, was the only promoter left to carry the National Wrestling Alliance (NWA) banner against the WWF.

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Through much of the eighties, Crockett competed with the WWF by staging live and pay-per-view events. He also contracted with Ted Turner to broadcast Georgia Championship Wrestling on Turner's Atlanta based cable station, WTBS. The program proved such a rating's hit that Turner changed the name of the show to World Championship Wrestling to reflect its national appeal (Morton and O'Brien 52). In 1988, Turner purchased the organization from Crockett and changed its name as well to World Championship Wrestling or WCW. Many popular wrestlers who had wrestled for Crockett, such as Ric Flair, Dusty Rhodes, Harley Race, and Kerry Von Erich, continued their contracts with WCW. While other promotions maintained or gained followers during the late eighties and nineties, the two major competitors were McMahon's World Wrestling Federation (WWF) and Turner's World Championship Wrestling (WCW).

In addition to the backstage battle McMahon waged, he also developed front stage strategies that proved appealing to the public. For one, he integrated popular music into the wrestling event, creating the "rock and wrestling connection." Music became such an integral part of the experience that WWF shows became as much rock concerts as wrestling shows" (Feigenbaum 73).

Greenberg observes that the "rock and wrestling connection began when singer Cyndi Lauper appeared on a WWF program with [wrestling] manager Captain Lou Albano, who had been featured in her hit video, Girls Just Want To Have Fun" (54). Lauper, a wrestling fan, took part in developing an angle or feud between herself and Albano. Albano claimed he had discovered Lauper, while Lauper insisted Albano had

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nothing to do with her career. She proceeded to boast she was a better wrestling manager than Albano and “challenged him to bring any woman wrestler into the ring that he wanted . . . [to] face a female wrestler of her choice” (Saunders 48). Albano selected the Fabulous Moolah, “the women’s champion since 1956” (Greenberg 54), while Wendi Richter, a rising star, was in Lauper’s corner. Richter won and when “Lauper climbed into the ring to celebrate, photos of the pair ran in newspapers all over the world” (Greenberg 54). The feud took several weeks to develop and attracted a huge following, many of whom were not wrestling fans. As a result, Wrestling was “in.” Celebrities flocked to Madison Square Garden to watch the WWF. On February 18, 1985, MTV, the music cable television network broadcast a match between [Hulk] Hogan and Rowdy Roddy Piper. Not only did Cyndi Lauper get involved in the action, but Mr. T – the rugged actor who had appeared with Hogan in Rocky III and who was currently the star of the popular TV show, The A-Team – stormed the ring. (Greenberg 54)

In each golden age of wrestling, a superstar emerges who captures the attention and imagination of wrestling fans and the public generally. Feigenbaum argues that wrestling’s appeal has “always been based, to a large degree, upon the cult of personality” (73). During the 1980s and well into the 1990s, Terry Bollea, otherwise known as Hulk Hogan, was wrestling’s great superstar. When Hulk Hogan first entered the WWF, he was cast as a villain or heel. As wrestlers often do, Hogan left one organization, the WWF in 1981, to wrestle in another, the American Wrestling Association (AWA). Again, he was cast as a heel, but he proved so popular with the fans that the AWA “turned Hogan into a babyface” or good guy (Greenberg 52). Hogan returned to the WWF in 1983 and, shortly thereafter, captured the heavyweight championship.

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Hulk Hogan was an immediate hit with wrestling fans. As a hero, Hogan embodied American ideals of honesty, strength, courage, and an unfailing sense of right and wrong. In some appearances, Hogan entered the ring with a US flag draped over his body while his theme song, "Real American," played over the loudspeakers. The lyrics included the lines,

"I feel strong about right and wrong,

I don't take trouble for very long.

I got something deep inside of me,

Courage is the thing that keeps me free." (quoted in Feigenbaum

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Fans were drawn to the song, emotionally, and impressed by Hogan's size (i.e., six feet, eight inches tall, and 275 pounds), his musculature, and charisma.

Hogan's character emerged at a time when the US populace needed a hero. A sluggish economy in the late seventies and early eighties and the Iranian hostage crisis, from 1979 to 1981, had taken a toll on the nation's morale. When Hogan won the WWF title in 1984, he faced a villainous wrestler known as the Iron Sheik. It was no coincidence that the Iron Sheik was said to be Iranian and fought in the name "of the hated Ayatollah" (Albano and Sugar 250). The Iron Sheik had won the title by defeating Bob Backlund, an "American" wrestler. At the time, the Iron Sheik was the ultimate villain who "scared the living hell out of his opponents" (Albano and Sugar 250). He had invaded "America's wrestling rings to prove that 'Americans are weaklings' and to 'show what pieces of garbage American wrestlers are'" (Albano and Sugar 250). According to Feigenbaum,

America still had not fully recovered from the [Iranian] hostage crisis, and Hogan's victory over, and subsequent beatings of the Iron Sheik, provided a measure of retribution that had been missing in the real world. For the next eight years, he would go on to defeat a host of Russians, cheats, snobs, and other villains, while espousing and defending "American values." (74)

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Like Gorgeous George and Frank Gotch before him, Hulk Hogan was well known to both fans and those who never watched wrestling. The term "Hulkamania" was coined to describe his popularity. His fans were known as "Hulkamaniacs," and Hogan encouraged young boys and girls, little Hulkamaniacs, to exercise and eat right so they would grow up big and strong. Sports Illustrated, a well regarded sports magazine that covers legitimate professional and collegiate athletics, selected Hogan for the cover of one of its issues in April 1985.

Also, in 1985, the WWF began to stage yearly pay-per-view specials called WrestleMania. WrestleMania III was held in 1987 and drew almost one hundred thousand fans to the Silverdome in Pontiac, Michigan. For the first several years, Hulk Hogan was the main attraction. In 1994, however, the WCW was able to lure Hulk Hogan away from the WWF and he wrestled on WCW programs for the next several years. Now in his fifties, Hulk Hogan appears on wrestling shows from time to time and has an acting career outside of wrestling in both television and film.

In 1989, Vince McMahon admitted to the public what many had suspected all along: wrestling was not a "real" sport. Wrestling matches were performance exhibitions with predetermined outcomes as regards the winners and losers. The impetus for McMahon's admission was money. Greenberg explains,

For years, [McMahon] resented the fact that he had to pay state athletic commissions to regulate his wrestling matches. So, at a 1989 hearing in front of New Jersey politicians, WWF officials revealed the secret that promoters had always feared would kill the business. Athletic commissions weren't needed, the WWF said, because professional wrestling wasn't a sport. The winners and loser were determined beforehand, and wrestlers worked hard not to hurt each other. (57)

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Henceforth, wrestling would become known as sports entertainment. By revealing that wrestling was a rehearsed performance, McMahon apparently betrayed "kayfabe." Saunders explains that kayfabe is a "term that refers to insider information being kept inside, such as never letting the audience know that outcomes of matches might be predetermined, or that wrestling is anything but a legitimate sport. It is what separates the insiders from the outsiders, or those in the business from the 'marks'" (41). Generally, kayfabe is an insider or private language that people use to discuss things without letting others know what they are talking about. It is similar to pig Latin and is believed to be linked to carnival workers or carneys. Saunders believes the term kayfabe is a derivative of the pig Latin word for fake (223). So, perhaps, kayfabe evolved from "achy fay."

As a result of McMahon's admission, televised wrestling became conspicuously theatrical. Programs integrated additional music and video, theatrical lighting, pyrotechnics, and lengthy interview segments. When wrestlers entered the ring, they addressed the live crowd and home viewers for several minutes before they began to fight. Frequently, wrestling programs featured more talk than actual wrestling. Furthermore, the WWF began to market peripheral merchandise, such as t-shirts, action figures, videotapes, records, calendars, and bobble head dolls. The WCW followed suit, marketing its own merchandise and including more audio-visual effects in its television coverage.

Throughout the 1990s, the WWF and WCW battled each other for control of the wrestling business. Each organization tried to persuade popular wrestlers to switch sides and join their outfit. Ted Turner was intent on stopping the WWF from gaining a

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monopoly on wrestling. Albano and Sugar contend that “with the ascendancy of Turner’s WCW . . . McMahon was suddenly in a dogfight, with his position as top dog threatened. By the mid 1990s, much of McMahon’s top talent had defected. Hulk Hogan, Randy Savage, Kevin Nash and Scott Hall all switched from the WWF to the WCW” (32).

In the late nineties, the two organizations waged a ratings war against one another and went head to head with their respective television programs. Turner’s WCW produced the wrestling show Monday Night Nitro on the Turner cable channel TNT. McMahon’s WWF aired Monday Night Raw and Raw is War on the cable network USA. To lure home viewers, the size of wrestlers increased and the range of ethnicities they represented broadened. Wrestlers began using a wide range of “accessories” in the ring, such as tables, chairs, ladders, and trash cans. Their maneuvers became more acrobatic and dangerous as they dove and somersaulted off the ropes and often out of the ring. As in the past, blades and blood capsules were used to create the illusion of violence. Often wrestlers were accompanied to the ring by an attractive female manager or “valet” garbed in a tight fitting mini-skirt and high heels. The verbal banter was “frequently full of sexual innuendo and scatological humor” (Saunders 69). And each wrestling star had his own signature move that he used to stun or disable his opponent and win the match. Examples include Kurt Angle’s “the Olympic Slam,” Chris Benoit’s “Crippler Crossface,” The Rock’s “People’s Elbow,” and Stone Cold Steve Austin’s “Stone Cold Stunner.”

To battle the WCW, Vince McMahon entered the ring as the character “Mr. McMahon.” While McMahon had announced his shows in the past, he now parodied his role as owner of the WWF. His character was a swaggering, cocksure, big bucks

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businessman who demeaned his wrestlers and displayed contempt for the uneducated, working class fans and their lack of sophistication. In later episodes, Mr. McMahon's family members appeared and they proved "as dysfunctional as they come" (Albano and Sugar 32). In the late 1990s, Mr. McMahon engaged in a feud with a rising star, Stone Cold Steve Austin. Representing the average working man, Austin defied his boss by means of verbal insults and physical assaults. The "Mr. McMahon" strategy proved a success with fans and it "shot the WWF, and its Monday night . . . show, back to the top" (Albano and Sugar 32).

In March 2001, the WCW called it quits. The organization had had a strong following for many years and its telecasts were "among the most popular programming cable television (Marvez, "WCW Down for the Count" 6-D). However, the company's "inability to develop new talent and mismanagement by its front office combined with a WWF resurgence helped lead to a reported \$60 million in losses" in 2000 (Marvez, "WCW Down for the Count" 6-D). Eventually, the WCW was sold to the WWF for a "paltry \$4.5 million" (Marvez, "Merger Adds Spice to Invasion Pay-per-view" 11-D). Vince McMahon had succeeded in conquering his competition. Although regional wrestling promotions exist and are able to buy local television time, only the WWE has access to the national television audience. Current WWE programs include the Monday night program RAW on cable station Spike TV (formerly TNN), Thursday night's Smackdown! on cable's UPN, and Tough Enough on MTV, a reality-based program with contestants vying to become professional wrestlers.

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Summary of Wrestling Trends

In this chapter, I have tracked wrestling in the US from the post Civil War era through the end of the twentieth century. Explicating the history of professional wrestling is problematic since deception was part of the wrestling game and, in turn, part of the history that was (not) conserved. Whether performed in a traveling carnival, a downtown saloon, or a major league ball park, wrestling operated as a shell game where the outcome was predetermined or, often, determined by how the audience wagered. To influence odds, promoters embellished the records of their wrestlers and denigrated those of others. To avoid charges of fraud, they lost or failed to keep records or, as was the case with the Gold Dust Trio, they devised a secret code to transmit messages within the organization. When the sporting press and public caught on that wrestling was fixed, the latter lost interest and the former ceased coverage. Thereby, an “objective” source of documentation and investigation, less invested than wrestling insiders in the financial success of the sport, was lost to us. Although, by the 1920s, wagering was banned at many wrestling shows, promoters held fast to their claims that wrestling was “real” in fear that the truth would kill their business. In 1989, Vince McMahon thought otherwise, broke “kayfabe,” and identified professional wrestling as sports entertainment – an admission that compels yet another history of wrestling or a reflexive perspective on those already in play.

Although many details of wrestling history are unclear or lost entirely, enough of a history can be assembled to reveal several trends that characterize wrestling in the US. Below, I track wrestling forms and conventions that have remained constant, altered, or disappeared over time. In my discussion, I highlight those practices that appear to display

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rather than veil their operations. In doing so, I do not intend to prove that contemporary wrestling is an operational aesthetic as much as collect traces that may be at work in wrestling today.

A component that recurs in wrestling from the carnival period to the present is the understanding by insiders that a wrestler must be a skilled athlete and a showman. Generally, the expectations of the dual role are that a wrestler demonstrate and be evaluated on wrestling technique while also showcasing the sport as worthy of the spectator's investment. If the match is fixed, the wrestler also needs to veil the worked aspects. In these terms, the presentation and subsequent evaluation of athletic skill by spectators, reporters, and commentators is a constant element in the operational aesthetic of wrestling.

Whether a work or shoot, whether scientific or acrobatic, wrestling exposes, rather than veils, the athletic skill of the wrestler. The specific substance and aim of athleticism as well as showmanship vary across time however.

Described as a "master showman," Frank Gotch was so skilled in the ring that few questioned the legitimacy of his bouts (Feigenbaum 47). Although style specifics varied from match to match, Gotch and others of his period were scientific type wrestlers. Athletic skill was a test of strength and endurance over the long haul as wrestlers grappled in close proximity, down on the mat, often for hours at a time before, in moves of striking speed and agility, one wrestler or the other pinned his opponent. Gotch's showmanship appears to be related to his ferocious athleticism and the "fiendish delight" he took in playing a "ruthless brute" (Griffin 12; Feigenbaum 47). If we believe Hackenschmidt's claims, Gotch also was a slippery showman who, behind the scenes, oiled his hair "with a

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turpentine pomade,” which he used to blind the Russian Lion and thereby slide to victory in the 1908 match (Morton and O’Brien).

Similar components were in operation in the carnival venue. Scientific wrestling was the norm although, in order to work a scam, inventive holds, hooks, and prop play (e.g., with a two-by-four) were practiced. To attract interest and increase wagers, carnival wrestlers wore colorful costumes and flaunted ferocious nicknames, such as “Crusher” or “Strangler.” Since betting on the match was part of the promotion, it was crucial for wrestlers to make the bouts appear legitimate. Any accidental exposure of the illusion might well raise the ire of the locals who had invested their cash, interest, and pride in what they assumed to be a fair contest.

During the heyday of the Gold Dust Trio, wrestling matches took on a different complexion due to the show business savvy of “Toots” Mondt, a former carnival wrestler and vaudeville performer. To compete with the concentrated form of storytelling used in newspapers, radio, and film, Mondt devised short, suspenseful bouts that maintained the illusion of legitimate competition. Rather than lengthy scientific matches, Mondt’s “Slam Bang Western Style Wrestling” required wrestlers to fuse techniques of wrestling with acrobatic skills, the latter enabling a faster paced match. While the hybrid style tested the wrestlers’ athletic abilities, Mondt’s standardized or packaged matches tested their showmanship. On the one hand, the package match allowed wrestlers to work together to create and, night after night, refine a performance that persuaded spectators that it was spontaneous and unplanned. On the other hand, the constant rehearsal could result in a by rote performance that lacked spontaneity and exposed its rehearsed elements. Like a

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a package match), Mondt's program matches encouraged fans to observe wrestling operations, specifically, a succession of matches that resulted in a champion. For fans, the play-off program tested their expertise in observing and evaluating the athletic skills of the wrestlers and forming an opinion as to who prove victorious in the end. realistic stage actor, wrestlers had to find ways to play "in the moment" while they also paid heed to the rehearsed scenario. While the main aim of the package match was to evade spectator scrutiny (i.e., that it was During the twenties and thereafter, the characters the wrestlers performed became a highlighted feature of the wrestling game. In the 1920s, "All American" types were introduced in hopes of creating a "much-needed wholesome image" (Feigenbaum 56). During the Depression, promoters made a concerted appeal to urban immigrant populations by having wrestlers perform ethnic heroes, such as Jim Londos, the Golden Greek. By fusing athletic prowess with the performance of an ethnic type, wrestlers proved to "instill . . . a sense of pride" in people who had been hit hard by the Depression (Feigenbaum 60). In so far as fans recognized the ethnic types, it would appear that wrestlers were successful in performing socially-shared gestures that exposed certain cultural norms, intended as and received in positive rather than negative terms. Brecht explains that "the social gesture is the gesture relevant to society . . . that allows conclusions to be drawn about the social circumstances" (104-105). In these terms, too, gesture appears to operate in the rash of good and evil characters who, with a "grandiloquence" of gesture, battle each other in the mini-morality plays so common to the wrestling world (Barthes, "The World of Wrestling" 15).

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During the thirties and thereafter, diverse gimmicks of increasing excess further tested the showmanship and athleticism of wrestlers. In the past and today, any wrestler cast as a “freak,” “midget,” or “woman” requires athletic skills that can adapt to techniques created for large, male bodies. Understanding that the same group is denigrated typically in wrestling scenarios, I suspect that, as performers, they also need to call on a hearty sense of humor, dissociation, and tolerance in order to perform the parts they are assigned. Over the years, other gimmicks of excess have included filling the ring with food and staging matches with multiple wrestlers or an array of props. While such gimmicks expose wrestling as a constructed performance, the wrestlers’ veiled use of blood capsules and blades operates in the reverse. They sustain the desired illusion of actual combat and violence.

In the 1950s, television wrestlers continued to create realistic seeming bouts although, to transcend the small scale of the screen, they further exaggerated the depiction of their characters. Gorgeous George epitomized this trend in wrestling showmanship and his resulting performance epitomizes the operational aesthetic. By means of blatant theatrics, Gorgeous George presented a character that was the antithesis of the working class audience and their wrestling heroes. He was of the upper crust, arrogant, effeminate, and a cheat. By means of clearly constructed social gestures, such as the elaborate removal of his robe and hair net and spraying the ring with disinfectant, Gorgeous George exposed and parodied the perceived norms of the upper class and, by their absence, the norms of the wrestling ring and its class and culture. Thereby, Gorgeous George invited his audience to observe and evaluate rather than emotionally identify with the operations of his wrestling

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character. Since the conventions of the rough and tumble, blue-collar wrestler hero were absent from his performance, Gorgeous George provoked the fans to take a stand and form an opinion regarding wrestling, its culture and class politics.

From the 1980s through to the present day, wrestlers faced WCW, WWF, and now WWE expectations that they increase in physical size, musculature, and acrobatic abilities, so as to execute high flying maneuvers off the top ropes and corner posts of the ring. Such risky moves often result in injuries that end or shorten wrestlers' careers. As noted above, wrestlers also must demonstrate athletic and performance savvy in dealing with the various gimmicks of excess. Further, WWE wrestlers must create characters that can compete with the multi-media spectacle that surrounds them in the live and televised event. While the fireworks, video, music, and announcer commentary frame and feature the wrestlers, they also construct a precedent as regards the scale of depiction. By addressing the audience, microphone in hand, wrestlers are able to claim some vocal as well as visual space. However, since current wrestling fans tend to critique wrestlers' vocal banter in addition to their athletic skill, wrestlers must craft and polish their addresses. In sum, in order to realize success as a national wrestling superstar these days, wrestlers must demonstrate amazing feats of athleticism, sustain the illusion of spontaneous combat without harming each other, and create and perform a super sized character that is persuasive in multiple contexts and mediums.

Lastly, McMahon's admission that wrestling is a performance may have increased the pressure on wrestlers to create seamless performances. Today's wrestlers know that fans know to look for the gaps in the illusion. As Mazer points out, smart fans "look to see

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6). the fake” and “they scrutinize performances, examining each punch for its impact or nonimpact” (Professional Wrestling: Sport and Spectacle

A second major trend that is evident in the history of wrestling is the progressive movement from no central wrestling organization to the current WWE monopoly. In the post Civil War era, a wrestler/promoter worked independently of others to schedule his bouts, secure locations, and set the rules, which usually varied from match to match. Since there were not enough skilled wrestlers in any one locale to sustain a career, wrestlers often took to the road to establish their reputations on their own or within a traveling carnival. In either case, individual wrestlers and their promoters retained control of the wrestling product.

When William Muldoon rose to prominence in the Bowery district of New York City, many of his matches were staged at Harry Hill’s saloon. As the proprietor of the establishment, Harry not only provided the arena, but also covered expenses, set the rules, and refereed to ensure a fair match and to keep the betting fans under control (Morton and O’Brien 25). Rather than a wrestler/promoter choosing a location and setting the rules independently, an establishment, Harry Hill’s, assumed control of the proceedings in this case.

Progressively, wrestling became monopolized by organizations. The Gold Dust Trio dominated the wrestling landscape in the 1920s, signing dozens of wrestlers to contracts and requiring that they post thousands of dollars in “guarantee” money to ensure against a double cross. Through their programs and standardized matches, the Trio decided who won or lost and who became eligible to compete for championship titles.

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Wrestlers who refused to tow the line for the Trio were dealt with harshly by “Toots,” the policeman.

In the wake of the Gold Dust Trio, multiple wrestling organizations claimed control of wrestling territories across the US. In 1948, thirty-nine promoters sought to secure the legitimacy of their territories by establishing the National Wrestling Alliance (NWA). Although NWA promoters retained their territorial independence, they agreed to recognize one NWA heavyweight champion who would visit each territory and thereby generate profits for each promoter. Until the early sixties, the NWA dominated the wrestling trade when rival organizations, such as the American Wrestling Association, rose to challenge it. Thereafter, various organizations jockeyed for control until, in 2001, Vince McMahon and his WWE eliminated the competition by making strategic use of communication technologies.

As I noted earlier, Levine’s study of the emergence of a class hierarchy in the US vis-à-vis the strengthening of social institutions in the late nineteenth through twentieth centuries can be seen at work in the wrestling trade. Progressively, control of the wrestling product has been wrenched from the hands of those who create or make it (i.e., the wrestlers), and resituated in and standardized by the corporate institution. As product, wrestlers have learned to fall in line with the discipline of wrestling, whether it be taught by “Toots” or Mr. McMahon.

Oddly, the progressive standardization of wrestling has resulted in its acknowledged alignment with performance, which in our culture carries less currency than does sport. In light of its history and aim, wrestling is an illusion based performance,

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which has been standardized too into high, middle, and lowbrow categories. Wrestling falls into the latter, of course, due to its history of snake oil scams in carnival like venues and the robust display of the physical/laboring body. Likewise, wrestling fans have been categorized. They are constructed as lowbrow dupes of the lowbrow illusion. However, by means of McMahon's admission – i.e., his corporate standardization of wrestling as sports entertainment – McMahon proves to pull lowbrow performance from the periphery (at least, in relation to sport) to center. His admission also recasts the illusionary aesthetic to one that admits to its operations, which aligns it, historically, with lowbrow comic practices and politics or the intellectual highbrow and their appropriation of the same. Where the fans settle in this topsy-turvy corporate play with highbrow/lowbrow, sport and performance is unclear.

A third trend in wrestling history concerns the importance of the sporting press to the operations of wrestling. Following the Civil War, reporters fueled the growing numbers of sports enthusiasts by covering wrestling alongside other legitimate sports, such as boxing and cycling. The array of wrestling styles, rules, and titles challenged reporters to perceive and articulate accurately the differences between them; to invest themselves in the physical and discursive operations of wrestling. In 1881, when Muldoon defeated Bauer at Harry Hill's saloon, newspaper coverage was so complete that it further legitimized the sport of wrestling.

Of course, the sporting press covered the bad news as well. While reporters speculated that the Gotch-Hackenschmidt bout of 1908 was slimy and the bout of 1911, fixed, they seemed compelled by the controversy or, at least, by the public's interest in it.

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After the Stecher-Caddock match in 1917, however, wrestling's image was so tarnished that the public lost interest and so too did the press. As Feigenbaum recounts, following the Gotch-Hackenschmidt blow, the match was "another black eye for the wrestling business" (51).

During the 1920s, the Gold Dust Trio tried to clear the foul air emanating from wrestling by eliminating betting at matches and integrating "All-American" character types into their wrestling programs. The press ignored the bait and likewise snubbed the ethnic heroes of the thirties and forties. Promoters attempted to garner public interest by broadcasting matches over the radio but, due to the visual appeal of wrestling, the results were disappointing.

In the 1950s, wrestling enjoyed a renaissance thanks to television. Ignored for decades by the mainstream media, wrestling now shared a symbiotic relationship with the newest member of the mass media team. In exchange for low budget programming, wrestling received nationwide publicity from a novel media, capable of capturing its extraordinary visual character and appeal. The emergence of cable and satellite technologies in the seventies and eighties gave rise to additional demands for programming. Vince McMahon responded by providing cable stations across the country with tapes of his WWF matches. By means of strategic programming and marketing, McMahon propelled the WWF to wrestling prominence on television and, one by one, rival organizations fell by the wayside. Currently, I am aware of no other wrestling programs that enjoy national exposure than those produced by the WWE. The sports media, which was so integral to wrestling's success in its early years, occasionally grants

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column space or air time to wrestling, but not very often. However, due to cable television and the Internet, Vince McMahon and other promoters are able to produce their own publicity and direct it at both specialized and general markets. Thereby, they construct their sport as viable, without relying on the legitimate sporting press so essential to promoters of long ago.

CHAPTER THREE WRESTLING LIVE!

What's happened is the crowd has become a part of the show.
(Aldridge)

Ain't nothing fake about hitting that mat. You can't fake gravity.
(Diamond Dallas Page)

Televised wrestling may be dominated by World Wrestling Entertainment (WWE), but live wrestling events are staged all over the country by smaller wrestling organizations. In the southeastern US, wrestling promotions such as Turnbuckle Championship Wrestling, Gulf Coast Wrestling, and Southern Championship Wrestling stage matches on a regular basis. Of course, the WWE also stages live events, some of which are videotaped and broadcast as the wrestling programs RAW and Smackdown! In addition to taping live events for broadcast, the WWE also stages house shows across the country, which are wrestling events that are performed only for those spectators who attend the matches. In the spring of 2004, I attended a WWE house show in Dothan, Alabama. I also attended several wrestling matches staged by Turnbuckle Championship Wrestling in Dothan, Alabama and Carrollton, Georgia. In this chapter, I describe and analyze the live events that I attended, drawing on the field notes, sound recordings, and photographs I collected as an audience-participant and observer of the events.

Turnbuckle Championship Wrestling, Dothan, Alabama

On July 7, 2001, I attended my first night of live professional wrestling. The matches were staged by an organization called Turnbuckle Championship Wrestling (TCW), and held at the Houston County Farm Center in Dothan, Alabama. The farm center is a facility that hosts a variety of events during the year, such as farmers' markets, motorcycle rallies, and trade shows. The facility is large and rectangular, like a

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warehouse, with a concrete floor and bleacher seats on either side. The space can hold a crowd of two to three thousand people if filled to capacity. According to the Dothan Eagle, "350 wrestling fans came out to Houston County Farm Center" to watch "modern day gladiators slug it out in the ring" (Cook 1B). The "American Dream," Dusty Rhodes, owner of TCW and a well known wrestler in the southeast, was the main attraction for most of the fans.

The wrestling ring is in the center of the space and elevated about three feet off the floor. Surrounding it on all four sides are five rows of about fifteen folding metal chairs. The first row of "ringside" seats is set back from the ring, six to eight feet, and in front of the row is a metal police barricade. The open area between the barricade and the ring is used by wrestlers for interacting with the spectators and for fighting outside of the ring. It provides a measure of security for both fans and wrestlers in that fans cannot get too close to the wrestlers or get injured when a wrestler is thrown from the ring. I am seated in the second row of ringside seats. About thirty feet behind me is the Farm Center stage. The wrestlers are using the space behind the stage as a dressing area. On the stage is a table with a stereo that is used to play the entrance music for each of the wrestlers. There are no spotlights or other theatrical lighting to illuminate the ring, only the standard fluorescent lights fixed to the ceiling some twenty feet above the floor. The building does not appear to have air conditioning, although large exhaust fans at either end of the space circulate some air. It is July in southeast Alabama and quite hot and humid outside. The temperature is not much cooler inside and, before long, everyone is perspiring. In addition to the smell of sweaty bodies, the air is heavy with the smell of popcorn, peanuts, and nachos emanating from the concession stand. I estimate that about

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seventy percent of the ringside seats are taken and there are dozens more spectators seated in bleacher seats on either side of the center. The crowd is predominately white and a mixture of young and old. There are quite a few people who appear to be over fifty and many children under twelve. There are several dozen teenagers, male and female, in the audience too. The majority of the crowd seems to be men in their twenties and thirties, many of whom are accompanied by women of the same age. Almost everyone is wearing blue jeans or shorts, t-shirts and tennis shoes. Many of the men wear baseball caps. Because the matches were the first professional matches I ever attended, I did not know what to expect and how to record what I was to see and hear. I planned to use the experience to familiarize myself with the performance and how I might best record and understand the action in the ring and in the house. I took several pictures, as did many others, but only made minimal notes. Frankly, I was tentative in the unfamiliar surroundings. I did not want to stand out as someone who was doing academic research. I felt that if I asked too many questions or scribbled down notes, I might offend the insiders, the “real” fans, as I perceived them. So, I snapped a few pictures and also recorded on an audio cassette the sounds of the event as it took place around me. Afterwards, I realized an audio-recording might not be the best way to document a wrestling performance. The crowd noise renders individual comments unintelligible for the most part. On the other hand, the constant presence of crowd noise and the recurring “wham” – when a wrestler fell or stomped on the mat – reveal aspects of the performance and how it operates. For instance, it seems to me that the mat is designed to amplify the

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sounds of falling and stomping. Thereby, it enhances the illusion of violence and intensifies the drama.

The matches start at 7:30 p.m. and last about two and a half hours, including a fifteen minute intermission. One of the matches is between Jorge Estrada, "the high flying Latin sensation," and Glacier from "parts unknown" (TCW, 7 July 2001). Just before the match starts, Estrada addresses the audience in an effort to generate "heat" and provoke a response from them. Some fans to my left heckle Estrada, teasing him about his appearance and shouting what I later learn is a common refrain at wrestling matches, "You suck!" Estrada grabs the microphone from the ring announcer and yells back, "You keep your mouth shut! You see what I'm going to do is slowly destroy Glacier and then get the hell out of this hot Alabama sun. Wipe your mouth off!" he says, referring to a man in the audience. "This is a perfect example of when cousins mate with cousins" (TCW, 7 July 2001). Much of the crowd boos Estrada. Others laugh and clap at his antics. Those directly insulted point at each other in glee at having been singled out by the wrestler.

Before another match, Lodi, a wrestler from Hollywood, California, walks around the buffer area between the front row of seats and the ring. I notice he is carrying a piece of poster board folded in half. He slaps and shakes hands with the spectators as the crowd cheers for him. Upon entering the ring, Lodi unfolds and holds up the poster board. It reads, "U R a fat inbred redneck." He displays the sign to all four sides of the ring, provoking the crowd to boo and yell at him, "go back to Hollywood!" (TCW, 7 July 2001). Many laugh and point at the sign in seeming amusement. Prior to another match, a masked wrestler called the American Nightmare enters the ring. A man from the

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audience yells, "Hey Nightmare, you must be so ugly you have to wear a mask!" (TCW, 7 July 2001). The audience hoots, as much at the joke as at the American Nightmare.

Another match features the wrestlers Disco Inferno and Sean "Shocker" Adams. Disco Inferno has wrestled with some of the major wrestling organizations, including World Championship Wrestling (WCW). As he enters the ring, the song "Disco Inferno (Burn baby burn)" plays and Disco shows off his disco dance moves. They are reminiscent of those John Travolta used in the film Saturday Night Fever. Disco Inferno is bare from the waist up, except for a headband, and wears multi-colored tights with black wrestling boots. His black hair is coiffed much like Travolta's in the aforementioned film. The crowd claps, whistles, and hoots as he dances around the ring. One male fan, around twenty years old, yells "Shocker" repeatedly. The voice of the ring announcer surfaces, "and ladies and gentlemen, his [Disco Inferno's] opponent, from Los Angeles, California, two hundred and twenty seven pounds, Sean 'Shocker' Adams!" (TCW, 7 July 2001). The fan shouts out "Shocker" in unison with the announcer. The audience applauds and yells approvingly. Another young male in the audience shouts, "Disco did not play in the South" (TCW, 7 July 2001). The first young fan (Fan 1 below) continues to yell and others chime in.

Fan 1: Shocker, give us a pose Shocker.

Fan 2: Jump up on the ropes Disco.

Fan 3: What's the matter can't you talk?

Fan 2: (trying to get his attention) Disco, hey Disco.

Fan 1: Say "whatever."

Fan 2: (still trying to get his attention) Disco, Disco!

Fan 1: (derisively) Whatever, whatever! (TCW, 7 July 2001) As the match begins, the audience comments come quickly and overlap: "Let's go Disco!" "There you go!" "Whatever, whatever, you suck!" "Come on Shocker!" "Watch your head Disco!" (TCW, 7 July 2001). In addition to what seem to be heated responses, there is laughter all around me. People chuckle and giggle, often after having shouted something at the performers. Other times, their laughter is directed at those who seem (overly) enthralled by the action. Suddenly, several people in my section begin to chant, "Disco sucks! Disco sucks! Disco sucks!" (TCW, 7 July 2001). The chant lasts for several seconds and then fades away. It strikes me that although the cultural phenomenon that was disco is well past its prime, it still carries enough signifying force – of difference – to raise playful ire here. "Disco did not (not) play in the south."

Turnbuckle Championship Wrestling, Carrollton, Georgia

In February 2002, I made three trips to Georgia to attend more wrestling matches staged by TCW. The matches were held at a local VFW facility and drew crowds of between two and three hundred people. The demographics of the audience were similar to those in Dothan. TCW held matches at the VFW on several weekends over several months and, during my visits, I saw many of the same faces in the crowd. The "regulars" usually sat in the same seats and they seemed to be familiar with each other and the wrestlers. They taunted the wrestlers with ease and shared witty remarks with each other. Trash talk was common. Although the wrestlers never "broke" character, their interaction with the crowd was lively. They seemed to enjoy striking back with taunts of their own and stopping the action to glare, point, or shake their fists at their tormentors.

The VFW is a large, aluminum structure with a concrete floor and exposed metal wall supports and cross beams. The dimensions of the space are approximately one hundred feet long by sixty feet wide. The ceiling is fifteen to eighteen feet above the floor. The hall is illuminated by long, fluorescent fixtures hanging by thin chains from the ceiling. The wrestling ring is positioned in the center of the room and it is elevated. There are several rows of aluminum folding chairs on each side of the ring. Once again, a barricade separates the front row of chairs from the ring.

There is a stage on the left side of the hall and many audience members sit along the front edge or apron of it. An open area between the stage and folding chairs allows patrons easy passage to and from the concession stand and tables of wrestling merchandise. On the stage is a table with a stereo system set up for playing the wrestlers' entrance music. On either side of the stage are doors through which the wrestlers enter and exit the ring. Near each door is a T-shaped lighting stand. Later, I notice that the gels on the lights on the left stand cast a yellowish-orange light, while those on the right are multi-colored and swirl. The "bad guy" wrestlers pass through the swirling light and the "good guys" through the steady glow of warm light. They then pass along the sides of the stage, to the ring, where they are separated from the audience by the fencing. Security personnel are present to ensure that the spectators do not get too close to the wrestlers.

At 8:00 p.m., the first match starts. It is a sort of tag team duel that features Lethal Luther against the Palm Beach Boys. Although the Palm Beach Boys are a good deal smaller in weight and stature than Luther, they cannot be in the ring at the same time. They must abide by tag team rules. Lethal Luther dispatches the pair easily,

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tossing them around the ring. At one point, however, Luther throws a wild punch and his opponent reacts as though the punch makes contact. As Luther's punch sails by harmlessly, a woman of forty, seated near me with her two children, says to a woman behind her, "He didn't even hit him! You could see ten inches between his arm and that guy's head!" (TCW, 1 February 2002). Both women shake their heads and smile. As it turns out, Lethal Luther wins the match. As he lies on top of one of his opponents, pressing his shoulders to the mat, a fan yells out, "This ain't your girlfriend Luther, get off of him!" (TCW, 1 February 2002).

The next match is a tag team match between two, two-man teams. One is called Southside Trash (SST) and the other, the Dobbins brothers. SST enters the ring accompanied by the song, "Who Let the Dogs Out?" As they make their entrance, a heavy set young man with glasses holds up a sign that reads, "SST is Waffle House Trash." Then, the man and other regulars seated around him put on paper hats that bear the Waffle House logo. They look to be the kind of hats that the short order cooks wear at Waffle House diners. The Dobbins brothers enter to the song "La Grange" by the band ZZ Top. They are greeted with cheers and applause. As the applause subsides, the Waffle House hat gang begins to chant, "Southside sucks!" over and over (TCW, 1 February 2002). The crowd joins in and "Southside sucks!" fills the hall for a good thirty seconds. In response, the SST wrestlers point directly at the Waffle House hat gang and yell, "Shut up" and "Shut your mouth" (TCW, 1 February 2002). I recall thinking, this is getting good. The last match of the night is called a ladder, tables, and chairs match in which the noted objects are allowed to be used by the wrestlers in the ring. Two teams of three

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wrestlers participate in the melee: Scotty Riggs, Jason Sugarman, and Gold Dust compete against Big Ron Stud, Dusty Rhodes, and his son, Dustin Rhodes. For approximately ten minutes, the six wrestlers engage in a free-for-all inside and outside the ring. They throw each other on and off of tables, hit each other with chairs, and use the ladder to strike their opponents or as a launching pad for high flying dives onto each other. Almost everyone in the crowd, including myself, is on their feet. The action is exciting and the acrobatics, impressive – although, given the blood, some of the wrestlers appear to be hurt. I wonder if it is an illusion or not.

The Rhodes and Big Ron Stud win the match. Afterwards, the ring announcer climbs into the ring, thanks the crowd, and reminds us that matches will occur next week too. Most of the crowd exits, although a number of individuals hang around the stage waiting for the wrestlers to emerge and sign autographs. An announcement comes over the public address system, telling the fans, “Ladies and gentlemen, your TCW superstars will be signing autographs, but they will be signing autographs outside the front of the building. If you’re not with TCW please exit the building at this time. The wrestlers will be out front signing autographs. Thank you” (TCW, 1 February 2002). The TCW crew begins to fold up chairs and take down the ring.

As I stand with my notepad, recorder, and camera in hand, a very large man, perhaps six feet four and three hundred fifty pounds, approaches me. He wears a baseball cap and a sweatshirt imprinted with the words, “Big Daddy.” Scott, I find out, is a thirty-two year old Carrollton native and a long time wrestling fan. He asks me if I am a wrestling promoter or talent scout. He saw me take notes and photos and speculated I was one or the other. I tell Scott that I am working on a research project about wrestling.

He informs me that the VFW building used to be bigger and hold larger crowds. "Twenty years ago," Scott recalls, "I saw Andre [the Giant], Abdullah the Butcher, Terry Funk, Iron Sheik, [Fabulous] Freebirds, and [Mr.] Wrestling II" (Scott). He also remarks, "It's just a big hype. I sat there and screamed my lungs out. Now, I can hardly talk, but I love it" (Scott). Scott proceeds to talk about the wrestlers' use of blood capsules and the amount of scar tissue Dusty Rhodes has developed due to his many injuries. He also tells me that that Dustin Rhodes, Dusty's son, is the "real" Gold Dust. For this program, TCW brought in a local wrestler to play the part of Gold Dust so that Dusty and Dustin could wrestle together in the ladder, tables, and chairs match. Since Dustin's Gold Dust character wears a lot of makeup and a wig, the switch was relatively easy to accomplish. On the other hand, Dustin is much larger than the local wrestler who portrayed Gold Dust on this particular night and I imagine many in the audience were aware of the deception. It is all part of the wrestling game and, like Scott, most wrestling fans know how the game is played.

On February 15, I attend my second TCW show in Carrollton and am fortunate to sit behind three very vocal audience members who are regulars at the Carrollton matches. Two red haired men in their mid to late twenties and a brunette woman about the same age sit in ringside seats right next to the security fence. I later learn their names are Jason, Todd, and Ann.

Again, the matches commence at 8:00 p.m. The first match is between Big Ron Stud and Chad Dobbins, one of the Dobbins brothers tag team duo. During the match, Jason favors Big Ron. His running stream of commentary is delivered in a loud,

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confident voice and it seems both earnest and tongue-in-cheek. In one "stream," Jason yells,

Come on Ron! Chad you suck! Come on Ron, there you go. Chad sucks! Whooo! Beat him like the bitch he is Ron! There you go, break his back. How's that feel Chad? You suck Chad! Whip his ass Ron. Are you in heat or are you just out of breath fat ass? Punch him in the nuts! Wedgie! Get up you fat piece of crap! Get up lard ass! You suck man! You suck Chad! (TCW, 15 February 2002)

In the next match, Cowboy Bobby Hayes tangles with Steve "the Brawler" Lawler. Jason and a good part of the audience ridicule the wrestlers. Jason chants, "You both suck! You both suck! You both suck!" Another fan pipes in, "I've seen better wrestling in my backyard." Jason continues sarcastically, "All right, way to go guys, whooo!" Another fan across the ring yells, "Reject! Reject! Reject!" Jason yells again, "Where's Dusty [Rhodes] at? Where's Dusty at, he'd kick some butt. Two losers in the ring. Who[ever] set this match up's an idiot. Lethal Loser can fight better than you monkeys" (TCW, 15 February 2002). Throughout the night, Jason, Todd, and Ann alternately cheer and taunt the wrestlers. Jason even yells at the ring announcer as she pitches the TCW merchandise that is for sale, "Give me a free t-shirt! Free t-shirt! I want a free t-shirt!" (TCW, 15 February 2002). He also berates the so-called "manager" of the Southside Trash (SST) team, as does the audience generally.

The SST manager, Danny V, is a thin, dark haired young man in his early twenties. He wears a coat and tie, carries a briefcase, and displays effeminate characteristics. Danny V is a constant target of the fans. During a match between one of the SST wrestlers and Gold Dust, Danny V stands at ringside cheering. I notice at least two signs, sported by regulars, that read, "Danny is a bitch" and "Danny did you stiff a waitress today?" During the match, Jason yells, "Danny is the referee's altar boy. Danny

likes little boys. He likes little boys. My name's Danny and I like little boys." The other SST wrestler is also at ringside and he turns to Jason and says, "Shut your mouth!" to which Jason responds, "Shut your mouth queer!" (TCW, 15 February 2002). As Danny V appears to give instructions to his wrestler, Jason continues to taunt him in a matter of fact tone of voice, "Shut up Danny. Shut up Danny. Way to be there Danny. Way to be there idiot. You're a great manager Danny, you're just so great." He then strikes up a chant and is joined by several others, "Danny's queer! Danny's queer! Danny's queer!" (TCW, 15 February 2002). The commentary is degrading and blatantly homophobic, and Jason and his friends seem to be enjoying themselves immensely. Their insults are interrupted constantly by spells of laughter.

Scott, the large man I spoke with on my prior visit, sits nearby and, during a lull in the action, he points to Jason and says, "Tonight, I'm gonna make you my bitch" (TCW, 15 February 2002). Jason makes an elaborate show of standing up and throwing a bottle of water he holds to the floor. He makes the threatening gesture of breaking something over his knee. Several people laugh and point at Jason. Scott seems highly amused as well, and points and glares menacingly at him. Jason revels in the attention. Just as the audience seems to enjoy the interplay of the "irate fans," so too the performers, Jason and Scott, seem to enjoy playing the role, and also marking it as such, as a performance.

The following week, on February 22, I return to Carrollton and watch another round of TCW matches. Afterwards, I make a point of talking with Jason, Todd, and Ann. I learn that Jason and Todd are brothers, ages twenty-five and twenty-nine, respectively, and Ann, age twenty-two, is their friend. Unlike many of the fans in Dothan

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and Carrollton who dress in blue jeans and baseball caps, Jason and Todd are “clean cut” in appearance. Both have short, neatly groomed red hair. Jason wears khaki pants, a buttoned-down, long sleeved shirt, and penny loafers. Todd wears a white, long sleeved shirt with a buttoned-down collar. He has on black pleated pants with cuffs and black loafers. Todd also sports a gold wristwatch and has a pager on his belt. Ann has shoulder length brunette hair. She wears a long sleeved pullover shirt with a collar, dress jeans, and brown boots.

I tell the trio that I am writing a research paper on wrestling, and they tell me they have been making trips to wrestling matches for almost a year. They live in Marietta, Georgia, which is about an hour’s drive from Carrollton, and they have attended TCW matches in Thomaston, Rome, Osborne, Lassiter as well as Carrollton, Georgia. In our talk, Todd and Ann offer forthright answers to my questions, while Jason is less direct. Below is a key portion of the interview:

Bill: What brings you out? Why do you come to something like this? I’ve seen you out here three weeks in a row.

Todd: Yeah, we come every week.

Jason: Dusty Rhodes!

Todd: It’s pretty much the wrestlers. I mean they’re a bunch of great guys. You get to meet them, you get to meet them after the show.

Jason: Whooo!

Todd: It’s great fun.

Ann: It’s just a good time. It’s a good time, that’s the reason we come.

Bill: A lot of people say wrestling is fake. Why would you come to this?

Jason: (sarcastically) TCW is a hundred percent real. Come out, come get some. (Jason laughs).

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Ann: Why would you go to a movie? It's fake too. Why not?

Todd: It's just for entertainment. Like I said, you get to hang around afterwards and you get to talk to them. They're just a bunch of good guys.

Jason: TCW is the new WWF! Whooo! (They all laugh.)

Bill: (referencing Jason) I noticed you particularly give these guys a hard time.

Todd: That's our job.

Jason: That's right. The real deal. Nothing fake about it. Come get some.

Todd: Don't listen to my brother. (They all laugh.) (Jason, Todd, and Ann)

During our conversation, Jason also tells me that he will turn twenty-six the following week and he hopes that "they [the wrestlers] will throw me in the ring" (Jason, Todd, and Ann).

The same night, I also interview the ring announcer or "ring mistress" as she refers to herself. Virginia Holbrook worked in radio in Macon, Georgia. There, she met Dusty Rhodes, the owner of TCW. When she moved to Marietta, which is the home of TCW, she found "it was a natural fit for me to come on board as the ring announcer" (Virginia Holbrook). At the time we spoke, Virginia had been working for TCW for eighteen months.

Bill: Were you a wrestling fan before this?

Virginia: Oh, huge wrestling fan, huge wrestling fan. Dusty's one of my idols. I mean he's fantastic.

Bill: What do you think brings people out to events like this?

Virginia: Hmmm. Events like this. Um.

Bill: What's the appeal?

Virginia: What's the appeal? That is a really good question and I wonder if it's not staged violence that brings people out. Almost a catharsis type thing, you

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know, kind of like wanting to see the good guy triumph over the bad guy. You know, a lot of people are black hat, white hat type of people and Dusty has always been a true white hat. So, people come out, see him, and go home feeling good about themselves.

Bill: It's understandable to see kids out here cheering, but to see these grown people . . .

Virginia: Suspension of reality, suspension of reality.

Absolutely. It's the adult soap opera. You want to see Dustin and Dusty succeed in the end. Sometimes they don't. So, that's kind of what brings people back the next week. So we hope.

Bill: You've been here in Carrollton for how long?

Virginia: We were here, even into last summer. So, it's been about a year off and on. We've just started running every Friday night in February.

Bill: Are you having a good time?

Virginia: We're having a great time here. I mean we want to start filming TV, this is where our TV venue, we want it to be. So we've been doing a little testing on that, doing video cassettes and selling those. So this is where we really want to be able to shoot TV, this is where we want to make our home base. We want to call this TCW arena. (Virginia Holbrook)

We chit-chat casually for a time and then Virginia begins to address specific performers, their characters, and fan responses.

Virginia: Southside Trash is [disliked too]. Here [are] two white booty guys dancing to black rap music. First of all, they've got this annoying manager, skinny, effeminate manager that comes out with them and they tell you to "shut up." I mean that's your gut reaction [to dislike them].

Bill: I noticed this Danny V guy gets a lot of negative . . .

Virginia: Yeah, they don't like him too much.

Bill: Which is great, I guess.

Virginia: You know, I guess that's the point. And then you have a guy like Dusty come out and [he is] just your consummate hero, come to save the day, riding in with the charge. So, it is, I mean I love it. Like I said, it's the adult soap opera.

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Bill: A lot of people criticize wrestling as fake, it's low brow. How would you respond to that?

Virginia: (sighs) There is a lot of work that goes into what we do. There is an extraordinary amount of work that goes into what we do. The guys train, of course it's all scripted. That lid's been blown off a long time ago. As far as being low brow, I wouldn't necessarily say it's low brow unless you're talking about the income level of the people attending. You know they don't tend to be of the upper echelon.

Bill: But it's not cheap to come in here.

Virginia: No, it's not. For an hour and a half, you pay ten dollars. I mean you could go see a movie for five dollars or seven-fifty. So, to come to a wrestling match and to see this, you almost have to want to put those kind of preconceived notions aside and just say, "You know what? This is gonna be a lot of fun. They're athletes. They're people I want to see. There's good guys, they fight for what's right or they don't fight for what's right and so I go and I want to boo them." You can't beat up your next door neighbor in real life, so you come see Dustin Rhodes do it for you.

Bill: I talked to some of these regular guys and it seems like they know these wrestlers and they have a thing that they do with them every week. The same taunts . . .

Virginia: Our guys are so accessible. Us being different from the WWF or say other professional sports athletes. Our guys are extraordinarily accessible. Dusty Rhodes, the same guy that you watched and your dad watched twenty-five years ago, is going to be standing out in the parking lot signing autographs. And you're going to be able to say, "Hey Dusty, you're an idol of mine. I'm a big fan of yours." And Dusty's going to look at you and say, "that means a lot, thanks." Or the guys that you hate are gonna say, "Yeah, I'll sign your stuff, now get out of my face." I mean they're accessible and that's one of the big things. . . . I think that people get off really on dressing up and doing the different characters. I love being the ring mistress and orchestrating the whole show. Then, we go back to normal everyday stuff on Monday morning.

Bill: Monday through Friday you work in radio?

Virginia: Monday through Friday I work for Velocity Sports Performance, which is an athletic training and sports agency group out of Marietta. I do marketing. I write newsletters for

forty hours a week. And then I put on a low cut top and a short skirt and I come out here and I talk on the mic and I get kissed by Dustin Rhodes. It makes life, you know, we sure as hell don't do it for the money. We do it because we love it. (Virginia Holbrook)

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During the matches in Dothan and Carrollton, I focused primarily on the audience and their responses to the action in the ring. In my next foray, I tried to broaden my observation skills, focusing on the ring action and the corresponding crowd reaction.

WWE House Show, Dothan, Alabama

On April 4, 2004, World Wrestling Entertainment (WWE) came to the civic center in Dothan, Alabama to present a wrestling performance called "Superstars of Smackdown!" The event began at 4:00 p.m. and there were about two thousand people in attendance. Ticket prices ranged from twenty to forty dollars and since the twenty dollar tickets were sold out I purchased one for thirty dollars. I also purchased a WWE Official Souvenir Program, which is less a program about the Dothan matches and more a glossy coffee table book with photographs and biographical information about WWE celebrities.

Book in hand, I enter the arena and find my seat. It is located in the upper level of the civic center overlooking the ring, which is situated in the center of the concrete arena floor. Seated next to me is a rather heavysset man, perhaps thirty years old, and his twelve year old nephew. The man tells me that they won their tickets on the radio, thankfully, since ticket prices are high. According to the man, prices have increased significantly since the WWE last appeared in Dothan in May 2003.

I am about seventy-five feet away from the ring, but it appears I will have a good view of the action. The ring is standard in size, measuring eighteen by eighteen feet, and three lines of rope connect the turnbuckles that stand at each corner. There are two lighting towers in opposite corners to provide additional lighting for the ring. The arena smells of popcorn, bubble gum, and nachos.

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Directly across from me, on the other side of the ring, is the arena's proscenium stage. Along the apron of the stage are several people seated in folding chairs. There is a stereo system set up on the stage to play the signature music that introduces each wrestler. Before the show starts, contemporary pop music plays. It is provided by a local radio station. To the left of the stage are two double doors that separate the backstage area and dressing rooms from the arena. For their entrances, the wrestlers emerge through the double doors and walk on a diagonal to the ring past the ringside seats. As in the TCW matches, a metal fencing separates the wrestlers from the crowd and circles the ring, creating a buffer area. Unlike the TCW matches, this area appears to be padded, providing a cushion for the wrestlers should their action spill outside the ring.

The first match of the afternoon is a tag team match featuring the Basham Brothers against the team of Scottie 2 Hottie and Rikishi. Rikishi is an enormous man. The WWE program describes his height as six feet one inch and his weight as four hundred pounds. Grossly overweight, he resembles a Sumo wrestler and wears a Sumo thong that leaves his butt cheeks exposed. His short hair is dyed blonde and slicked back on his head. Scottie and Rikishi are nationally known WWE wrestlers and Rikishi, in particular, is a crowd favorite. One reason for Rikishi's popularity is his signature move called the "Stink Face." I have seen him enact it several times in televised matches. When Rikishi renders an opponent helpless, he usually ends up in a seated position, braced against a turnbuckle in a corner of the ring. His arms rest on the bottom ropes and his legs are spread out in front of him. Rikishi then backs up into the opponent and presses his rear against his face. The victim of the Stink Face can do nothing but flail his arms and legs in desperation. In

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response to this act of utter degradation, the crowd erupts in cheers, hoots, and laughter. Even Vince McMahon, owner of the WWE, has been subjected to the Stink Face when performing his in-ring alter ego, "Mr. McMahon."

In the early going of the match, Scottie 2 Hottie is thrown to the mat and endures severe punishment at the hands of the Basham Brothers. Often, during tag team matches, the referee is distracted by some peripheral action whereupon both members of one team will gang up on the opposing wrestler. This "illegal" trick occurs several times in the opening minutes of the match. While the referee is upbraiding Rikishi for trying to enter the ring, the in-ring Basham Brother drags Scottie to his corner so that the other brother can assist in kicking and punching him, or the brother outside the ring holds Scottie's arms behind him while the other slaps and punches him at will. The crowd seems eager for Rikishi's turn in the ring. He is so much larger than his opponents that the crowd anticipates that he can overwhelm them with his size and strength.

After surviving what appears to be a severe beating, Scottie regains his resolve. Valiantly, he tries to move across the ring and tag Rikishi so that his teammate can enter the match. One of the Basham Brothers holds Scottie by the leg as he hops toward Rikishi. He comes tantalizingly close to making the connection – fingers outstretched toward Rikishi, Rikishi reaching out over the ropes, within inches of making contact – when the Basham Brother hauls him back to the far side of the ring. This sensual, psychological, climactic ploy occurs several times. Finally, with a mighty effort, Scottie struggles free and dives toward Rikishi. The tag is made and the giant Samoan enters the ring to the delight of the crowd.

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Immediately, Rikishi gains the upper hand, slamming his opponent down on the mat. He tosses him into the corner where the wrestler lies helpless against the turnbuckle in prime position for the Stink Face. The crowd erupts, anticipating the next move: an odoriferous comeuppance to the smelly cheaters. However, as Rikishi is about to back into his opponent, the other Basham Brother enters the ring and knocks him away. Rikishi tags Scottie and Scottie enters the ring, refreshed and revitalized.

Scottie pummels his opponent and then executes his signature move, the Worm. Scottie swings his arms in a wide arcing pendulum in front of his body. Fans in-the-know pick up on the cue and begin to chant the letters, "W-O-R-M." Scottie flops on the mat and undulates his body in a worm like motion toward his prostrate opponent. When he reaches him, he lands on and then pins him easily. The ten minute match is over, and the crowd cheers and applauds loudly. Following the match, Scottie and Rikishi perform a dance routine for the audience, encouraging a young boy from the crowd to dance with them. While dancing, the boy mimics Scottie's "worm" movements. The crowd enjoys watching the wrestlers dance, especially Rikishi who, in spite of his girth, moves with graceful ease.

Before the next match begins, Kurt Angle and Dawn Marie are introduced to the Dothan crowd. Kurt Angle is a well known WWE wrestler, an Olympic wrestling gold medalist, and the "commissioner" of the WWE. Over the years, Angle has incurred the wrath of wrestling audiences by insulting their intelligence and boasting of the dedication required to win an Olympic gold medal. As Angle makes his way to the ring, the crowd chants, "You suck." Angle takes the familiar insult in stride, as if it is a compliment – which it is. He smiles and waves at the crowd. They cease their clamor and Angle

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addresses them graciously. He acknowledges and thanks the wrestling fans in Dothan for their support of the WWE.

After Angle, Dawn Marie is introduced. I am not familiar with her, but the WWE has many female characters. Some wrestle while others serve as “valets” or ringside managers and cheerleaders for male wrestlers. Still others are part of the WWE broadcast team or they hold some vague administrative position with the WWE. The WWE sells posters and calendars of these WWE divas. In the program, Dawn Marie’s “bio” asks, “Who says seductive charms won’t get you places?” The program proceeds to offer,

When Dawn Marie first appeared in WWE, she was a paralegal, charged with delivering some official papers to owner Vince McMahon. Using her powers of persuasion – aided by a blouse that appeared to have a couple of buttons missing – Dawn Marie insinuated herself in Mr. McMahon’s office. . . . Recently, she has been testing her mettle against Torrie Wilson in in-ring bikini bouts. (World Wrestling Entertainment Official Souvenir Program 22)

As Dawn Marie enters the ring, many in the crowd hoot and whistle approvingly.

She wears a tight fitting, low cut dress and high heels. Her brunette hair is shoulder length and she is buxom and very tan. She also appears to be physically fit with lean, muscular arms and legs. She takes the microphone from Angle and tells him and the audience that she recently lost her job working for Eric Bischoff. Bischoff was a significant figure in World Championship Wrestling (WCW) before it was bought by the WWE. Bischoff now holds a managerial position in the WWE and, apparently, Dawn Marie had worked for Bischoff until recently. She asks Angle, “I wondered if you might have a position for me?” Angle smirks and many of the men in the audience hoot and whistle. Dawn Marie proceeds, “If you offer me a job, I promise I won’t blow it.” Her sexually charged plea provokes more whistles and “owwws” from the crowd. Angle

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takes the microphone and replies, "Did you say you will or you won't blow the job?" The audience laughs, some loud whistles are heard. Dawn Marie answers, "You're the boss, I'll bend over backwards for you" ("Superstars of Smackdown!" 4 April 2004). A final flurry of whistles and laughter, and the in-ring exchange between Angle and Dawn Marie ends.

The pair exits the ring. Angle sits down close to ringside whereupon Dawn Marie approaches him. They talk together, gesturing broadly. Then, Angle rises and has a few words with the ring announcer. The announcer walks to the center of the ring and introduces the next match, which will feature Bob "Hardcore" Holley and Teddy Long. The announcer also tells the crowd that Dawn Marie will be the guest referee for the match. The crowd reacts loudly with cheers and applause as Dawn Marie climbs through the ropes and into the ring. The match starts and the two wrestlers exchange slaps, punches, and a variety of holds. Periodically, each wrestler comes close to pinning his opponent. Hardcore Holley is the crowd favorite. Apparently, he is a southern boy, from Mobile, Alabama. The program states that "Holley is hardcore to the bone, having held numerous Hardcore Championships to prove his reputation. In addition, he's one of the most technically sound competitors ever. His dropkick is considered by many to be the best in the business" (World Wrestling Entertainment Official Souvenir Program 34). During hardcore matches, it is legal for wrestlers to use all manner of objects to beat one another, such as belts, tables, chairs, and trash cans. Further, they are not confined to the wrestling ring but may fight wherever they would like, such as outside the ring, in dressing rooms and backstage hallways, and even outside the arena itself (Feigenbaum

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90). The Holley-Long match was not a hardcore match and, for me, the most memorable aspects concerned Dawn Marie's performance as referee.

As Holley takes control of the match, he pins his opponent on at least two occasions. However, Dawn Marie's three count is so slow that Long is able to "kick out" or roll his shoulders off the mat before she reaches three. The audience reacts negatively and, after the second slow three count, the man next to me comments, "She can't count." After several more blows and body slams, Hardcore Holley is poised to pin his opponent for victory. He has Long tied up in a hold from which there is no escape. Dawn Marie drops to the mat and begins her count, "One. Two." The crowd counts with her. As Dawn Marie's hand rises to drop for the third time, she pauses and looks up at her fingers. It seems she has a broken nail and she stops to examine it. Holley stares up in disbelief as the crowd reacts loudly. Holley loses his concentration, breaks his hold, and turns to Dawn Marie. Long rises, delivers several punches to Holley's head and upper torso, and pins him to the mat. Dawn Marie drops to the mat, quickly counts three, and the match is over. Long stands, raises his hand in victory, and exits the ring.

The crowd is upset or they perform being upset very well. They boo and jeer at Dawn Marie. Holley is on his feet, storming around the ring and pleading his case to the audience. His arms are outstretched and his eyes and mouth are wide open. He then moves toward Dawn Marie and grabs her by the waist. He drops down on one knee and puts Dawn Marie over the other. The crowd roars approvingly. He lifts her skirt and we see that Dawn Marie is wearing thong underwear so that her butt cheeks are exposed. Holley swats her bottom two or three times, leaving red marks I can see from my seat some seventy-five feet away. The crowd is both delighted and a little shocked at the

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display. There is an audible gasp, followed by laughing, clapping, and cheering. Dawn Marie breaks free, pulls down her skirt, and exits the ring, fuming. She goes to Angle to complain. With a smile on his face, he tries to calm her. Dawn Marie storms out of the arena, rubbing her behind and pulling at her skirt. The fans close to the walkway taunt her and she responds with “dismissive” gestures. The audience’s reaction of delight and astonishment continues for a good minute or so. They are pleased to see Dawn Marie receive her comeuppance. I imagine the men also are pleased to have seen her partially naked behind.

The WWE show in Dothan lasted just over two hours and consisted of eight matches and a fifteen minute intermission. Incidences in two other matches are notable. The first features a wrestler known as Booker T., a large, very muscular African-American man. Standing in the ring alone, Booker T. complains that he cannot believe someone of his stature has to wrestle in Dothan, Alabama. The crowd boos the insult. He continues that he is a “five-time, five-time, five-time world champion” as he holds up five fingers. In response, several men sitting in my section chant, “You got traded! You got traded!” (“Superstars of Smackdown!” 4 April 2004). Their chant refers to Booker T. having wrestled and won his championships while performing in the WCW, which went bankrupt. He now performs with the WWE.

Another match features John Cena and Rene Dupree. Cena is introduced as the WWE US Champion. He wears baggy denim pants that extend just below his knees, running shoes, and a baseball cap turned sideways. He enters to hip hop music and raps briefly before the match begins. His character seems to be urban, streetwise, and hip. Dupree wears long red tights and red wrestling boots. His hair is groomed stylishly and

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he is evenly tanned. He also speaks with an exaggerated French accent. While Cena moves and talks like someone straight out of a hip hop music video, Dupree speaks and behaves in a formal, elegant manner. He is a "French" cliché or parody. When Dupree attempts a rap of his own he sounds stupid, and both Cena and the audience ridicule him. Cena then performs a brief rhyme that ends with the line, "Rene is gay." He provokes the crowd to chant, "Rene is gay. Rene is gay," over and over again. Dupree is so disturbed by the chant that he asks the ring announcer to tell the audience that the match will not begin until they stop chanting. The chant subsides although many in the audience boo Dupree. The chant again rises during the match and also afterwards when Cena pins Dupree for the victory.

I admit I was disturbed by the chant; by the fact that men and women, old and young alike participated in performing it with such apparent ease. There was a woman in her mid to late fifties who sat several rows behind me with a young boy, her grandson perhaps. She cried out, "Rene is gay," gleefully during and after the match and her grandson joined in. She also yelled out, "we want a table," several times ("Superstars of Smackdown!" 4 April 2004). It seems she wanted to see a wrestler thrown out of the ring and onto a table set up at ringside. Typically, the table breaks in half when the wrestler lands on it. But, not a single table was broken during the WWE matches in Dothan and the woman's wish was not fulfilled.

Analysis

My experiences at live wrestling events have been fun, even exhilarating, and also disturbing. Before beginning the study, I had never attended a live wrestling match and did not know what to expect. Through repeated exposure to live wrestling performances,

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I became accustomed to many of the forms and conventions that are in operation during the events. As Barthes points out, the components of wrestling “constantly help the reading of the fight” or event generally, because they are heightened expressions of well known or socially shared gestures and attitudes. “Each moment . . . is intelligible” although, in sum, the experience is one of excess (“The World of Wrestling” 18 & 16). In this section, I draw on my experiences as documented above to interpret the generic wrestling event and the tacit rules for enacting the performance by those involved.

The first rule I learned is that wrestling is an event designed to engage the audience. It “caters directly to the fans” and “is structured around their participation *as fans*” (Mazer, Professional Wrestling: Sport and Spectacle 6; emphasis in original). As such, “audiences want to be involved in the unfolding drama” (Feigenbaum 92). In my experience, the drama was plural if not multiple. While the fight between the combatants in the ring, the fictive drama, engaged the fans, the more significant drama, it seemed, was that which occurred in the theatrical reality of the event, between the wrestlers and the audience. The audience’s willing expectation that they be part of the act was evident in the first TCW match I attended in Dothan. When Jorge Estrada entered the ring, several audience members involved themselves immediately, shouting at Estrada, “You suck!” He quickly responded, “You shut your mouth!” and tacked on the insult, “This is a perfect example of when cousins mate with cousins” (TCW, 7 July 2001). The agonistic struggle between performers and spectators continued throughout the night and was evident at every live event I attended. Wrestlers provoked the audience intentionally and the audience responded with catcalls, harangues, or the always popular, “You suck!”

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The initial provocation on the part of the wrestler was not verbal, however. It was physical and consisted of his entrance into the arena, heralded by music (at the TCW matches in Dothan) or both music and theatrical lighting. Because the wrestler had to walk through the audience before he reached the ring, he was, in a sense, invading the audience's territory, their performance area, before he reached his own territory, the stage of the ring. His physical invasion of the local turf stimulated the fan's vocal response, their praise or condemnation as the case might be. Although the gist of the gestures (i.e., the invasion and response), were intelligible immediately, the fan's specific speech acts varied given the wrestler and the fan's knowledge of his history. That is to say, as a fledgling spectator, I could sense the general agon when Jorge Estrada entered the arena but had no idea who he was, whereas those around me responded to him specifically, as if they knew him well. In Brecht's terms, they were sporting experts who knew what was going on and what they expected of the performers, which including themselves (Brecht 6). Such sporting experts include Carrollton fans, Todd and Jason. When I asked them why they give wrestlers such a hard time, Todd said, "that's our job." And Jason affirmed, "That's right. The real deal. Nothing fake about it. Come get some" (Jason, Todd, and Ann).

Another tacit rule, embedded in the aforementioned example, is that wrestlers can intensify their agonistic relationship with the audience by localizing their insults. In every match I attended, at least one wrestler made disparaging comments about the town, state, or region and its inhabitants. In wrestling parlance, this tactic is called "cheap heat" (Feigenbaum 304). Wrestlers gauge their success, not by wins or losses, but by the amount of heat or impassioned response they receive from the audience, whether it be

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positive or negative. Insulting the audience is considered cheap heat. Audiences perform cheap heat too, such as when they insult a wrestler for his poor performance skills or choice of hairstyle or music.

For instance, when the wrestler Lodi entered the arena at the TCW event in Dothan, he was gracious toward the audience to start. He took time in the buffer area to shake hands and talk with fans. However, once in the ring, he generated cheap heat when he unfolded and displayed a poster that read, "U R a fat inbred red neck." Just as Estrada warned of cousins mating with cousins, Lodi characterized the audience as "inbred." While Estrada insulted specific audience members, Lodi extended the insult to deride the entire audience. Although I found the sign humorous, it was not particularly inventive. As a native southerner, I have heard the accusation that all folks in the South are inbred red necks countless times. It is a cheap comment. In the wrestling ring, it is cheap heat and it and its contents demanded a response from the audience. They defended their turf with boos and told Lodi to "go back to Hollywood!" (TCW, 7 July 2001).

Lodi's cheap heat and the crowd's reaction remind me of Gorgeous George's performance. He too generated heat by performing gestures that opposed the culture and context in which he performed. In the Lodi case, the audience read, evaluated, and formed an opinion of the southern stereotype that Lodi produced, expressing their opinion by producing a cheap (though, potentially, complex) stereotype of their own. The "Hollywood" evaluator refers to Lodi's hometown. It also refers to the Hollywood film industry and culture, responsible for the many mass marketed films that perpetuate the mythology of the South as backward, inbred, and red neck. However, due to the upbeat timbre of the crowd's response, and their laughter and smiles afterwards, they

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appeared to have some reflexive distance from the part they played. They did not fuse emotionally with the role of the “irate southerner.” Rather, like Lodi’s quotational sign, they played at the quotational gest of the role. As a result, the agonistic battle between the wrestler and the audience about something as serious as cultural representations was playful – playfully serious, in that the performers produced the stereotypical quotations (the “cheap heat”) in order to identify their relationship to them.

Another example of localizing insults arose during the WWE house show I attended. During the event, Booker T. expressed his disgust that a “five-time” world champion like himself had to wrestle in Dothan. His criticism was met with crowd boos and then jeers that reminded Booker T. that “You got traded!” The rejoinder demonstrates the fans knowledge that Booker T. won his championships when he was under contract with the now defunct WCW, which forced his move to the WWE. In this case, Booker T.’s inference that Dothan is a Podunk place is met with the fan’s inference that Booker T.’s titles are Podunk too. I did not include Booker T.’s match in my description because of its short duration. He was quickly and soundly defeated by a wrestler called The Undertaker. I find it compelling that Booker T. was humiliated in such short order and just after having boasted of his championships and denigrated Dothan. Perhaps, Booker T.’s quick defeat was a gift to the hometown crowd from the show’s producers. Additional research might reveal more about how localizing strategies are used, and to what effect, by the WWE and other organizations.

Another example of fans enacting local pride arose without seeming provocation on the wrestler’s part. In the TCW show in Dothan, Disco Inferno assembled in his performance a number of signifiers that recalled the disco era of the 1970s. His entrance

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. While I suspect wrestling fans across the country might find the disco gimmick mildly irritating, nostalgic, or silly, the Dothan crowd specified their displeasure. A fan shouted, "Disco did not play in the South," and soon after several fans chanted, "Disco sucks! Disco sucks! Disco sucks!" (TCW 7 July 2001). As in the Lodi encounter, the fans identified themselves through a regional quotation that opposed that offered by the wrestler. Unlike the Lodi example, the fans expressed their opinion without an explicit prompt. In my experience, fans are on the look out constantly for ways to participate actively in the production of the wrestling performance. In this light, the live wrestling event appears to be a "writerly text" in so far as it allows, even encourages, the reader or audience in this case to produce it. Further, there appears to be multiple agencies, produced by the performance text or discovered by the audience (despite the text), that stimulate the writerly interaction (Barthes, music, costume, hairdo, and dance moves were reminiscent of those used in the film Saturday Night Fever S/Z 4-5).

Another tacit rule within the localizing component is that fans support their hometown or regional favorite. During the WWE house show, the Dothan crowd was enthusiastic in their support of Hardcore Holley who lives in nearby Mobile, Alabama. The most evident example of hometown support for Holley was when Dawn Marie, the guest referee, was slow in executing the three count that would have given Holley the pin fall and victory. In fact, she was slow three times running and, during the third, she failed to finish because she was distracted by a broken nail. When Holley stared at her in disbelief, his opponent turned the tables and pinned Holley for the victory. The crowd erupted at this point, booing Dawn Marie mercilessly. With arms outstretched and a look of utter disbelief on his face, Holley appealed to the crowd for justice who offered it by

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casting more aspersions on Dawn Marie. As if validated by the crowd, Holley took hold of Dawn Marie, turned her over his knee, pulled up her skirt, and spanked her bare bottom. After the initial shock of seeing partial nudity, the crowd cheered in support of Holley's humiliation of Dawn Marie.

In terms of the broad gestures of this performance, it appears that Holley was constructed as the rule abiding, scientific wrestler and local hero who should have won the match. Dawn Marie, who in her short skirt and heels had "come on" to Kurt Angle prior to the match, was an inept flirt who was more interested in her nails and getting laid than wrestling. The fair fighting southern boy was undone by the self absorbed tart, and the crowd relished the opportunity to heckle and deride her. The local angle implemented in this match engaged the audience's regional loyalties and, thereby, they participated in the drama that played out in the ring. To start, they were enthusiastic and supportive of Holley, then dismayed and upset at his undoing, and lastly they cheered his moxie and the tart's degradation.

While Holley's hometown appeal was a factor in how the fans responded to the drama, two other tacit rules of the wrestling event are evident. First, wrestling performances operate in terms of a hetero-normative masculine code of behavior. As exemplified by the Carrollton fans' response to Danny V, the effeminate manager of the SST team, and the similar response that WWE wrestler Rene Dupree received at the hands of the Dothan crowd, homosexuality (or signifiers encoded as such) is not tolerated in professional wrestling. Likewise, women are objectified and largely in sexual terms. When in play, this operational code seems to over-ride others; it is a "readerly" given or "*referendum*" that, as a spectator, you either have to accept or reject (Barthes, S/Z 4;

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the given signs of the text, the fan responses to Dawn Marie, Danny V., and Dupree reiterate the given signs. Dawn Marie looks, behaves, and is treated by Angle and Holley as a tart. And, the audience mimics their treatment of her. emphasis in original). Whereas the other fan responses I discussed above required sense-making outside

Another tacit rule at work in the Holley and Dawn Marie encounter concerns rules for wrestling. There are few absolute rules in professional wrestling. Most exist to be broken and the performers' transgression of the rules both incenses and delights the audience. The one consistent rule of which I am aware and that is applied in every type of wrestling match is the pin fall. When a wrestler pins his opponent's shoulders to the mat for a three count the match is over (Albano and Sugar 51). The three count is overseen by the referee who slaps the mat for each number in the count. Whereas in the early twentieth century wrestlers had to win two of three falls to claim victory, today one pin fall is all it takes to win a match.

Clearly, in the Holley-Long match, Dawn Marie proved inept in overseeing the one supreme rule of professional wrestling. Her counts were slow, she was more interested in her nails, and the wrong wrestler won. She deserved her comeuppance: men should spank women and spank 'em in public when they don't obey their rules! (A scarlet letter meted out in the ring rather than on the scaffold.) However, if we reverse this (satiric) analysis to the point when Dawn Marie entered the ring as the referee, another reading arises – which I intend as an addition to, not as a replacement for, the on-going gender critique.

Dressed in a short skirt and heels, Dawn Marie enters the ring as the guest referee for a professional wrestling match between two guys. Since there are very few sports,

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including wrestling, where a female is positioned to judge a contest between two or more men, the action announces its breakage of sport and wrestling rules. Dawn Marie's costume also conflicts with the attire expected of both male and female referees in sport generally and in professional wrestling. As such, Dawn Marie's exposes normative gender operations at work in both sport and professional wrestling, defamiliarizing our assumptions regarding who should referee and what they should wear. Furthermore, I caught myself wondering why I should read Dawn Marie's scanty costume as "sexually provocative" and not make like associations in response to Rikishi's costume or the body exposing attire of wrestlers generally. Should Dawn Marie "cover up" her body so as to avoid being objectified by me? An explicit parody of professional wrestling arises when Dawn Marie proves more interested in her broken nail than calling the three count. Her absorption mocks the many times that male referees are distracted by peripheral elements and wrestlers cheat, as was the case in the tag team match staged earlier in the program. To this point, then, Dawn Marie's performance parodies the rules, referees, and gender norms at work in professional wrestling and sports generally. That Dawn Marie is punished for her tricky play and masculine order restored to the ring with such seeming ease and acceptance is disappointing to me . . . and sad. It is as if the upside-down carnivalesque of gender is erased, suddenly and deliberately, by the readerly referendum of the wrestling world.

In my conversation with Virginia Holbrook, she mentioned that "there is a lot of work that goes into what we do" and then, for emphasis, she added, "There is an extraordinary amount of work that goes into what we do" (Virginia Holbrook). Virginia's observation articulates another tacit rule of the live wrestling performance,

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which is the broad array of matches, rules, characters, conflicts, and gimmicks that the wrestlers learn, attempt to perfect, and offer their audiences. In the programs I attended, the matches were diverse in style, the number and gender of the participants, and the use of objects in the ring. I witnessed the standard two man match, a three way match, four man and six man tag team matches, a taped fist match, a ladders, tables, and chairs match, an inter-gender match between a man and woman, and the match with Dawn Marie as the "special guest" referee. Match time limits varied from ten to fifteen to twenty minute matches. Often, objects were a legal component of the match and, other times, wrestlers used illegal objects, such as brass knuckles, canes, and belts, which resulted in mock disqualifications. During one of the TCW matches in Carrollton, a wrestler used a saddle to batter his opponent. In another Carrollton bout, a wrestler brought an aerosol spray can into the ring and used a cigarette lighter to ignite the spray and shoot flames into the face of his foe. In a third Carrollton tussle, the action spilled outside the ring and wrestlers used chairs, trash can lids, and pieces of the metal barricade to batter their opponents' heads, backs, and chests. The range of match styles, rules, and objects, all of which are subject to change, contributes to the spectacle of excess that the wrestlers create and, to a degree, control. The dizzying array left me wondering how fans sort through it all. Yet, in every match, audience members positioned themselves as experts of the fine points and were eager to demonstrate their knowledge to whoever would listen.

A few final rules I learned concern the smart fans. Based on my observations, one job of the smart fans is to test the fans around them. Their test might consist of cheering too enthusiastically in order to irritate other smart fans or they might berate the

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crowd favorite to aggravate the marks. As was the case with Scott and Jason's extemporaneous performance, they might upstage the action in the ring by engaging in a (verbal) bout themselves. Feigenbaum observes that smart fans "relish in the opportunity to yell at incompetent referees and jeer lecherous villains," and "some will cheer the villains in order to anger the marks" (162). Smart fans cheer with a double voice.

Jason, one of the regulars at the Carrollton matches, exemplifies this behavior. As I described earlier, he is both earnest and tongue-in-cheek. He cheers with a gusto tinged with a hint of irony. Likewise, when I interviewed the trio, he spoke loudly and clowning around but was aloof and physically removed too. When I mentioned that many people thought wrestling was fake, Jason answered sarcastically, "TCW is a hundred percent real. Come out, come get some" (Jason, Todd, and Ann). Although Jason was the most exuberant of the three, Todd and Ann are smart fans too. As they participate in the wrestling performance, they are, by turns, enthusiastic and wry, emotionally engaged and critically detached, looking for gaps in the performance.

Audiences at live events are better able to see the gaps in a wrestling performance than are television viewers. At the TCW matches, I was able to sit just a few feet from the ring. After a punch missed its mark, a woman close to me remarked, "He didn't even hit him! You could see ten inches between his arm and that guy's head!" (TCW, 1 February 2002). Yet, she stayed in her seat and watched every match. The gap in the performance interrupted the woman's immersion in the performance and provoked a critical response. It is not that fans want to see wrestlers actually get hurt; rather, the fans "condemn artifice" and appreciate "the perfection of an iconography" (Barthes, "The World of Wrestling" 20). Fans also disapprove of lackluster performances, such as those

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that lack energy or precision of movement and timing. Jason and others were quick to criticize a lifeless match with fervent cries of “You both suck! You both suck!” and “Reject!” and “I’ve seen better wrestling in my backyard” (TCW 15, February 2002). Fans prefer a high energy match, performed with gusto, even if there are gaps in the illusion.

CHAPTER FOUR

RASSLIN' ON TELEVISION

In this contest without real competition, this hagiography of battle, we see the vulgarizing process as it transforms violent action into symbolic gesture – a ritual confrontation complete with freeze frame and instant replay. Television depends on such easy-to-decode rituals, and none is easier than this burlesque of knights-at-joust and giants tossing each other about. (Twitchell 226)

The wrestling industry has provided programming content for television since the late 1940s and, whether broadcast on a national, regional, or local level, wrestling shows have played a substantial role in television history. Today, wrestling programs produced for television by World Wrestling Entertainment (WWE) are elaborate spectacles replete with multiple stages, music, video, pyrotechnics, complex camera work, and polished announcers who call the action for the home viewing audience. In this chapter, I describe portions of the WWE programs RAW and Smackdown! broadcast in the winter of 2001-2002 and in spring 2004. The programs are televised and viewed weekly by millions of people in the US. Based on my description, I analyze the performance components that reveal their operations to home viewers and I discuss the ramifications of exposing, or presenting rather than representing, wrestling subjects, forms, and conventions by means of the television media.

The Wrestling Space

Typically, televised matches occur in civic centers, municipal auditoriums, and sports arenas that hold ten thousand or more spectators. The wrestling ring is situated in the center of the arena floor. Whether seated ringside or in the upper decks of the facility, spectators sit on three sides of the ring. The fourth side is occupied by a large, elevated stage and ramp. For the home viewer, the stage usually appears on the left of their screen.

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Feigenbaum describes the general arrangement as though “both a rock concert and a boxing match were to take place” (108). The stage is used to highlight, by framing, the entrances of wrestlers and other characters.

On April 29, 2004, the stage for the program Smackdown! includes a large semi-circular opening through which the performers enter and exit the arena. Above the opening is a three-dimensional model of a huge clinched fist crashing through a brick wall. On either side of the fist are two enormous video screens that provide the attending audience with the same or similar footage as that seen by home viewers. The footage includes video montages of the wrestlers before they make their entrances, backstage confrontations between wrestlers, in-ring action, and “pictures of the audience, so that those fans in attendance who crave to be on television will see their dreams come true” (Feigenbaum 110).

Extending downward from the stage is a long, wide ramp. Introduced by his signature music and a video montage, the wrestler enters the stage through the semi-circular opening and walks down the ramp, stopping to pose, flex his muscles, and interact with audience members. At the bottom of the ramp is an open area that leads to the ring. A black, three to four foot high security barricade frames the aisle and extends around the ring, creating a buffer zone or “substage” for the wrestlers (Craven and Moseley 334). Six to eight feet wide and padded, the substage is used by wrestlers for fighting outside the ring and interacting with the ringside spectators who sit or stand behind the barricade. The area also is used by a camera crew to shoot close-up action from various angles unimpeded by spectators.

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The wrestling ring is the standard eighteen by eighteen feet square, identical in scale to a boxing ring. The ring is elevated three to four feet off the arena floor and there are four turnbuckles, one in each corner, connected on all sides by three ropes. Modern day ropes are padded and they also stretch, very like a bungee cord. The floor of the ring is covered in a padded canvas material and, typically, it has more “give” or bounce than does a boxing ring floor. As I noted in Chapter Three, it seems to me the floor is designed to amplify the sound of wrestling action, such as when a wrestler falls or is thrown to the mat or when a wrestler stamps his foot when he throws a punch or kick.

Pyrotechnics

Above the ring is a grid with lighting instruments that illuminate and help focus attention on the action in the ring. Often pyrotechnics or fireworks are ignited from the grid. Typically, they are used to signal the beginning of the show for the attending audience and, for the home viewer, the beginning of the live portion of the televised program. In the latter case, the fireworks follow a video montage set to music and a sweeping shot of the arena.

The December 10, 2001 broadcast of RAW demonstrates how pyrotechnics are used to signal the beginning of the wrestling spectacle. After the introductory video, the home viewer sees a low angle shot from a camera positioned ringside up toward the lighting grid. There are what appear to be two lines running from the grid to opposite corners of the ring. The lines are ignited, like fuses, and balls of spark travel down each line until they reach the ring. There, the fireballs set off a series of explosions and a

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shower of colorful sparks and smoke fill the air. The crowd cheers heartily as they know the show is about to begin.

Feigenbaum observes that the fireworks function as a “separative device,” signaling a transition for the audience from their mundane, everyday lives to the “special world of the sports entertainment show” (139). Henry Jenkins also attributes a ritual like function to sports entertainment in the US, broadening his purview to sports generally. As compared to the “mundane reality” of the work week, the “weekend only world” of televised sports operates to connect fans with each other (*Textual Poachers* 282). The detonation of fireworks is a calculated effect that engages and unifies the focus of the live and home viewing audience, implying if not also provoking the collective experience they share as fans.

Video

The television programs RAW and Smackdown! begin with a video montage accompanied by fast paced rock and roll or hip hop music. In film and video, a montage is a “sequence . . . of rapidly edited images” (Gianetti 515). No one image appears on the screen for more than a couple of seconds. Bombarded by an array of shots, cut to the beat of the noted music, the viewer experiences wrestling as he might a music video. Typically, the content of the images features current wrestling stars. In the nineties, the viewer may have seen Hulk Hogan or Stone Cold Steve Austin whereas, in 2004, Kurt Angle, Rob Van Dam, and Booker T. are highlighted.

On the May 3, 2004 broadcast of RAW, the introductory montage begins with an image of an audio VU meter, which is an instrument used to measure the volume of sound.

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As on a home stereo system, the measurement is displayed on a panel by vertical bars of green light that move up and down, thereby indicating the variations in volume. The image of the VU meter dissolves to an image of a spinning globe. The globe is transparent, made up of ribbing that connects the North and South poles. Multiple video screens with images of other WWE television shows follow the image of the world. The titles Smackdown!, Velocity, and Tough Enough flash across the screens. The words "attitude" and "entertainment," and quick shots of a crowd in a sports arena follow. Rock and roll music underscores the imagery, steadily building in volume and intensity. The WWE logo fills the screen, after which there are a series of black and white images. Generally, they show wrestlers in various stages of preparation backstage, in a locker or dressing room. The first shot displays a wrestler's upper torso and arms. The wrestler is wrapping his wrist with white athletic tape. This image is replaced by a medium shot of a wrestler sitting in his dressing room staring straight ahead as though preparing himself mentally for the fight. The next image shows wrestler Rob Van Dam warming up. He raises his right leg high in the air and then sweeps it to his right as though delivering a kick to an opponent. The next several images are of wrestlers bending and stretching, readying themselves for the ring. Most of the shots are stationary, that is, the wrestlers move within a fixed or unmoving camera frame.

Suddenly, the black and white montage cuts to a color image of wrestler Booker T. staring menacingly into the eye of the camera. The music continues to build and a succession of images of different wrestlers follows. The wrestlers snarl, glare, pump their fists, and swing their arms as they pose and strut for the camera. The locale of the action is

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ambiguous and the light and shadow contrast is extreme. Also, the camera is in motion, capturing the wrestlers' poses from different angles. This sequence includes one shot of a female wrestler, Torrie Wilson, I believe. Unlike the male wrestlers, she is not outfitted in wrestling attire. Rather, she wears very tight short shorts and a black, spaghetti strap

t-shirt that is cut to expose her belly. The camera moves to the right as she stands and sways her upper body. She poses with her right forearm resting behind her head and in her left hand she holds a red lollipop in front of her mouth. She puts the candy in her mouth just as the cut to the next image occurs. It shows another male wrestler flexing his muscles for the camera.

A few seconds after the Booker T. image, the music changes to hip hop and the viewer hears the following lyrics:

C'mon yeah

It was my life, my time

My rights, my rhymes

My struggle, hustle, sweat and my blood too

A predator smells fear and I smell a lot

My competitors fled scared when they smelled I was hot

I want it all, excess, the sex and much success

Stress sucks, I want it all, don't mess

I want it all. (RAW, 3 May 2004)

As the song and aforementioned sequence end, the viewer sees the inside of the arena where the night's matches will occur. Fireworks explode as the cameras pan across the cheering crowd. The excitement and noise level are intense as the live audience responds to the pyrotechnic display, and cheer and wave at the television cameras.

To summarize, the WWE television programs typically start with a video montage set to music. The video lasts no more than twenty seconds. After the montage, the image

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cuts to a live shot of the arena where exploding fireworks and cheering fans are shown. As the live images replace the video montage, announcers welcome the television audience to the program. I describe their commentary later since, in part, their job is to comment on what the wrestlers say and do. Below, I concentrate on the “mic work” of the wrestlers before I turn my attention to that of the announcers.

Mic Work of Wrestlers

No fan of carnival culture, Twitchell argues that wrestling succeeds on television because the action “unfolds in such easy-to-recognize pictures” that are “primitive” enough, apparently, for the masses to understand (227). Among other aspects, Twitchell overlooks the amount of talk on wrestling programs. Wrestlers talk, and sometimes they talk a lot. Rosellini notes that actual wrestling “occupies only 40 to 45 minutes of the two-hour [program] RAW” (142). Otherwise, wrestlers, promoters, and commentators are engaged in various types of talk, or mic work.

When wrestling first appeared on television, mic work was used to promote live events. Announcers highlighted the upcoming events themselves and also through interview segments with various wrestlers. In the interviews, wrestlers talked about their upcoming matches, where they would occur, and who they would face. Additionally, the mic work operated as a means for wrestlers to cultivate and perfect their wrestling characters or personae.

Today, in the merger of wrestling and cable television, mic work is used to promote upcoming pay-per-view events more so than live matches. While live events are promoted on the weekly programs, the shows are used largely to “build feuds that are consummated

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on monthly pay-per-view extravaganzas" (Feigenbaum 88). The feuds are fueled by a variety of backstage and in-ring confrontations performed by the wrestlers.

On January 21, 2002, the program RAW was broadcast from Greenville, South Carolina. The episode occurred a day after the airing of the pay-per-view event, Royal Rumble. The Royal Rumble included a thirty man elimination match that a wrestler by the name of Triple H (Hunter Hearst Helmsley), also called The Game, won. During the broadcast of RAW, Chris Jericho, also known as Y2J, appeared in the ring with microphone in hand. He boasted that while he did not participate in the thirty man brawl, he had won a match against The Rock earlier in the same pay-per-view event. Thereby, he had retained his title as WWF champion. As the crowd boos Jericho, he says, "Oh, Oh. Well, well, well, well. It's twenty-four hours after the Royal Rumble and guess who is still the undisputed champion of the world? ME!" (RAW, 21 January 2002). Jericho continues to mock the crowd, claiming he warned them that he would be victorious:

And even if you don't like it, you have to appreciate and acknowledge all that I've accomplished because everything that I have done is far too gigantic to be ignored! I have done what no other man has ever done. I have beaten every WWF superstar that there is to beat and I have earned the right to be called the undisputed champion damnit! (RAW, 21 January 2002)

The crowd boos loudly as Jericho demands that they give him a standing ovation. The ringside announcers deride Jericho, calling him an "egomaniac" (RAW, 21 January 2002).

Suddenly, the entrance music for Triple H peals forth and the crowd reacts with loud cheers. The announcers act surprised that Triple H has arrived and one quips that maybe Triple H is there to give Chris Jericho a standing ovation. The music ends and Triple H enters the ring, picks up a microphone, and says,

Isn't it funny, Chris Jericho, that after all you've accomplished, after all your great deeds, that I am the only one out here applauding you? [He claps his hands.] I guess you can't blame anybody; I mean, after the load of crap you stand out here and dish out, how can you blame people? [Mocks Jericho.] "I have beaten everybody that there is to beat. I have defeated all the WWF superstars." That's a lie, isn't it Chris Jericho? It is a blatant lie. Because the fact is you have not beaten everyone. The fact is there is one man that you have *never* defeated. And the fact is, Chris Jericho, that one man . . . is me. Now, there's one thing that is for sure; there is one guaranteed thing that will happen. After last night, after I defeated twenty-nine men at the Royal Rumble, there is one thing that is guaranteed, and that is the fact that I will stand in this very ring at the greatest spectacle of them all . . . at WrestleMania and I will compete for the undisputed World Wrestling Federation Championship. But, the big question is, Chris Jericho, the one thing that everybody wants to know is . . . will you be there? Can you make it to WrestleMania the undisputed champion? I say it like this, Chris Jericho: You have two months. Two months to prove to the world that this [indicates Jericho's championship belts] this is not a fluke. That you are not a joke. That you are the man. That you deserve to have everything that you have. You have two months to prove to the world that you are a living legend. Two months to prove to the world that you are larger than life. But, Chris Jericho, you have only got two months, because in two month's time it will be WrestleMania. And, if you make it to WrestleMania as the undisputed World Wrestling Federation champion, unfortunately for you, at WrestleMania, for you, it will be time to play The Game. (RAW, 21 January 2002)

As evidenced by Triple H's and Jericho's monologues, wrestlers use mic work to promote upcoming events, challenge one another, and "engage [their] audiences" (Feignebaum 131). Like any forceful speaker or performer, a wrestler "works" or manipulates content through vocal technique, such as pausing to intensify a point or question and repeating words or phrases in a rhythmic cadence so as to build to a point in a memorable (i.e., mnemonic) way.

In addition to verbal play, wrestlers use nonverbal signs to meet the above aims and communicate their characters. Through his "grandiloquence" of costume, props, posture, gesture, and movement (Barthes, "The World of Wrestling" 16), the wrestler expresses socially

shared signs of character types and his inventive re-use of them. For instance, in

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the above example, when Jericho first appears in the ring, he wears his two championships belts slung over each shoulder. With his right hand, he holds the microphone and, with his left he holds the belts in place. He also smiles in a self-satisfied, mocking way. He punctuates the word "ME!" by pointing to himself, curling his mouth in a snarl, and furrowing his brows. By means of his nonverbal choices, Jericho interweaves signifiers of a champ, braggart, evil doer, and presentational performer. As a result, our assumptions regarding a sports champion are called into question. Jericho is not a modest "good guy" just being himself. The champ is an egomaniac who covets the limelight or, granting a reflexive function to Jericho's use of the mic, he is commenting on egomaniacs in sports by presenting signs of the same to us.

During Jericho's monologue, which I transcribed above, he appears agitated, pacing back and forth and, periodically, halting to emphasize a point. He is shot in close-up. His eyes are closed, his head bobs back and forth, the veins in his neck are bulging, and wisps of hair from his ponytail hang down each side of his face. His voice rises to a high, raspy pitch over the course of the monologue, which in a strained voice he punctuates with the word, "damnit." After he says, "damnit," he opens his eyes and looks around at the crowd. The pause allows the audience to respond to him. Since he just behaved like a small child having a tantrum, the crowd responds with boos and catcalls. Rather than embrace the champ, the fans spurn the brat who craves and demands their attention. A contest, then, regarding the character or *ethos* of a sport's star, a wrestling champ in this case, has been waged and, in the context of the live event, the audience assumes the role of the judge and finds the star lacking.

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Wrestlers also develop specific catch phrases that they use repeatedly in their performances. Triple H, for example, is known to punctuate his monologues with the ominous “time to play The Game,” which implies that all the talk is futile unless backed by the real game of wrestling. The phrase also makes a direct association between the real game of wrestling and Triple H, also known as The Game. A similar message is sent by Duane Johnson, or The Rock, when he says, “If you smell what The Rock is cookin’!” Stone Cold Steve Austin often ends his sentences with the word, “what?” Fans are so accustomed to his use that they echo Austin in unison whenever he says, “what?” As I witnessed at the WWE live event in April 2004, Booker T. often emphasizes that he is a five time world champion by holding up all five fingers and repeating that he is a “five time, five time, five time” world champion. The catch phrases operate to specify the wrestlers’ character types while, due to the repetition, they become the socially shared property of the wrestling fans. The repeating speech acts solidify the culture as the fans respond to, repeat, and likely integrate into their own everyday speech acts those of the wrestlers.

Mic Work of Announcers

In addition to the wrestlers’ mic work, home viewers hear the mic work of the ringside announcers. The announcers are present only at televised events and their speech acts are audible only to those watching the match on television. The announcers welcome the home viewing audience to the broadcast by identifying the event, its locale, the network, and themselves. By means of their enthusiastic attitude and vocal tone, they attempt to generate excitement in home viewers regarding the upcoming matches and,

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particularly, the main event. Throughout the broadcast, they also hype future events. Like most sportscasters, they offer play-by-play commentary during the matches. However, unlike many announcers of legitimate sporting events, wrestling announcers are explicit as regards their admiration or dislike for particular athletes. We might understand that they do not feign objectivity or, like the wrestlers they comment on, part of their job is to use vocal work to create and perform agonistic characters. For instance, it is not uncommon for announcers to offer opposing perspectives on the same wrestler. The behavior one announcer finds boastful and insulting, the other may find honest and appealing. It also is typical for one announcer to support the babyface or good guy, while the other is partial to the heel or bad guy. By offering different assessments of the same wrestler, the announcers create a debate, which they leave to the home viewer to decide.

On the RAW broadcast of January 21, 2002, the announcers are Jim Ross, called JR by wrestling fans, and Jerry "The King" Lawler, a former wrestler. In the first example I offer below, the announcers welcome the home audience to the program and immediately "tease" or promote the main match that will occur at the end of the show:

Jim Ross: South Carolina is loud and proud tonight because the World Wrestling Federation is in town tonight. WWF RAW on the new TNN. Jim Ross and Jerry the King Lawler here at ringside and we are live as live can be. And King, what a main event here live tonight!

Jerry Lawler: Unbelievable. [Referring to a graphic on the video screen.] There you see it: Triple H and The Rock taking on Chris Jericho and Kurt Angle live tonight! Oh, ho man!

Jim Ross: And what a tag team match up that's going to be. Triple H the winner of the Royal Rumble in Atlanta; Y2J, still the undisputed champion. More on that in this broadcast. (RAW, 21 January 2002)

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In a different broadcast, the same announcers manage to work in an advertisement for the WWF (now WWE) theme restaurant in New York before they generate heat for the night's matches:

Jim Ross: It is a raucous crowd here at the Cajundome as we are live tonight on the new TNN. For WWF RAW, I'm Jim Ross alongside Jerry the King Lawler. We are here at the Cajundome at ringside but we've got great fans as well at WWF New York. As a matter of fact, King, we're going to be talking to Matt Hardy who's at WWF New York. There you see him, as we speak. [Cut to shot of wrestler, Matt Hardy, and fans at the New York restaurant.]

Jerry Lawler: Somebody's looking for a new girlfriend. Ha, ha. He's trolling.

Jim Ross: But what a night we're going to have here tonight, King. WWF's undisputed title will be decided.

Jerry Lawler: Oh, I can't wait. Rob Van Dam beat Y2J last week in a tag match. Tonight, RVD goes for all the gold.

Jim Ross: RVD and Y2J get it on tonight and we've got four championship matches live tonight here on RAW. We kick it off with our first. (RAW, 17 December 2001)

The final example illustrates how announcers side with the heel or babyface when they narrate a match. The wrestler Triple H has portrayed a bad guy for quite some time, yet Jerry Lawler continues to praise him. Ross and Lawler also spar over the attitude of wrestler, Shelton Benjamin. The example demonstrates, too, how the announcers use a specialized language to describe the action. Because wrestling consists of dozens of maneuvers, the announcers do not describe every move. Rather, they highlight key moves and sequences, and use an insider or intra-cultural language to identify them. Below, when Ross describes a "collar and elbow tie up. Side head lock take over, quickly countered. . . . And both men quickly back to their vertical base," he assumes that the audience is familiar with the technical language of wrestling. The specialized language legitimizes the sport of

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wrestling, implies a culture that knows the language, and casts Ross as an expert of the sport and its vernacular:

Jerry Lawler: I smell a title change in the air tonight JR. Whoa look at this!

Jim Ross: Well, you could be right. Lightning, lightning quick arm drag take downs. I smell Shelton Benjamin and the Intercontinental champion, Randy Orton, going one on one to kick this six man off.

Jerry Lawler: You know what's sad about this whole situation is this Shelton Benjamin. He has got an over-inflated idea of his talent and ability, I think. He has got those two fluke wins over Triple H, now he really thinks that he's, that he's somebody.

Jim Ross: I personally found Shelton to be one of the most down to earth individuals I've ever known. Oh, nice reversal there by Tajiri and, oh, nice drop toe hold, Tajiri. Lightning quick, the Japanese buzz saw.

Jerry Lawler: So, you've been hanging out with Shelton Benjamin, huh?

Jim Ross: Well, I've had several conversations with him. I find him to be a very well raised, polite young man.

Jerry Lawler: Boy. A guy beats Triple H and all [of] the sudden he's your new best friend. Watch The Game in action.

Jim Ross: A rousing round of boos as The Game makes his first official appearance in this six man tag team match up.

Jerry Lawler: Don't forget Triple H, Tajiri, he's the one that sprayed that mist in your eyes. What are they saying?

Jim Ross: Crowd chanting, "You tapped out," at The Game. Certainly harkening back to WrestleMania and Chris Benoit, the night that Benoit won the heavyweight championship of the world.¹

Jerry Lawler: Well, all these fans are doing here in Phoenix is – oooh [Lawler reacts to contact in the ring] – making Triple H angry when they remind him of that terrible night.

¹ Tapping out is when a wrestler taps the mat to indicate that he submits. Tapping out usually occurs when a wrestler is in a very painful hold and cannot escape.

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Jim Ross: Edge gets the tag and Triple H very wisely moving out of the corner of Edge, Tajiri, and Benjamin. Edge, one half of the world tag team champions.

Jerry Lawler: His hair's way too long. Come on, Triple H, pull some of that scraggly hair out by the roots.

Jim Ross: Collar and elbow tie up. Side head lock take over, quickly countered, but not for long. And both men quickly back up to their vertical base.

Jerry Lawler: I'm amazed at guys like Shelton Benjamin and Edge. For some reason, they don't seem to be intimidated when they're in the ring with the greatest there is . . . Triple H. (RAW, 3 May 2004)

An additional element at work in the mic work of announcers is the constant din of crowd noise that underscores their commentary. Because announcers sit ringside and because wrestling audiences tend to be loud and boisterous, the announcers sound as if they have to shout in order to be heard. The constant noise of the crowd and the energized delivery of the announcers create a sense of immediacy for the home viewer.

The Illusion of Violence

Frank Aldridge, who owns and operates the WWA4 wrestling school in Atlanta, Georgia, observes that professional wrestling is a "real performance, not a real contest" (Aldridge). By so saying, Aldridge acknowledges that wrestling matches have a predetermined outcome, as do many performances. In the parlance of wrestling, they are works, not shoots. He also ascribes a positive value to performance; to the forms and conventions, the athletic skill and artistry required to do the "real performance" of wrestling. While mic work is "a key [performance element] to . . . a superstar's and a show's success" (Feigenbaum 131), it is a useless key if the wrestler is unable to meet the physical and creative requirements of wrestling itself. "Key" here is creating the illusion of violence without causing irreparable harm to one's self or opponent. But, many

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wrestlers, even WWE superstars, fail to convincingly create the illusion for television. Aldridge observes that many popular wrestlers today are “bad wrestlers.”

The Rock is a terrible wrestler . . . when he hits, he’s going like this [makes a half hearted jabbing motion] and that’s bullshit. You know that doesn’t hurt and that’s terrible. And if he wrestles for me I wouldn’t let him do that. He would either have to learn how to punch without hurting or I wouldn’t let him do that. I’d make him do uppercuts, forearms They do way too many things now where you can see that it’s fake. (Aldridge)

In this section, I survey the formal techniques used by wrestlers to compose and enact their matches so as to create the verisimilitude illusion of agonistic battle. The techniques are common to live and televised events, the most discerning judges of a wrestler’s success being the close-up eyes of the ringside spectator and camera. According to Aldridge, the basic structure of a match is worked out by the wrestlers prior to performing it. He explains,

In a wrestling contest, often what happens is you say, this is the way you’re going to start and this is the ending. . . . It’s going to take six minutes and you’re going to trade blows and you’re each going to have so many minutes of offense and defense. Make sure this guy looks good in doing so and so. And, uh, you’re going to win by such and such a move. And when you’re doing it, the more experienced wrestler will basically call the fight. If you pay attention, you’ll see them talking to each other. And they’re giving each other signals. Like, before they do something, they’ll hit somebody on the shoulder or something like that. One wrestler will just

. . . say what moves are going to happen for the next four or five moves. And that’s what they call a spot. See, you have one move, and then you have a series of moves, which make a spot. And then you have a series of spots, which result in a match. (Aldridge)

Aldridge’s explanation clarifies that while the outcome of a match is planned, many of the moves and spots within are improvised. The predetermined structure ensures that the storylines that constitute the WWE serial programming are upheld. As Solomon points out, “no wrestler” under contract with the WWE “would dare take it upon himself to

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change a storyline or an outcome in the ring" (51). There is too much money at stake and WWE wrestlers do not want to jeopardize their careers or their physical well being. In addition to the overall structure of the match, a series of reversals also are pre-planned. As Aldridge notes, each wrestler has "so many minutes of offense and defense." The reversals imply that the opponents are evenly matched, intensify the conflict between them, and help create the illusion that the outcome is not fixed.

The improvised moves and spots also aid the desired illusion in that they are selected and enacted spontaneously, "in the moment" of the event. Mazer asserts that much of wrestling's appeal comes from the "immediacy of improvisation" (Professional Wrestling: Sport and Spectacle 26). However, years of training and experience are required in order to improvise on cue, according to the plan, and without hurting each other. In this way, professional wrestling is similar to the Italian performance practice, *commedia dell'arte*. *Commedia* performances were based on a scenario that led to a specific outcome. "Improvisation occurred within a rehearsed framework" and "performances created the impression of spontaneity" because the action unfolded differently in each performance (Brockett 119). Further, as in most legitimate team sports, wrestlers must learn to give and receive signals that cue specific moves or a series of moves. Of course, they must learn to execute the moves and spots too. Lastly, they must "sell" the moves, their own and their opponent's, as authentic, which is "an art unto itself" (Feigenbaum 132).

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To create the illusion of violence in a cooperative manner, wrestlers abide by “the first rule” of wrestling, which is to make “flat to flat” contact (Albano and Sugar 38). Albano and Sugar explain,

Every time a wrestler whacks another with a folded chair, he hits something flat, like the back, with the flat part of the chair. (If the blow is to the head, it’s usually to the front of the skull, where the bone is the thickest.) And guys leaping off the top strand of the ropes always aim at a man either standing up (so that he can be caught) or lying completely prone, so that they can collide chest to chest – flat body part to flat body part. Flat to flat is the first rule. (38)

As a result, while punches, kicks, and slaps do land, they rarely land with full force. Albano and Sugar continue,

So while the fans may see contact, hear contact, and believe that there was contact, what contact there was actually was incidental – and the effect was illusory. Punches actually land, but they have very little impact and are rarely as forceful or as lethal as they look and sound. They are not delivered with the fist – at least not a closed fist – as much as with the forearm. The fist, after all, is bony and hard, while the forearm softens the blow for both wrestlers while, at the same time, making a loud, slapping sound. (38-39)

The wrestlers’ production of sound as well as visual effects is integral to creating the illusion of violence and, again, the illusion requires the cooperative effort of both wrestlers. To execute the “forearm smash,” for instance, one wrestler stamps his foot as he delivers the punch while, in response, the other hurls his head backward (Twitchell 232). If the stomp of the foot or the hurl of the head is mis-timed, it comes too early or late, the illusion is destroyed and an injury may result.

A wrestler also stamps his foot when he delivers a kick to the head of a prone opponent. Of course, the wrestler aims the kick to land just beside the head. The resulting sound creates the illusion of contact, while the prone wrestler’s reaction veils the lack of contact. Similarly, when a wrestler kicks an opponent in the ribs, he often “pulls” his kick.

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That is, it does not land with full force. Just before he delivers the kick, the aggressor jumps slightly in the air so that, when he lands, his non-kicking foot bears his weight and produces a loud sound as he lands on it. The receiver of the kick crumples in pain, thereby covering the “pulled” kick. When a wrestler falls on his back, he slaps the mat as he lands because it “sounds nice” and it “reduces the impact on your back” (Patterson 34). Another sound that wrestlers use to great effect is the open-handed slap. When one wrestler has another backed into a corner, he delivers a series of slaps to his opponent’s chest. The crowd hears the loud “whack” of the blows and often sees hand imprints on the wrestler’s reddening chest. According to Albano and Sugar, the “open-handed slap . . . stings only a little” and “little damage is done, but the echoing sound carries throughout the arena and adds to the illusion of reality – visually as well as audibly” (39).

Of course, throughout the match, wrestlers produce vocal effects to heighten the drama and draw attention away from the visual tricks. Wrestlers also make noise because “people expect it” (Patterson 34). They yell, grunt, huff and puff as they deliver a punishing move and cry out in seeming anguish, gasp and groan, as they receive their co-performer’s efforts.

A final element that impacts the wrestlers’ performance is the reaction of the audience. Solomon claims that wrestlers “improvise most of their moves . . . feeding off the pulse of the crowd” (22). These days, the crowd’s pulse beats with appreciation for action that is lively and acrobatic. They expect “*high impact maneuvers*” that “appear to inflict a tremendous amount of punishment such as body slams, suplexes, pile drivers or any move in which a superstar jumps off the top rope” (Feigenbaum 132; emphasis in

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original). The current trend toward acrobatics is viewed with consternation by some long time wrestling fans who prefer the more methodical moves and holds of scientific wrestling, those that test the wrestlers' overall strength and endurance. They also argue that the risky acrobatics have resulted in serious injuries that reflect badly on the sport of professional wrestling.

Fan Participation

The fans that attend televised events interact constantly with the activity that goes on in and around the wrestling ring. As I described above, fans cheer excitedly at the explosion of the fireworks that signal the beginning of the event. They also respond with cheers, yells, jeers, and exhortations when they hear a wrestler's theme music and see the accompanying video montage. When a wrestler performs mic work in the ring, the live audience responds throughout his address. They repeat or mimic certain words or phrases. They boo loud and long at wrestlers who insult, antagonize, or condescend to them. They "cheer, they boo, and they shout words that your mama wouldn't approve of" and, "if they are bored or believe that the participants are not working as hard as they are capable of working, they . . . let the wrestlers know about it – pronto!" (Albano and Sugar 232).

During televised events, fans also participate by means of homemade signs or placards that they hold up "to show their support for their favorite superstars, to make fun of other superstars, or simply in the hope that their sign will get them on television" (Feigenbaum 110-111). When cameras pan the crowd at the beginning of RAW or

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Smackdown!, they capture thousands of fans holding their signs aloft. Likewise, when a wrestler addresses the crowd before his match, the edited shots alternate between showing the wrestler and the crowd, again with their placards held high.

During the January 21, 2002 broadcast of RAW, many audience members held signs that read "Triple H" or "HHH" or "The Rock" in support of their favorite wrestlers. As Chris Jericho, also known as Y2J, spoke to the crowd, the televised shots cut quickly between images of Jericho and spectators holding up their signs. Most of the signs mocked Jericho, referring to him as "Whine 2J," "Y-2 Jackass," "Y2Joke," and "Y2 Undisputed Cheater." Notably, the signs indicated both an opinion of Jericho's character and knowledge of the backstory that informs the opinion.

Spectators of local, non-televised matches also bring signs to the events. When I attended the Turnbuckle Championship Wrestling matches in Carrollton, several audience members displayed signs. As the wrestler Lethal Luther made his way to the ring, a spectator jeered in poetic print, "Lethal Loser/No Class/No Respect/No Chance." Another fan carried a sign that read "SST is Waffle House Trash." His sign operated to associate the South Side Trash (SST) wrestlers with the cheap breakfast eatery, implying that SST spends an inordinate amount of time at Waffle House.

Whether televised nationally or staged in a small town facility, fan signs have become an integral part of the wrestling event over the years. By integrating into their telecast images of fans with their opinions held high, the WWE implies that fans are important to its operation, it values their opinions, and that fans will be rewarded for actively expressing their opinions at WWE events. Fiske observes that the "television

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camera plays on the crowd, who performs for it as much as the wrestlers: the categorical distinction between spectacle and spectator is abolished" (245). By showcasing the most enthusiastic audience members, the WWE activates or operationalizes the role that spectators play in shaping the drama. The audience is keenly aware of their role and, when given the opportunity to perform, they do so with gusto.

Camera Work

During a nationally televised wrestling match, multiple cameras are used to capture the action in the ring and in the house from a variety of angles. Stationary cameras are used for wide shots of the arena and audience. Stationary cameras are quite large and can be tilted up and down and panned from side to side. The cameras are similar to those used to shoot in-studio news programs, talk shows, soap operas, and the like. For a wrestling program, a stationary camera provides the establishing or master shot that orients the television viewer as to the placement of the ring in the center of the arena and the seating configuration that surrounds it. Since the camera is placed at a level just above the ring, the master shot appears to be at a slight downward angle. During a match, stationary cameras are used for wide shots, which capture, in frame, all of the performers in and around the ring and much of the audience in the foreground and background of the ring. Such wide shots are comparable to those used in football games to show the entirety of the field, the players, and much of the crowd during a kickoff, for instance.

Hand held cameras also are used in wrestling programs. As the name implies, hand held cameras are small enough for operators to carry "in hand" or on their shoulders. The size allows the operators to move easily and to shoot subjects from different angles. In a

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wrestling program, there are several hand held camera operators who shoot from various positions in the buffer zone just outside the ring and, during the wrestlers' mic work, from within the ring. Typically, the cameras are used to provide close-ups of wrestlers as they enter the arena, and descend the ramp, address the audience, and wrestle with each other inside or outside the ring. Due to the close-ups, home viewers witness wrestlers punch, slap, and kick each other from just a few feet or inches away. They see the smiles, sneers, and grimaces on the wrestlers' faces and the strain of bodily effort. Although close-ups help wrestlers communicate the physical and emotional traits of their characters, the close-ups also reveal the punches and kicks that wrestlers mis-time. In other words, "up close and personal" shots are not always conducive to creating the illusion of violence.

Because several cameras are positioned around the arena, the director can cut from one camera to the next and thereby offer a shifting montage of subjects, angles, and depths of field. The ever-changing images and perspectives operate to highlight if not also create the carnival character, conflicts, and activity of the wrestling event. Just as the event is action packed, so too is the composition of the televised imagery. Unlike the attending spectator who can choose where he directs his attention, the home viewer receives and processes the event as it is edited into the fast paced montage. On the one hand, then, the home viewer may become more immersed in the immediacy of the event than those in the arena. On the other hand, due to the mistakes the close-ups are able to capture, the home viewer may disengage more frequently and view the matches more critically than those in attendance at the event.

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Below, I describe the basic camera work used to compose an in-ring monologue and one part of a bout. Both examples are drawn from the January 21, 2002 broadcast of RAW. In the first, Triple H has entered the ring to respond to Chris Jericho's egotistical claims. From the perspective of the stationary camera, Chris Jericho stands on the right side of the ring, or screen right, while Triple H moves in the center of the ring, or center screen. Triple H says to Jericho,

I guess you can't blame anybody; I mean, after the load of crap you stand out here and dish out, how can you blame people? [Mocks Jericho.] "I have beaten everybody that there is to beat. I have defeated all the WWF superstars." That's a lie, isn't it Chris Jericho? It is a blatant lie. Because the fact is you have not beaten everyone. The fact is there is one man that you have *never* defeated. And the fact is, Chris Jericho, that one man . . . is me. (RAW, 21 January 2002)

In the forty-five seconds it took for Triple H to deliver the lines, sixteen different shots from three different cameras were used to compose the televised montage. On average, each image ran no longer than two to three seconds. Below, I describe the shots in sequence.

Close-up: A reaction shot of Chris Jericho's face after Triple H asserts that Jericho has been telling the audience a "load of crap." Jericho's lips are slightly parted, his brow furrowed, and he has a worried look on his face. (Cut to)

Medium shot: Triple H moves screen left, his back to the camera. He moves two to three paces as if to circle Jericho. He turns back to screen right to face Jericho. (Cut to)

Close-up: Triple H turns back to face the camera. He mocks Jericho, saying, "I have beaten everybody that there is to beat. I have defeated all the WWF superstars." (Cut to)

Close-up: Chris Jericho reacting to Triple H's line. He mouths the words, "I have . . ." and points to his chest. (Cut to)

Extreme close-up: Triple H's face fills the screen as he holds the microphone close to his mouth and says, "That's a lie, isn't it Chris Jericho?" (Cut to)

Medium shot: Triple H delivers the line, "It is a blatant lie." He moves screen right, circling below Jericho who remains in the up right corner of the screen and close to the corner of the ring. Triple H is almost in profile as he circles below Jericho, bottom of screen right. He turns to face Jericho and begins the next line, "Because the fact is . . ." (Cut to)

Close-up: Triple H in profile with the microphone close to his mouth. The giant video screen above the stage, screen left, is now partially visible in the background. Triple H turns back to his left and starts to move out of frame. (Cut to)

Medium shot: Triple H paces to upper screen left. His back is to the camera as he delivers the line, ". . . you have not beaten everyone." (Cut to)

Close-up: Jericho in profile, in center of frame, looks from right to left. He mouths the words, "yes I have," while nodding his head. (Cut to)

Close-up: Triple H turns three quarters away from the camera. He pauses for the crowd's cheer. He strokes his goatee and says, "The fact is . . ." (Cut to)

Medium shot: Triple H stands full back to camera. He faces the crowd on the far side of ring. The audience is looking directly at him. Fans hold up signs that read, "Next Champion HHH" and "I will wrestle nude for food." (Cut to)

Close-up: In profile, Triple H says, ". . . there is one man that you have *never* defeated." He turns screen right, looking across the frame from left to right. (Cut to)

Medium shot: An over the shoulder shot from behind Triple H zooms to Jericho's face. (Cut to)

Extreme close-up: Triple H's face with microphone pressed to his lips. Triple H says, "And the fact is, Chris Jericho . . ." (Cut to)

Medium shot: Triple H moves screen right. He stands toe to toe, face to face, with Jericho, and says, ". . . that one man . . ." (Cut to)

Extreme close-up: Triple H says, ". . . is me." Triple H's face fills more than one third of screen left. Entire upper and lower middle of the screen shows the audience in the background slightly out of focus.

Generally, the composition of the montage operates to contrast the two characters. Almost every shot concentrates on Triple H as he moves about the ring or speaks. Most of shots

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position him in the foreground, in close-up. His image dominates the screen just as he dominates the physical and vocal space of the ring. An animated if bratty child before Triple H entered the ring, Jericho is relegated to a static position in the background of most of the shots. Any close-ups of Jericho show but a feeble reaction on his part to Triple H. The shots enhance the supreme confidence and control of Triple H, while they substantiate that Jericho is a fearful and weak "champion." On a broader level, the shots recall the dominance of Triple H in the Royal Rumble the previous night, they anticipate a Triple H-Jericho match on WrestleMania in two months time, and they seem to foreshadow a sound beating of Jericho by Triple H in the main event of the current program, a tag team match in which Triple H and The Rock tangle with Chris Jericho and Kurt Angle.

The second example documents forty seconds of wrestling action as it is described by announcers Jim Ross and Jerry Lawler. The action occurs just after the confrontation described above. Triple H and Chris Jericho are in the ring when Kurt Angle appears on the ramp. He threatens Triple H and then charges toward the ring.

Extreme close-up: Kurt Angle's eyes are wide with anger and he is perspiring as he bolts past a camera. The operator turns and shoots Angle from the back as he runs down the ramp toward the ring. In the same frame, the operator catches another hand held camera operator as he crosses from screen left to right several feet in front of Angle. As the action occurs, Jerry Lawler says, "What?" Jim Ross adds, "Wait a minute!" Lawler again, "What the heck is this?" (Cut to)

Close-up: The same camera operator captures Angle in right profile as he reaches the ring and dives under the ropes. (Cut to)

Wide shot: As Angle scrambles under the ropes, Jericho attempts to attack Triple H. Ross says, "Wait a minute, Jericho tried to get a cheap shot in" Triple H punches Jericho and sends him sprawling screen right. Angle is on his feet as Ross says, ". . . and there's Kurt Angle." Angle charges Triple H who hits him in the neck with his forearm. Angle falls flat on his rear. Triple H's momentum carries him screen left. (Cut to)

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Medium shot: A low angle, mat level shot (from ramp side) depicts Triple H with his back to the camera as he faces Angle who is screen right. Angle struggles to his feet and staggers toward Triple H. (Cut to)

Wide shot: As Angle staggers forward, Jerry Lawler says, "Kurt what're you doing?" Triple H kicks Angle in the stomach and Angle doubles over but does not fall. (Cut to)

Medium shot: A low angle, mat level shot (ramp side) depicts Triple H with his back to the camera. He puts Angle's head between his thighs, grabs his arms by the elbows, and pulls them up over his back. Lawler says, "There's that weird [wrestling hold]. Ross begins, "Angle's gonna get . . ." but is interrupted by Jericho as he rushes into frame, toward Triple H, from screen right. He holds one of his championship belts in his hands. Ross continues, ". . . but Jericho . . ." (Cut to)

Wide shot: Jericho collides with Triple H, and Ross says, ". . . dims the lights . . ." as Triple H falls flat on his back just left of center screen. Jericho's momentum carries him into the ropes, screen left. Angle scurries screen right. As Jericho and Angle move to the edges of the screen, the stationary camera pulls back to a wider shot that frames all sides of the ring and all three wrestlers. (Cut to)

Medium shot: Ross continues, ". . . of The Game." Jericho is against the ropes, facing the mat level camera. He turns screen right and then circles right until his back is to the camera. Jericho is in the foreground and Angle is partially visible in the background, screen right. He stands with his hands on his knees. Triple H is on his hands and knees, crawling toward the ropes at the middle left of the screen. Lawler says, "Well, The Game wanted . . ." (Cut to)

Wide shot: ". . . the undisputed championship and he got it right in his face." Triple H staggers to his feet, face front and center screen. Angle is screen right and Jericho, screen left as they converge on Triple H. They take turns delivering blows to his head. (Cut to)

Medium shot: A low angle, mat level shot (opposite ramp side) places Angle in the foreground, Triple H above and behind him, and Jericho in the background, on the other side of Triple H. Jericho and Angle pummel Triple H and he falls back into the

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ropes. As Angle lifts his right foot to kick Triple H, Ross says, "And now Jericho and Angle" (Cut to)

Wide shot: Angle is center screen with Triple H just above him. Angle delivers kicks to Triple H's midsection, while Jericho, left center screen, punches at his head. Ross continues, ". . . are really doing a number on" (Cut to)

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Medium shot: A low angle, mat level shot (ramp side) shows one of Jericho's championship belts lying on the mat in the foreground while the action continues in the background. The camera elevates to frame the action. Jericho is closest to the camera, his back turned. Angle is slightly farther back, and Triple H is between them, slumped against the ropes. The pair punches and kicks Triple H. Ross continues, ". . . on Triple H. A double team." Angle grabs Triple H by the arm and pulls him off the ropes. (Cut to)

Wide shot: Angle puts his head and neck under Triple H's left arm pit and drapes his arm over his shoulder. Angle holds the draped arm in one hand and loops his other arm around Triple H's waist. He bends his knees, as does Triple H. Using his neck as a lever, Angle straightens up and lifts Triple H over his head, his side resting on Angle's shoulders. Angle twists his body, jumps slightly, and pushes Triple H off his shoulders. Lawler exclaims, "Ohhhh!" (Cut to)

Medium shot: A low angle, mat level shot (opposite ramp side) captures Angle and Triple H as they both land on the mat, flat on their backs. Angle is closest to the camera with Triple H lying just behind him. Angle pops up immediately, in frame from the waist on down. Triple H lies stunned on the mat. Ross says, "And the Angle slam!" (Cut to)

Wide shot: Angle hops on one foot, twirls around, and pumps his fist, just right of center screen. Triple H writhes in pain on the mat, just left of center screen. Jericho is center screen between Angle and Triple H. He takes off his shirt and, to Angle, signals a turning gesture with his hand and mouths a few words. (Cut to)

Medium shot: A low angle, mat level shot (ramp side) places the red ropes in the middle foreground of the screen, stretching from left to right. Behind the ropes, Triple H is on his back as Jericho grabs him by his calves. The camera moves to shoot between the ropes. In the center of the screen, Jericho places Triple H's ankles between his armpits, leaving his shoulders flat on the mat and his arms flailing above his head. Angle is screen left. One of the turnbuckles and a large section of the audience are visible in the background. Jericho elevates his right forearm and steps to his right, twisting Triple H's legs behind him and his body up onto one shoulder. The camera drops to shoot from just below the bottom rope, at mat level. The bottom rope is in frame

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at the top of the screen and slightly out of focus. Ross says, "Kurt Angle and Chris Jericho dismantling The Game. And The Game may be over, King." Lawler replies, "You got that right, because the living legend [Chris Jericho] is taking over." Angle is screen left, bent over, with his hands on his knees. He taunts Triple H. The crowd chants, "Rocky, Rocky, Rocky." "If you smell what The Rock is cooking!" peals forth from the loud speakers. (Cut to)

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Extreme wide shot: Facing the ring to start, the camera pans left over the crowd to the stage and ramp area, as the audience erupts in cheers and screams. The Rock explodes through the entrance, onto the stage, and down the ramp. (RAW, 21 January 2002)

By cutting swiftly from one shot to the next, patching one image into another, the director of the program creates an intense, dramatic experience. For the most part, wide and low angle medium shots are used. The wide shots are able to capture the multiple performers executing diverse actions simultaneously. They highlight the interactivity between the wrestlers and enable a full view of the acrobatic moves. The many low angle medium shots make the wrestlers' bodies appear huge and ominous, like giants. At times, the same cameras use the ropes to frame the action. For the viewer, the effect is that of being at ringside, within the buffer zone, peering between the ropes at the melee in the ring. The shot of the championship belt lying on the mat provides subtext to the fight in the ring. Earlier, Triple H disputed Jericho's claim to the belt(s) and, during the brawl, Jericho attempted to answer Triple H's questions by attacking him with it. As symbolized by the belt lying unclaimed on the floor of the ring, the conflict is as yet unresolved and, likely, this particular match will not solve the matter either.

Although physically removed from the arena, the home viewer of televised wrestling experiences much of the sensuous immediacy of the event. The multiple stages, music, video, pyrotechnics, verbal banter, simulated violence, and enthusiastic narration create a spectacle capable of actively engaging the television viewer . . . in the comfort of his easy chair at home.

Analysis

Professional wrestling succeeds as popular entertainment on television because it engages viewers in the illusion of the wrestling drama while it also allows viewers to scrutinize its operations. Key to wrestling's operational aesthetics is the excess with which it presents itself. Barthes refers to wrestling as a "spectacle of excess" that "offers excessive gestures." It is a theatrical performance where a "man who is down is exaggeratedly so, and completely fills the eyes of the spectators with the intolerable spectacle of his powerlessness" (Barthes, "The World of Wrestling" 15-16). Barthes analyzed wrestling in France in the 1950s and, while similar, today's wrestling shows, particularly those on television in the US, include many more components in their presentation. Further, home viewers have their eyes filled with more excess than do spectators at the live event. Due to the concentrated framing of the camera, the home viewer can become totally immersed in the drama and, yet, the excess of the framed spectacle can provoke critical reflection too.

The excess of televised wrestling is evident in the stage, ramp, buffer zone, pyrotechnics, video montage, and music that complement the excessive size and musculature of the wrestlers. The wrestlers train to showcase the spectacular excess of the event through their own excessive use of slaps, punches, foot stomping, howls, grunts, and groans that in turn elicit the corresponding excess of yells, cheers, boos, gesticulation, and the showing of placards by the audience. In this section, I analyze the components in wrestling that, through excess, persuade television viewers that the wrestling illusion is

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“real” while they also expose their operations and encourage the audience to critically analyze the event.

The directors of WWE television programs regularly use a rapid juxtaposition of camera shots, which create for the home viewer a particular perspective on the event unlike that experienced by the attending audience. For one, television viewers see the action from multiple positions, angles, and distances. The multiplicity offers viewers and commentators diverse viewpoints from which to see, interpret, and evaluate the action. At times, the rapid cutting from camera to camera exposes its operations and encourages critical assessment. During Triple H’s monologue, for instance, sixteen different shots are used in a mere forty-five seconds. While the multiple cuts from camera to camera, from wide shot to close up, boost the visual appeal of the monologue, they also call attention to themselves. The wide shots offer viewers a sense of the spatial context and physical relationship between the two wrestlers and the close-ups highlight the soap operatic look of worry on Jericho’s face and the determined, resolute expression on the face of Triple H.

Sometimes, however, the director’s use of quick cuts veils the operations at work in the program. As a punch, kick, or body slam occurs, the director cuts quickly to a different camera so that contact, or lack thereof, is obscured. This ploy differs from how cameras are used in televised football games, where the aim is to show the action on the field clearly and from as many angles as possible. Replays are shown from multiple angles and depths so that viewers can assess for themselves if a pass was caught, a penalty occurred, or a player crossed the goal line. In televised wrestling, the opposite is true. Typically, home viewers are prevented from seeing a punch or kick that just grazed a performer,

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rather than striking him with full force. Cameras shoot the action from just behind, below, to the side, or from a wide angle, revealing less to television viewers than that which many live viewers see.

The televised fight between Kurt Angle, Triple H, and Chris Jericho reveals this strategy clearly. When Angle dives under the ropes and into the ring, he is shot in close up. As he stands up and rushes Triple H, the director cuts to a wide shot that masks the forearm smash that Triple H delivers to Angle's throat. When Triple H puts Angle's head between his legs, the shot is a mat level medium shot. During this same shot, Jericho enters the frame from the right and charges toward Triple H. Just as he reaches Triple H, the director cuts to a wide shot and, though viewers think they see contact between the belt in Jericho's hands and Triple H's head, the severity of the blow is obscured. The viewer assumes that Triple H got clobbered; the live crowd reacts as though he got clobbered; and the announcers do their job and describe the blow as though he got clobbered. As the action occurs, Jim Ross declares, "But Jericho dims the lights of The Game" (RAW, 21 January 2002).

In a similar manner, when Angle and Jericho began to pummel Triple H, the director alternates between medium and wide shots. The medium shots are at mat level, below and behind the wrestlers. A camera operator could have moved easily to the other side of the ring and shot the image up close, which would have revealed, of course, that the blows never made contact or were pulled so as not to harm Triple H. While Triple H is being beaten by Angle and Jericho, Ross reinforces the action by telling us what we (are suppose to) see. He reports that Angle and Jericho are "really doing a number on" Triple

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H; they are “dismantling The Game”; and that “The Game may be over” (RAW, 21 January 2002). This audio-visual trick occurs time and again in televised wrestling matches. The announcers exaggerate the severity of the violence in the ring, while shots are patched together in ways that lead the viewers to assume the worst.

The question arises, then, is television more persuasive in producing a veris-realistic representation of violence? I allege that the answer is yes . . . and no. Television cameras are instrumental in maintaining wrestling’s illusion of violence *and* exposing it. The quick cutting between cameras may fool very young or first time viewers, but smart fans or critical viewers are savvy enough to discern the camera tricks used by program directors, and they notice when mistakes are made. For instance, during a broadcast of RAW, on January 28, 2002, my two friends, Marty and Kennon, observed a glitch in a match between The Undertaker and Maven. When The Undertaker shoved a chair under Maven’s chin and drove Maven and the chair into the floor, Marty remarked, “that move would have been good if there hadn’t been this much room between Maven and the chair.” Marty held his hands several inches apart to indicate the error. In response, Kennon suggested that the director “should’ve changed camera angles,” and Marty agreed. In this case, the smart fans demonstrate their knowledge of how both the wrestling move and its televised transmission operate, or should operate. The glitch in the wrestlers’ and the director’s performances provoke their own critical performance where they show off and share their expert knowledge with each other. Thereby, they imagine another, more perfect performance of wrestling.

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So, while the director switches from camera to camera to maintain the illusion of realism, mistakes can and do occur regularly during a program. Frank Aldridge claims that at times, "It is very easy to see that it's fake on TV because you've got the cameras coming in. And so you see a guy do a drop kick and miss the opponent by a lot and he falls back as though he was just knocked on his ass. Those things ruin the sport" (Aldridge). In Aldridge's example, the question arises, who is at fault? Perhaps, the director cut to the wrong camera. Or maybe the wrestler lacks the necessary skill. Or maybe both the wrestler and the director are at fault. The glitch prompts the viewer to disengage and critically assess the performance.

The mic work of the wrestlers is another excessive element of televised wrestling that operates to engage audiences in the illusion and, just as often, dissociate them from it. Above, I noted that current WWE programs consist of more talking than wrestling. Feigenbaum observes that "superstars often find themselves in front of a microphone as much if not more than in front of opponents in the ring" (129). Wrestlers engage the audience through their use of vocal technique, including pauses, rhythm, and emphasis. Additionally, effective mic work includes "accompanying gestures," movement, and facial expressions. (Feigenbaum 129).

Wrestlers use catch phrases to communicate their character type and often the live audience can be heard repeating the catch phrase or responding to it with cheers or boos. Fans also integrate the phrases and other wrestling references into their daily speech acts. I have heard people use "smackdown" in everyday conversation and, during a broadcast of RAW, my friend Kennon urged Stone Cold Steve Austin to "just stun him" during a match

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with Kurt Angle (28 January 2002). Austin uses a wrestling move called the Stone Cold Stunner.

In-ring monologues or dialogues between performers are intended to engage the audience in the performance. The audience laughed and tittered during the sexually provocative exchange between Kurt Angle and Dawn Marie at the WWE house show I attended. Wrestlers routinely insult audiences in order to generate heat. But, if the wrestler repeatedly emphasizes an upcoming event, his repetition may expose its operations. For instance, during Triple H's monologue, he continually refers to the pay-per-view program, WrestleMania. He describes WrestleMania as the "greatest spectacle of them all" and identifies it five times over the course of his monologue (RAW, 21 January 2002). In the final two sentences, he references it three times saying, "But, Chris Jericho, you have only got two months, because in two month's time it will be WrestleMania. And, if you make it to WrestleMania as the undisputed World Wrestling Federation champion, unfortunately for you, at WrestleMania, for you, it will be time to play The Game" (RAW, 21 January 2002). The mention of WrestleMania implies a shared wrestling culture that has knowledge of the event. No further explanation is required, and the first time Triple H mentions WrestleMania, the live audience responds with enthusiastic cheers. However, the excessive repetition exposes the commercial ploy embedded in the speech act and operates to cast Triple H as a corporate shill for WWE. Triple H has been a popular heel for much of his WWE career and, in this case, the audience prefers him over Jericho. Typically, heels are understood as rule breakers who subvert authority at every turn. However, Triple

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H's monologue suggests otherwise and the viewing audience adopts a critical view of Triple H and questions the validity of his constant reminders.

Announcers play an important role in WWE televised matches. Like the wrestlers' excessive talk, the announcers' vocal gymnastics operate to enhance the desired illusion or, alternatively, expose its operational strategies.

Unlike legitimate sports reporters, sports entertainment announcers make no pretense of objectivity when they describe wrestling performers. Jim Ross and Jerry "the King" Lawler are popular announcers that call the matches during RAW. Ross "often pushes angles from the babyface's perspective, while Lawler provides the heel view" (Feigenbaum 114). For example, in a prior excerpt, Jerry Lawler describes Shelton Benjamin as having an "over-inflated idea of his talent and ability," so much so that "he really thinks that he's . . . somebody." Jim Ross responds that Benjamin is "down to earth" and a "very well raised, polite young man" (RAW, 3 May 2004). The announcers offer their different perspectives on wrestlers while, simultaneously, they comment on the action in the ring or hype an upcoming match or pay-per-view event.

Feigenbaum observes that the "banter between [Ross and Lawler] is a drama unto itself" (114), and Morton and O'Brien liken wrestling announcers to a Greek chorus. They note that "in essence the audience experienced the drama through the chorus. The wrestling commentator does just this for the professional wrestling fan" (122). To engage the home viewers in the wrestling drama, contemporary announcers must provide a context for the match, offer expository information about the wrestlers, and describe the action enthusiastically without getting bogged down in technical jargon. The announcers "tell us

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all we need to know to comprehend the drama taking place and to react to it" (Morton and O'Brien 122).

On the other hand, for smart fans, the announcers' excessive commentary and constant "teasing" of upcoming events expose the commercial operations of the discourse. For instance, during a RAW broadcast, the announcers, Ross and Lawler, discuss Vince McMahon's threat to bring back an outlaw wrestling team called the New World Order (nWo). Ross feels that the "nWo will kill the WWF" (RAW, 28 January 2002). In response, my friend Kennon observes, "That's bullshit. It won't kill it. It'll just build it up." Marty responds, "You know they have to say that," to which Kennon replies, "Oh, I know, it's all hype. They need to bring nWo on tonight, but you know they're saving it for the pay-per-view. Gotta make you think they're gonna be on tonight though."

When they describe the action in the ring, announcers use a specialized language to identify specific holds and maneuvers. The play-by-play commentary is interwoven with other observations and teases, such as the above-noted conversation regarding the nWo. There are far too many wrestling moves and combinations to describe each one, so the announcers highlight certain moves utilizing an insider language. During the tag team match I described earlier in the chapter, Ross identifies an "arm drag take down," "drop toe hold," "collar and elbow tie up," "side head lock take over," and "vertical base" (RAW, 3 May 2004). Ross and Lawler also use verbal shortcuts to identify wrestlers, again implying an insider culture that shares their knowledge of wrestling performers. The pair refer to "RVD" and "Y2J," respectively, for wrestlers Rob Van Dam and Chris Jericho (RAW, 17 December 2001). Triple H is referred to as "Triple H" or "The Game," while

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Tajiri is identified as the “Japanese buzz saw” (RAW, 3 May 2004). The shortcuts imply an intimacy and informality that Ross and Lawler share with the wrestling community, and Feigenbaum notes that both announcers are so popular that they “receive loud ovations when they are announced at live shows” (114). Learning the language is an essential step in gaining access to wrestling culture and announcers provide ample material for fans to master. One of the ways wrestling fans demonstrate their knowledge of wrestling is by using the insider language of wrestlers’ names, nicknames, lore and jargon, such as blading, mark, heel, babyface, and heat.

Televised wrestling engages its fans in a number of ways, but initially it attracts fans through high energy, acrobatic performances of simulated violence enacted by charismatic athletes. The plot twists and other surprises that occur keep audiences intrigued as to what will happen next. Furthermore, the abundance of wrestling terminology enables fans to show off their extensive knowledge in critical performances of their own. In Brecht’s terms, the theatre of professional wrestling makes contact with its fans by treating them as expert sports enthusiasts (Brecht 7). Wrestling insiders “know exactly what is going to take place and that is exactly what does take place” once they sit down to watch a wrestling match (Brecht 6). But, as experts who know how the game is played, “they also know that it’s bullshit” (Aldridge). Vince McMahon’s admission that wrestling is more performance than contest has cast wrestling into a presentational light. And, as Aldridge asks, “Is that bad?” (Aldridge). Wrestling’s excessive elements often work to veil its operations and support a representational performance. At times, however, the excess exposes wrestling as a presentational display. The wrestling audience is

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afforded opportunities to suspend disbelief and immerse themselves in the fictive illusion. But, when the gaps appear, they can disengage and critically scrutinize the operations of the performance.

CHAPTER FIVE

WRESTLING FANS AND THE INTERNET

The Internet has become an invaluable resource for wrestling fans seeking detailed information about professional wrestling and engaging in dialogue with other wrestling enthusiasts. Hard print wrestling magazines and newsletters abound, but the Internet allows wrestling buffs to interact more immediately and exchange their ideas and opinions on everything related to the wrestling trade (Feigenbaum 152; Saunders 185). There are thousands of websites, and smart fans in particular use them to share their knowledge and experiences regarding wrestling history, famous wrestlers and promoters, and the various wrestling organizations across the country. Often, they debate at length about the current state of wrestling, or sports entertainment, as produced by Vince McMahon's World Wrestling Entertainment (WWE). Some wrestling sites encourage devotees to collect wrestling results from a particular region in hopes of creating a more complete historical archive of wrestling promotions. While offering a forum for discussion about all things wrestling, many of the sites are profit driven. They sell advertising space on their website to other industries or pitch a range of wrestling products to avid fans. In addition to promoting its wrestling superstars and television programs, the WWE sells an array of merchandise, such as t-shirts, dolls, calendars, coffee mugs, and video tapes.

In this chapter, I describe and analyze a selection of diverse websites devoted to wrestling. I chose the sites because they represent the range of digital gathering places available to the online wrestling community. Each site operates a little differently, seeking to engage fans of a particular ilk and perspective.

WWE

The website owned and operated by World Wrestling Entertainment Incorporated is a marvel of media savvy and corporate self-promotion. It is the digital equivalent of any number of slick, high-gloss print publications, but with the added features of digital video and sound. The pages are designed to catch the eye and invite the consumer to take a close look at the promoted subject or product. The home page of the WWE site uses large, bold fonts and brightly colored graphics. Photographic imagery and streaming video also are included in the design.

When you first arrive at the WWE web page, the center of the computer screen reads, "Welcome to WWE – click on an image to see what's hot in WWE" (World Wrestling Entertainment). Several small static images with titles, such as "Monday Night Raw," are offered. When you click on the image, it becomes a streaming video with audio enhancement. Simultaneously, larger images on the page are replaced by a carousel of three or four images. The "moving pictures" are updated weekly to reflect the upcoming action of the selected program. Stretching across the top of the home and other pages are large banner ads. During a recent visit to the site, I noticed ads for the telephone company Bell South, the upcoming video release of the film, The Chronicles of Riddick, and what appeared to be a video game called "Godzilla." On the home page beneath the banner ad are several hyperlinks or areas of interest the visitor can investigate. The same links with more detailed subcategories also stretch vertically from top to bottom along the left side of the screen. Users can visit "tv shows," "superstars," "schedules," "play & win," "community," inside WWE," and "shop." Under "schedules," the weekly WWE television shows and broadcasting dates and times are

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listed. Similar listings are offered for the pay-per-view events and live appearances by WWE wrestlers. The “play & win” link takes the visitor to various games and contests that offer prizes. Those who want to chat with other fans can visit the “community” link. And, of course, “shop” opens the door to a plethora of WWE merchandise available for purchase.

The “community” link begins with a page that advertises a web cast program called “Byte This!” The recent pitch for the show ran as follows:

Byte This! – the official WWE.com Web cast – will air on a new day and time. It all takes place every Wednesday night at 8 pm ET! ECW [Extreme Championship Wrestling] owner Paul Heyman, as well as several former ECW wrestlers will be joining us on this special edition of Byte This! Be sure to get your copy of The Rise and Fall of ECW available now! Scroll down to watch videos from the Byte This! archive! (“Byte This!”)

The program is accessed via the computer and it features a host who talks about upcoming wrestling programs and pay-per-view events. He also interviews various WWE performers. During the show, fans can call in and ask questions.

On the same “community” page are hyperlinks to the WWE chat room where fans talk to one another about wrestling. There also is a chat room “En Espanol.” When I visited the chat room in 2002, I found the discussions to be somewhat banal. Given the discourse, I am prompted to think the participants were adolescents and young teens. Typical entries were “Triple H rules” and “Kurt Angle sucks.” I cannot address current content because access to the chat room now requires software I do not own.

On the WWE web site, fans also can sign up to receive a weekly newsletter or e-letter that is delivered to their e-mail addresses. The e-letter contains much of the same promotional material available on the web site. I registered for and received electronic notices for several weeks. On June 12, 2003, I received information about an upcoming

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pay-per-view event called Bad Blood. The notice ran, "This Sunday, don't miss Bad Blood live and only on pay-per-view, 8PM Eastern/5PM Pacific. Order Bad Blood and see where the blood will boil over" ("Will The Bad Blood Boil Over?"). The information was framed in a large rectangular box with the words "Bad Blood" in bold and the date and time of the event running across the top border.

Photographic images of wrestling stars filled in the background and blank areas of the announcement. When I printed out the notice, it resembled a movie poster. Below the eye-catching announcement, additional information about the event was offered. One pitch ran,

IN THE MAIN EVENT: KEVIN NASH TAKES ON TRIPLE H FOR THE WORLD HEAVYWEIGHT CHAMPIONSHIP IN THE "HELL IN THE CELL" WITH GUEST REFEREE MICK FOLEY. It is the most brutal match in the history of World Wrestling Entertainment. A twenty foot high enclosed steel structure will contain both men where there is no escape and only one man will exit as the winner. ("Will The Bad Blood Boil Over"; emphasis in original)

The WWE website functions as one gigantic commercial for WWE. Any "news" takes the form of a pitch for the televised events and merchandise. Although the program "Byte This!" claims to provide insider information to fans, it fails to do much more than cast WWE products in a favorable light. The chat room offers fans the opportunity to exchange opinions with each another; however, in my limited experience, it seems the participants are "marks" under the age of eighteen. It is not that they believe in the veracity of professional wrestling, but that they seem enamored with the WWE content and are not interested in how it or wrestling, in general, operates. One possible exception concerns a WWE companion site for parents. WWE Parents offers parents information about WWE programming. Its content veers toward reflexivity when it prompts parents to talk to their kids about their entertainment choices and to distinguish between pretend violence and the real thing. Otherwise, the WWE site and links are a neatly packaged

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stream of promotional information, excessive in product content but little else. Typically, smart fans who wish to discuss a wide range of wrestling topics, such as its history, story angles and plot twists, character gimmicks, and the pros and cons of various wrestling organizations, must visit other sites.

Lords of Pain

I came across the Lords of Pain website by accident. I was looking through the various message boards that are available under the Gulf Coast Wrestling Online web page. One was titled "WWE Discussion" and, as I perused the discussion threads, I noticed someone referred continually to the Lords of Pain site, which they felt was superior to "WWE Discussion." The Lords of Pain site is part of a larger media operation called UGO Media. Their primary market is eighteen to thirty-four year old males.

The home page for Lords of Pain displays the title in bold red letters just beneath an ad banner that extends across the top of the page. The background of each page in the message board is black and the print appears in white. The home page carries news regarding current developments in wrestling. Wrestling enthusiasts can look up archived news articles about diverse performers, events, and promotions, and access a results page that lists the outcomes of matches from different WWE shows and regional live events. The articles report recent developments in professional wrestling and thereby encourage smart fans to supplement their existing knowledge. Also, the home page provides links to discussion forums where fans can debate various wrestling issues. For readers unfamiliar with online discussion boards or forums, people log on and register with the specific site, identifying themselves by means of user names they select. They type in

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their message, giving it a heading or applying it to an extant heading. Typically, there are dozens of discussion threads under different subject headings. The wrestling forums in this case were divided into four categories: general, WWE, NWA-TNA, and columns. In the general forum, fans talk about independent and international wrestling. In the NWA-TNA forum, they focus on the National Wrestling Alliance and a recent television program called Total Nonstop Action. The columns forum publishes articles, editorials, and reflections about the wrestling world by wrestling fans. The WWE forum, of course, focuses on that organization and its performers.

I visited the WWE forum and one particular thread caught my attention. A fan had posted his thoughts under the subject heading, "Can Nick Dunsmore Ever Recover From The Eugene Character?" Posted in August 2004, the heading and discussion piqued my interest because, during the summer, I had witnessed the noted wrestler perform "Eugene" on the television program RAW. Dunsmore portrays Eugene as a mentally challenged individual and a very capable wrestler. He is a sweet-natured simpleton who waves at the audience, sometimes carries a doll, and displays a constant wide-eyed smile. Announcers refer to Eugene as the "special" nephew of the WWE's "general manager," Eric Bischoff.

Below is an excerpt from the forum discussion on Eugene and the wrestler-performer, Nick Dunsmore, also identified as Nick Dinsmore by Wrestling-Insider.com. The discussants are identified by their user names and, unless otherwise noted, grammar and style "errors" are part of the original postings.

RandyOrton: [Eugene] will always be Classified as a "retard" and he will never be taken Seriously for the rest of his career.

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The Standard: Shut the hell up. Recover? He's arguably the most popular person on Raw! Unlike most people that WWE pushes, he's actually a skilled wrestler! His character has been portrayed with a lot of respect (by WWE standards) and hasn't been exploited or made to look like a joke. WHAT MORE could he possibly want? He's wrestled Chris Benoit for the World Heavyweight Championship, for god sakes. Eugene/Nick and his fans should be happy as clams. Recover. Psh. And should all else fail, he can always say he never was retarded in the first place. PS. Triple H seems to be taking him seriously.

RandyOrton: I didn't say he was a bad wrestler it's just he will have to be the same retarded character for his whole career.

The Standard: 1) He's always one five minute speech from being . . . unretarded. 2) Do you really want that? Because after he feuds with William Regal [Eugene's tag team partner], he becomes "Generic Bad Guy" and goes directly to Heat [another WWE program]. If Rick Steiner can have his gimmick for a long time, so can Eugene.

snowman: Look if Kane can get over Isaac Yankum, Hardcore Holly can get over "Sparkplug" . . . Dinsmore can make it past Eugene, all he needs is a haircut, and a little more rip to his body and he's a new guy. His ability to wrestle will be the final factor.

Squirrelzilla: I agree with Standard he is always one step away from being unretarded and becoming one of the greatest heels of all times, remember after [Hulk] Hogan joined NWO [New World Order] all the red and yellow burning and garbage thrown, it's a heel heat goldmine.

Gypsumstack: It would be very simple to get rid of Eugene and still make Nick a new character. This is all that has to be done:

1. HHH and/or Evolution beat the living the living hell out of Eugene.
2. The next week it is said that Eugene may never be able to wrestle again.
3. A few weeks later, it is confirmed that Eugene's wrestling career is done.
4. The following week, a clean cut, clean shaved, fresh out of the gym Nick Dinsmore debuts as Eugene's un-retarded brother to make HHH and/or Evolution pay for what they did to his kid (big? twin?) brother.

Really, if you go to the OVW [Ohio Valley Wrestling] website you will see that it could easily be pulled off. Give Nick a razor and some gym time and the change would be so dramatic that it would be believable that they were just related and not the exact same person. Hell, Nick and Eugene would be more believable than Mankind/Dude Love/Cactus Jack.

Gino: Can Eugene recover in the fans' eyes . . . I think so, but the explanation to the "retard" gimmick needs to be a very good one for the fans to ever believe in him again. They can't just say "he faked it," I won't buy that. If Dinsmore maybe got battered by HHH and came back in a few months as a luchadore [a

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masked wrestler] on Smackdown! (a good one at that), he would eventually get unmasked, and then an explanation can arise from that. Dinsmore can recover, but I doubt the WWE would want to scrap this character anytime soon!

DarkMercury: I think it all really boils down to how they do the transition from his Eugene character to his other character. You would have to take into account that time would be a crucial factor, I mean if one week he's Eugene and then next week he's a different persona then it's going to be a hard sell. I would assume over time he would change his character, most wrestlers have done this, so it determines what they do with the Eugene storyline from here to see how the fans follow him. I just think it all depends on the WWE writers, which isn't giving them much faith. Anything is possible. ("Can Nick Dinsmore Ever Recover?")

The discussion continues for several more pages with various wrestling fans weighing in on the pros and cons of the Eugene character. Gino posted again and noted that if Eugene "got rid of his current Albert Einstein hairdo and went with something short" and a "new attire and gimmick of course, then that would just about do the trick.

. . . Maybe add a mask for 'smart fans'" ("Can Nick Dinsmore Ever Recover?").

In the initial posting for the discussion, RandyOrton worries that Dinsmore, or Dinsmore, will be trapped in a role from which he cannot escape. Other fans seem less concerned, drawing on past evidence of how the wrestling game works to argue that Dinsmore can change persona easily. Others acknowledge that he can change, but they want the change to be logical in terms of the established story line. For instance, Gypsumstack suggests that Dinsmore might return as Eugene's brother who is seeking revenge for the vicious beating that ended Eugene's career. Like Gypsumstack, other fans offer what they see as reasonable ways Dinsmore might change his character. Eugene might become "unretarded" by announcing to the audience that he was pretending or Dinsmore might wear a mask that prevents the audience from recognizing him.

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For many fans, the key to Dinsmore's transformation lies in altering his physical and behavioral traits. As Eugene, Dinsmore appears chubby and has long, frizzy hair and a beard. His facial expressions signal a wide-eyed naiveté. He walks like a toddler and waves to the audience like a child, his hands flapping at the wrist. By cutting his hair, shaving his face, working out in the gym so as to appear more muscular, and abandoning Eugene's movements and gestures, Dinsmore can emerge as a new character. By means of their comments, then, the smart fans show their understanding of how wrestling as performance operates. With seeming delight and critical insight, they analyze plot structure and the manifest signs of character development. They also draw on prior character-wrestler histories to make their claims, implying an understanding of how the WWE constructs and changes characters and scenarios. Lastly, in a number of comments, the fans critique the WWE, finding that "unlike most people that WWE pushes," Dinsmore is "a skilled wrestler," and that they shouldn't have "much faith" in "the WWE writers" ("Can Nick Dinsmore Ever Recover?").

As I discussed in Chapter Two, wrestling characters are often stereotypes that reflect current social and political issues in the US and elsewhere. During and after WW II, for instance, many wrestling villains were portrayed as "Germans" or "Japanese." Currently, the "War on Terror" and the US invasion of Iraq are key concerns in the US, and the wrestling world has responded with Arab-American characters. In turn, wrestling fans have responded to the characters, as evidenced by the following excerpt drawn from a Gulf Coast Wrestling Online forum. Posted November 2, 2004, the subject heading was "New Arab-American characters to make debut on Monday Night RAW." Again, I identify the participants by their posted names.

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Shane O'Malley: According to an article on parents.wwe.com posted earlier, WWE is introducing two new Arab-American characters on Monday Night RAW. Muhammad Hassan and Khosrow Daivari are U.S. citizens who have grown up in American. They love their country. However, they now face a new and different kind of relationship with their fellow U.S. citizens as a result of being Arab-American in a United States still struggling with the tragic events of September 11, 2001. RAW will explore the challenges Hassan and Daivari face as Hassan tries to make his mark as a new WWE Superstar under the guidance of Daivari as his manager. Note: This was posted on the main WWE.com website as well so it looks like they are really going to try and push the edge on this one.

Irish: Recently, WWE has unveiled a new character at some of their house shows. The most recent in Burlington, VT. OVW [Ohio Valley Wrestling] developmental wrestler Sean Davari has been cast in the role of a terroristic Arab complete with prayer rug and evil abu d'habi emirate manager. OK, I know WWF did the whole Slaughter/Iron Sheik during the Gulf War. It seems that they feel they need this to generate heat from a guy (and it's not the kind of boo, we hate you bad guy heat). No, this is more like boo we hate you because your people (or at least that's what they are trying to portray) are killing our soldiers. Wrong gimmick, wrong time. Oh, he comes out to Tiger Ali Singh's old music.

("New Arab-American Characters")

In his comments, Irish reveals that he has followed wrestling for several years in so far as he recalls the Slaughter/Iron Sheik gimmick used during the Gulf War and the entrance music of Tiger Ali Singh. The WWE marketed Tiger Ali Singh as a wrestler from the Middle East in the late 1990s.

The same issue was discussed on the Lords of Pain website. In the following transcription, all ellipses are mine.

FearlessVampireKiller: When I first heard WWE wanted an Arab heel, I thought it was a dumb idea. I thought it wouldn't work. . . . On the last episode of RAW we saw a promo featuring Muhammad Hassan and his manager Khosrow Daivari. I have to say, I was horrified. Why? Because these men are not just portraying Muslims, they are portraying Muslim Americans. What's the difference? In his promo, Hassan talks about being persecuted and discriminated against on the basis of his religion

and ethnicity. Presumably once he premieres, he will continue to speak out against this persecution, while at the same time being portrayed through his actions as someone who is violent, deceitful, untrustworthy, and, overall, an average WWE heel. This, to me, is irresponsible, because it suggests that Hassad deserves to be discriminated against. . . .

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The Nog Spiker: You are overreacting. Characters are created for crowd reaction whether it be positive or negative. Do you know how bad the French are [persecuted] in the US but you aren't complaining about . . . constant attacks of them.

The Franchise: The way I took it, is that they're trying to portray him as a sympathetic character (like Billy Kidman, for instance). However in WWE land, he's a whiner and therefore, it makes him a heel.

R. Jeremy: I'm sure most will disagree, but I think this character is about 3 years over due. Like Franchise said, ethnic heels have been around from the beginning of professional wrestling. . . . The point is, an Arab American heel has the potential to be very entertaining.

Wally: . . . I refuse to have my strings pulled by this angle, if they intend to go with it where I'd imagine. I can't condemn it other than "It says a lot about their lack of ability to get heat more creatively," because they haven't even come close to crossing a line as far as I'm concerned. But hey, give 'em time. The manager's speech and body language are coming off resentful and heel-ish right off the bat, which would transfer heel heat to this guy. ("Muhammad Hassan")

Based on their conversation, the fans demonstrate that they are aware of the historical, political, and cultural implications of the characters portrayed in wrestling. While some believe that negative portrayals of Arab-Americans are offensive, others argue that such a "gimmick" will turn out to be less offensive than originally feared. Almost all the smart fans acknowledge that wrestling characters are created and then tested with audiences to assess their ability to generate "heat" or a strong reaction from the audience whether it be positive or negative. Some characters and story angles thrive while others fizzle.

Feigenbaum asserts that WWE "officials closely monitor the Internet for feedback on their product" (153). As demonstrated in this section, fans use the Internet to discuss and evaluate characters and story lines on different websites and message boards. Consequently, fans play a significant role in the development of the WWE's product, which is in a constant state of development (Feigenbaum 154). Of course, what becomes popular, and why, is another source of debate among smart fans.

Kayfabe Memories

Many fans wax nostalgic for the “good old days” of wrestling that they watched in the 1960s and 1970s. The website [Kayfabe Memories](#) is dedicated to preserving wrestling history, particularly the histories of regional organizations. The home page for the site announces the title in large red letters. Nearby, a blue banner reads, “Where Wrestling’s Regional History Lives!” ([Kayfabe Memories](#)). As I noted earlier in the study, kayfabe is a private language used to conceal insider or secret information. When Vince McMahon revealed that wrestling was a performance and not a sport, wrestling insiders said McMahon had broken kayfabe. From the website’s home page, I accessed a link called “A Kayfabe History Lesson.” The lesson explains that the purpose of the site is to “examine both the major and minor wrestling promotions that existed between the time frames of 1965 and 1989” ([Kayfabe Memories](#)). Visitors to the site can research information on a variety of wrestling promotions across the country, including the former World Wide Wrestling Federation., the American Wrestling Association, International Championship Wrestling, Smoky Mountain Wrestling, and Southeast Championship Wrestling. The site also profiles wrestlers from previous decades and posts articles that feature the memories of former wrestlers. Visitors can examine photographs of championship belts from years gone by, and even purchase replicas of title belts and masks that were once worn by famous “masked” wrestlers. The site is dedicated to preserving the history of professional wrestling before it became sports entertainment, and paying tribute to past wrestling greats.

For fans that want to talk wrestling with others, the message board is divided into wrestling territories, or those wrestling promotions that once thrived in particular regions.

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Visitors can post messages or questions related to almost three dozen wrestling organizations across the US and Canada. As such, the site attracts many smart fans that have been following wrestling for many years. On one of my visits to the message board, I accessed a forum titled, "WWWF/WWF (1963-1983)." A fan had posted a question under the subject heading, "1st to use intro music on WWWF TV?" Below are responses to the question. I use brackets in this excerpt to clarify author's abbreviation.

davephlegmball: Was this Beautiful Bobby? That's the 1st one I remember, though I don't remember the year – 1972 maybe?

brunogod: As far as I can recall that's the name I come up with.

Steve Gennarelli: I became a fan in '76 so I missed out on Beautiful Bobby. The first guy to enter the ring with music I recall was the "Eye of the Tiger" as SBG's ring music for his comeback series vs. Backlund in '82.

glaz: It was Beautiful Bobby. On the Washington TV show the ring announcer would introduce the enhancement guy, who was already in the ring, then he'd hold a portable tape recorder up to the microphone that hung over the ring and hit the "play" button! The music – by Rimsky-Korsakov, IIRC [if I recall correctly] – would play until bobby was in the ring, then the ring announcer would hold the tape recorder by his side while he introduced Bobby. The routine was a little smoother on the Philly show, with the music being played off-camera.

SWW72: I think the first I remember was Sgt. Slaughter with the Marine's Hymn in about 1981 or 82.

KANeRock: What about Battman? AFAIK [as far as I know], he used Batman theme music even in 1960s on "Studio Wrestling."

LUSCIOUS JOHNNY: Beautiful Bobby and Batman were before my time. My first memory was of Slaughter's marine theme playing.

davephlegmball: Beautiful Bobby was way before Slaughter.

SCW Count Grog: Battman had the music in the late 1960s. Did Gorgeous George wrestling in Capitol Wrestling? As he used the Pomp and Circumstance intro.

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Tom Vu: I remember Slaughter, then Hogan "Eye of the Tiger" and "Another One Bites the Dust" with JYD [Junkyard Dog]. After that ring entrance music became the norm.

MajorGuns: Gorgeous George's Pomp and Circumstance should be the winner here. I don't think anyone ever used music intro before GG. I don't think he was ever officially part of Capitol I think he was AWA material. Won the AWA (Boston) World Title in 1950, and then lost it to Lou Thesz, who "unified" the AWA, NWA and LA title. One could probably consider him as a precursor to the WWWF. ("1st to use intro music on WWWF TV?")

A different discussion thread in the same forum focused on a particular wrestler named Pedro Morales. The ellipses are mine in this excerpt.

ntrots: Are there any web sites devoted to Pedro Morales?

itsemquasi: If not, there should be. I always thought highly of him, no matter what territory he was working.

RICKIE999: I WENT TO MOST OF PEDRO'S MATCHES AT MSG [Madison Square Garden] IN THE EARLY '70'S HE WAS A REAL GOOD CHAMP. I DEVELOPED A 400 PAGE RECORD BOOK/SCRAPBOOK OF HIS TIME AS CHAMP 1971-73. RESULTS, PHOTOS, PROGRAMS, PHOTOS, ARTICLES ALL PHOTO COPIED AND COMB BOUND WITH LAMINTED COVERS. IT SOLD WELL ON EBAY.

pugga: I really liked Pedro. Too bad his name doesn't get mentioned overly often when talking about the great posts of the past. I don't think he really gets his due.

itsmequasi: Some of Pedro's accomplishments that I know, and there might be more. It is hard to say. 4 time WWA Tag Champion; w/ Luis Hernandez 1965; w/Mark Lewin 1966; w/Ricky Romero 1967; w/Victor Rivera 1967; 3 time Hawaii Tag Team champion in 1969 & 1970 w/ Ed Francis twice and once with Bing Ki Lee. WWWF Champion in 1971 beating Ivan Koloff; AWA World Tag-Team Champion w/ Pepper Gomez in 1975; . . . WWF Tag Team Champion w/ Backlund, beat the Samoans in 1980; . . . WWC North American Heavyweight Champion in 1983; . . . He was the WWWF's First triple crown winner; . . . Wrestled two Shea Stadium cards as the Main event. . . . To me he has quite a career record that is totally outstanding. And his place in wrestling should never be forgotten.

Crimson Mask: Pedro was first in the NE territory back around 1962 as an undercard babyface. Was definitely there at least in late '62 and on into '63 and the start of the WWWF time.

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itsmequasi: Crimson, do you know who trained him, and has anyone located or tracked down, to what they believe might be his first pro match, and in what territory that it might have been in? ("Pedro Morales")

In the above forum entries, fans work to piece together wrestling's convoluted history. Entrance music, so integral to today's wrestling performance, is a relatively recent phenomenon. Although Gorgeous George used music back in the fifties, it did not become common until much later. Today, even in small town productions, stereo music fills the arena when a wrestler makes his entrance. On the Internet, the neophyte wrestling fan can interact with the old guard, upgrading and revising their knowledge, and sharing their insights. Long time wrestling fans can ponder "whatever happened to?" as in the case of Pedro Morales. Wrestling fans are "always in the process of becoming insiders" continually "wanting to know more than they saw or knew in the past" (Mazer, Professional Wrestling: Sport and Spectacle 6).

Another theme that was common in wrestling forums was that many fans want to know how others were first drawn to wrestling. Many love to share stories about their early experiences. Below is an excerpt of one such discussion titled, "When/How did you get hooked?" All ellipses are mine.

ltjr98: I am a newbie. I want to thank all of you posters for rekindling so many memories. With that in mind: I was hooked on wrestling in the winter of '70/71.

. . . Boy was I a mark. I would argue with anyone who dared say that it was all a setup . . . I always said that they were trained athletes who knew how to fall. . . .

Of course, once I found out the truth, I loved it just the same. I am saddened by the state of today's product. . . .

paulmmm: "How did you get hooked?" One word, two syllables – Bruno [Sammartino].

heftser: I was "gradually" hooked as a preteen. First, I used to go to the local candystore to read/buy magazines like Famous Monsters of Filmland, Vampirella, etc. The 'rassliin mags were usually in the same shelf as these mags due to the

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blood. At the time (1974) I had no idea wrestling was on TV. Awhile later, I was staying with my aunt and cousins for the summer. One late Saturday afternoon they put on WWWF Championship Wrestling with the Bruno/Arion non-title main event. I was struck with the emotion my cousins had when Bruno lost, and was “hooked” ever since.

godzillajoe2k4: My dad was a lifelong fan, so I probably just watched along with him as a kid. Some of my earliest memories were the Executioners, the Koloff/Bruno chain match from Boston (my dad was a mark and told the story as if a real life and death battle took place that day, it was fantastic. . . . So I guess I started around 1976 at age 6. (“When/How did you get hooked?”)

The discussion continues as several more fans post responses to the original question or respond to the memories of others. Throughout this thread, fans recall fondly how they were first introduced to wrestling and often yearn for the good old days when, as one fan put it, there were “no explosions, no foul language . . . no wrestlers giving the one finger salute to kids, no women valets in bikinis, or less attire. . . . No just plain old wrestling. . . . Maybe boring. But we liked it” (“When/How did you get hooked?”).

The Kayfabe Memories website is a gold mine for the serious wrestling fan and researcher. Smart fans seek out and exchange information, stories, and memories regarding wrestling. Both dilettante and professional, the historians respond to and, by means of their discussion, construct wrestling in terms of its past. Thereby, they enact a practice that expresses their culture through history and memory, more so than through image and product consumption.

Gulf Coast Wrestling Magazine

In addition to message boards and chat rooms, wrestling enthusiasts also publish their own online newsletters and magazines wherein they write about the wrestling trade. In Gulf Coast Wrestling Magazine, Bob Liddil offers at least thirty essays he has written

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on wrestling promotions in Pensacola, Florida. He bills the magazine as "Your Source for Pensacola Area Independent Wrestling News" (Gulf Coast Wrestling Magazine).

At the top of the magazine's home page is the Gulf Coast Wrestling logo in red and blue against a green background. The titles of Liddil's essays appear in small boxes, printed in black font on a white background. Above the title in each box is a small grey rectangle with the words "click here." A simple click and the corresponding essay appears on the screen. As of November 2004, all of the essays were posted between September 2001 and October 2003. Upon perusing a number of the articles, I discovered that Liddil is an avid wrestling fan who also sells buttons and trinkets at wrestling shows. His nickname is the Buttonman. Apparently, he also tried his hand at promoting wrestling matches. Although Liddil understands the rehearsed element in wrestling, he is a self-proclaimed "mark." He appreciates the hard work required to execute a wrestling match that encourages him to engage in the fantasy of wrestling as a real competition.

In an essay titled, "Wrestling and Writing about Wrestling: The Making of a Smark," Liddil recalls his wrestling education. He writes,

I was captivated, as many fans are, smitten by wrestling folklore. Being a writer, I wanted to write about wrestling. Unfortunately, a little thing called "kayfabe" got in the way. In those days of Vince vs. Ted Turner, the truth about wrestling was shrouded in mystery and nobody who knew a thing said a thing. (Liddil, "Wrestling and Writing about Wrestling")

Liddil recalls that he "wanted to be a promoter," and he "wanted to write about life around the squared circle from a position of understanding" ("Wrestling and Writing about Wrestling"). He made the acquaintance of a promoter and several working wrestlers and, one day, found himself in an outdoor ring with a wrestler called "Moose," who was willing to show Liddil a few wrestling moves. Liddil writes, "One thing I

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needed to do was feel what a worker feels in the ring. No, not the heat or the pop. The bump. The impact of a crash landing at the tail end of a supplex [sic]. Everybody said wrestling was fake, but I knew better, because the bump made a bang and you can't fake impact"

("Wrestling and Writing about Wrestling"). After bouncing Liddil off of the ropes, Moose picked him up and dropped him on his back. Liddil, who claims to weigh five hundred pounds, hit the mat with a resounding thud. The noise was so loud it scared a sleeping dog from underneath the ring and it ran yelping from the yard. Liddil was unhurt although the wind was knocked out of him. The experience proved to be an epiphany for Liddil. He writes,

I never looked at wrestling the same after that. Every worker has my respect, because I know his body is on the line. Every promoter gets a handshake and applause from me because he risks his own money. And every fan who ever occupied a chair at ringside is my brother, because he is who validates the existence of the grand sport of wrestling. ("Wrestling and Writing about Wrestling")

Liddil's identification of himself as a "smark" or a smart mark implies that he believes in the competitive aspect of wrestling and he understands how competition operates in this case. While the matches are pre-determined, they require the wrestlers to put their bodies "on the line" like any other sport. Likewise, they require a promoter who "risks his own money" to organize a program where skilled and charismatic athletes perform enthusiastically for a discerning audience. In his column titled, "We Marks Don't Care," Liddil criticizes the "juvenile" opinions of fans who post on Internet message boards and chat rooms devoted to local wrestling. He offers a top ten list of items about wrestling he does not care to read. For example, his first complaint is "We marks don't care if a promoter has only a couple of shows under his belt as long as the one I go to has lots of action and good characters. We

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don't care if a promoter or wrestler has an hour of experience or a decade, if he entertains us we will return to the seat. If he bores us, we stay home" (Liddil, "We Marks Don't Care"). Further down his list, Liddil complains,

We marks don't care about workers' private lives, about their indiscretions, the men or women or girls that they may or may not have had relations with because it isn't WRESTLING. We do care about the CHARACTER a wrestler brings into the ring. The LIGHTNING KID was a man I could cheer for real (shoot cheering) because his CHARACTER was dynamic. When he became Mr. Electricity, it was SHOOT HEAT from me because he played the role. Bobby Fuller, Raine Quappone, Chad, Tony, Al, Marcel, Bullet Bob, Steve, all have one thing in common. THEIR CHARACTERS AREN'T BORING! Their ring technique entertains me and THEY DON'T WHINE about how sad the state of wrestling is because they WORK to make it BETTER. ("We Marks Don't Care"; emphasis in original)

By "shoot cheering" and "shoot heat," Liddil refers to his willingness to suspend disbelief, to engage in the reality of the wrestling characters and their conflict, if the "characters aren't boring." In short, Liddil is a performance critic more so than a critic of the "sad state of wrestling" or the wrestlers' private lives.

In the same article, Liddil further chastises Internet posters who criticize local wrestling in the Pensacola area. He writes, "Don't second guess the doers, get off your lazy butt and DO IT!! Get out to the gym if you're a flabby wrestler, buy a gimmick if you're a shabby wrestler, practice mike skills if you suck at talking or talk too softly. Stop WHINING and DO SOMETHING TO MAKE WRESTLING BETTER" ("We Marks Don't Care"; emphasis in original). Liddil proceeds to tell readers how to make wrestling better – at least for the "marks" in the audience:

We marks want to see wrestling. We want to see physical combat choreographed closely enough so that there's no gap between the slap and the head. We want a wrestler to obey the law of physics and SLING a man into the ropes. We want that man coming OFF the ropes like he has not control. If I want ballet I'll go to the ballet. . . . We marks are easy to get heat from. If you're a bad guy, be bad.

18 2

Make a history and tell it. Have a character, be a character, give me a reason not to stay home marking on DRAGNET.

In Conclusion, WE marks are bored with message boards and all the incredible stupidity that comes from them. But more dangerously, we are bored with all aspects of wrestling, bored with dead characters, bored with street clothes costumes, bored with limp ropes and smoky bars and feuds between nobodies and matches that have no story. We are bored with BORING shows that continuously present the same matches over and over again, and the lack of imagination of those putting them on – and the lack of SHOWMANSHIP. (“We Marks Don’t Care”; emphasis in original)

Bob Liddil enjoys playing the role of a mark in his essays so as to make the point that the aim of professional wrestling is to provoke audience members to be marks while engaged in the event. For Liddil, the artifice of wrestling should not be apparent. Rather, like realistic theatre, the wrestling event should create a fictive reality that persuades the audience that it is spontaneous real life. To do so, wrestlers must work hard to create and project believable characters through their character gimmicks, costumes, mic work, and athletic skills, while promoters must be imaginative in their creation and promotion of story lines, match ups, and feuds. Liddil is willing to play the mark, to be the enthusiastic fan that cheers the hero and boos the villain, as long as the hero and villain are persuasive in terms of the created wrestling reality.

Wrestling Observer and Wrestling Perspective

By means of the Internet, wrestling fans can access and subscribe to a variety of newsletters, such as Wrestling Observer and Wrestling Perspective. On both websites, fans can browse interviews and articles about their favorite wrestlers, and purchase books, videos, and other wrestling related merchandise. Wrestling enthusiasts also can exchange information and opinions on each site’s message board. While some of the interviews and articles appear in their entirety on the sites, typically the newsletters

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provide synopses. The full length items are available in hard copy newsletters that are delivered by snail mail to subscribers.

Wrestling Observer and Wrestling Perspective appear to provide legitimate “insider” information about the world of wrestling. Unlike the WWE site, both publications avoid “kayfabe” or phony stories about wrestling. Rather, they strive to uncover and report factual information about the wrestling industry, such as the training regimen, injuries, and personal appearances of wrestlers, character and story line developments, salary disputes and negotiations, and other financial matters. Each week, Wrestling Observer also provides readers with synopses of matches that occurred in house shows and on television in the US and, also, in Europe and Japan. Dave Meltzer, who writes for Wrestling Observer, began covering wrestling in the 1980s. Along with other reporters, he exposed the abuse of steroids by WWE wrestlers in the early 1990s. He also has reported on the financial aspects of professional wrestling, including information on television ratings, advertising sales, and pay-per-view revenues. Recent stories in the Wrestling Observer have covered several wrestlers who have been fired by the WWE. A recent pitch for the newsletter runs as follows:

We’ve got one of the biggest business issues of the Wrestling Observer newsletter coming out today. The lead article on TNA’s [Total Nonstop Action] financial situation is already the most talked about topic in wrestling this week. . . . We look at the current business of WWE and TNA. With WWE, we look at the numbers from the latest investors report, and what they really mean, including what it says for the future and some stories behind the numbers. We look at upcoming cost cutting measures, new projects . . . and an update on Vince McMahon’s latest financial windfall. ([Wrestling Observer.com](http://WrestlingObserver.com))

While Wrestling Observer is a weekly publication that focuses on the current state of professional wrestling, Wrestling Perspective is a bi-monthly newsletter that concentrates on key figures in wrestling’s development over the last thirty years.

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Wrestling Perspective calls itself “The Thinking Fan’s Newsletter,” and features lengthy interviews with a variety of wrestling performers and other workers in the industry. In addition to offering a few full length articles, Wrestling Perspective also provides book and video reviews, links to other online wrestling sites, and professional biographies of those who write and publish the newsletter. Editors describe the mission of Wrestling Perspective as:

. . . a newsletter for the discriminating fan. We dedicate our pages to high quality analysis of the wrestling business. Rather than reprint news, rumors and gossip found in other publications, we tackle important issues and put them under a microscope. . . . As for our interviews, we talk with marquee players, be they current stars, behind-the-scenes powerbrokers or legend of the game. . . . When you read a Wrestling Perspective interview, you learn more about the business, the wrestler, and the human being who works as that wrestler. (Wrestling Perspective.com)

If wrestling fans are evaluated on their critical understanding of the sports entertainment business, then the writers and editors of the two newsletters lead the way. They demonstrate a keen understanding of the wrestling profession and offer fans and industry insiders alike a frank view of the harsh realities of the sport/show business. While they appreciate the art of wrestling, they show how the art operates in terms of its historical, financial, and organizational development over the years and in the context of US culture.

Analysis

The Internet boasts thousands of websites devoted to professional wrestling and they are as diverse as the people who attend live matches or watch wrestling on television. The digital sites offer fans the opportunity to interact with others who share similar interests and perspectives regarding professional wrestling. Like cable television networks, the sites seek to attract a niche or narrow audience of a particular demographic

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or interest. In this section, I compare and contrast several of the sites I described above, noting how each operates to imply a certain role for the visitor, which they use to interact with the site.

Like so many large corporations, World Wrestling Entertainment (WWE), Inc. produces a website whose main function is to display and market WWE products. The site uses a number of strategies to attract wrestling enthusiasts and/as consumers. The site displays a dizzying array of WWE television programs, merchandise, and information, which is cast in a fantasy world of muscular men and curvaceous, scantily clad women. A community culture is imagined in so far as fans are encouraged to send e-mails to the company providing them feedback on WWE television programs, pay-per-view specials, live events, or magazines. Fans also can write for information about their favorite superstar, request an autograph, or inquire about employment opportunities. The site is what web page designers call "sticky" (Straubhaar and LaRose 255). It is visually appealing with pictures and streaming video. Fans can play games and win prizes and, of course, purchase merchandise. The site encourages fans to stay as long as they like, consuming the excess of WWE. Although there is a link to "corporate" information, it is tucked away at the bottom of the web page. Visitors who choose to access the link find simple, block paragraphs regarding recent WWE employees who were hired or promoted in various departments, such as marketing, sales, and management. Currently, news items about the WWE entertaining troops in the Middle East are marketed under the "corporate" link too ("WWE Corpbiz").

Vince McMahon is quite frank about the type of entertainment WWE produces. He describes it as a mix of "action-adventure . . . Comedy Central and . . . soap opera,

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and with world class athletes” (Solomon 19). But, understanding the WWE in any comprehensive way is very difficult. What passes for “news” on the website appears to be kayfabe hype regarding upcoming matches and pay-per-view events. While conducting research for the study, I e-mailed the WWE on three separate occasions seeking information that would provide additional insight into the company. I did not receive responses. In 2002, the WWE conducted a fan survey via their website and through e-newsletters. At the time, I subscribed to the e-newsletters, but I inadvertently deleted the survey from my computer. I tried to print a copy from the WWE site, but to no avail. Twice, I e-mailed the WWE asking for a copy of the survey, but did not receive a response. In December, 2004, I used the “contact us” link from the WWE home page and filled out a request form inquiring about the number of cameras they used during broadcasts of Smackdown! RAW. Again, my question was ignored. Apparently, the community culture encouraged on the home page was so much hype.

The WWE has been criticized over the years for promoting violence and crass behavior. The party line or what Feigenbaum refers to as the “canned response” of WWE is that “It’s just entertainment” (159). In 2001, McMahon told Reader’s Digest that his job is to provide entertainment, not parenting advice (Rosellini 143). However, the WWE produces a companion site called WWE Parents, which offers advice to parents about monitoring the programs their children watch. It also warns parents and kids about the dangers of “backyard wrestling.”

The excess evident on the WWE website is not akin to the critical excess that operates in RAW or Smackdown! During the matches, there is “clarity” to the action, which renders it “intelligible” to the audience (Barthes, “The World of Wrestling” 16). It

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is incumbent upon the wrestler to “help the [audience’s] reading of the fight by means of gestures, attitudes and mimicry” (Barthes, “The World of Wrestling” 18). The critical excess and gaps of televised wrestling encourage viewers to disengage and scrutinize the text. The website, though excessive in content, operates without the keys of the televised performance and hence the operations are seamless. Seamless commercials. The site works hard to entice visitors to consume its products in excess without questioning the need or reason for the consumption.

The Lords of Pain website offers an excessive amount of information on the wrestling trade. Most of my time on this site was spent in forums where fans could interact and exchange information with each other. I found that many fans wanted to show off their expert knowledge regarding the wrestling industry. The forums attract smart fans by offering them the opportunity to discuss any wrestling related topic. Fans can skim a variety of subject headings, stopping to participate in those they find most appealing. Smart fans engage in performance by asking, answering, embellishing upon, or debating the posted comments of others. They may not think of themselves as performers; however, like those whose actions are transmitted during a news or reality TV show, forum fans produce a self through text that is transmitted (and archived) for public consumption. The forum context frames the fans as public performers (Schechner 261). They also can reflect back on their performances by reviewing and embellishing on what they wrote.

When a fan posed the question, “Can Nick Dunsmore Ever Recover From the Eugene Character?” other fans were quick to interact. Their dialogue included, “Recover? He’s arguably the most popular person on Raw! . . . WHAT MORE could he

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possibly want?" "Dinsmore can make it past Eugene, all he needs is a haircut and a little more rip to his body," "he is always one step away from being unretarded and becoming one of the greatest heels of all times," and "It would be very simple to get rid of Eugene and still make Nick a new character" ("Can Nick Dunsmore Ever Recover?"). In addition to producing a future for the Dunsmore character through online dialogue, the forum performers invent character names for themselves, under which they post their opinions and recollections. In the discussion noted above, the performers included "The Standard," "snowman," "Squirrelzilla," and "Gypsumstack," respectively ("Can Nick Dunsmore Ever Recover?"). In Schechner's terms, the fans' postings signal "restored behaviors" that are "reflexive and repeatable" and have been observed or enacted "in other contexts" or in other discussion threads (quoted in Stern and Henderson 9).

On the Lords of Pain website, fans are given the opportunity to play a role that they create and construct through their chosen online identity, their comments, and the dialogue they have with others. By means of the site, fans become "writerly" performers and producers of various scenarios, angles, and alternatives to current wrestling developments (Fiske 94). In the thread, "Can Nick Dunsmore Ever Recover From the Eugene Character?" fans speculate on ways that "Eugene" might transform into another character. He could wear a mask, or get injured and return as Eugene's brother or twin. Others suggest he undergo a physical transformation, such as getting "a haircut" and working out to get "more rip to his body" ("Can Nick Dunsmore Ever Recover?"). The discussion and speculation regarding character or story developments suggest that wrestling fans are already reworking and "poaching" the "commercial narratives" of

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wrestling, producing narratives they find more entertaining or socially relevant (Jenkins, Textual Poachers 219-221).

Kayfabe Memories is not as flashy or visually striking as the previous two sites, but the title itself is an operational strategy that invites fans to investigate its content. The words “kayfabe” and “memories” characterize the site as one interested in reliving and analyzing the “good old days” of wrestling before the glitz and hype of sports entertainment. Everything on the site revolves around preserving the past. Discussion posters debate “firsts,” such as which wrestler first used entrance music. Was it Gorgeous George or Beautiful Bobby? Long time fans want to know when others “first got hooked” on wrestling or “whatever happened to” such and so a wrestler. The Kayfabe Memories site allows fans to perform formally or informally, as archivists or historians, preserving wrestling’s largely undocumented history. Many on the site have pieced together their own historical accounts and are eager to share (or sell) their treasures with like minded fans. One fan notes that he developed a “400 PAGE RECORD BOOK/SCRAPBOOK” of Pedro Morales and it “SOLD WELL ON EBAY” (“Pedro Morales”; emphasis in original). Visitors to Kayfabe Memories are preoccupied with wrestling’s past, preferring the “plain old wrestling” of yesteryear to the current WWE product. The site allows them to revel in wrestling nostalgia, glorifying past wrestlers, and reliving their fondest kayfabe memories, while rebuking current wrestling trends and fans. At Kayfabe Memories visitors can restore and conserve a perpetual golden age of wrestling.

Just as Kayfabe Memories implies that “kayfabe” wrestling was better, Bob Liddil states explicitly that he wants to remain a wrestling “mark” who suspends disbelief. On

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his site, Gulf Coast Wrestling Magazine, Liddil posts online essays devoted to wrestling in Pensacola, Florida. Liddil appreciates the “worked” aspects of a wrestling match and bemoans the lack of respect shown toward wrestling by local performers and fans. Liddil is critical of Internet posters who complain about the current state of local wrestling. He encourages the “whiners” to get out and “DO SOMETHING TO MAKE WRESTLING BETTER” (Liddil, “We Marks Don’t Care”; emphasis in original). By better, Liddil means more believable, with the illusion intact. He further criticizes local wrestlers and promoters for their lack of imagination and showmanship in creating dynamic characters and interesting match ups.

Unlike those discussed above, Liddil’s site is not interactive. Visitors who access the site are able to read the essays, but there is no forum in which fans can debate or offer feedback to his observations. Liddil attends live events and writes critiques of the wrestling matches and fans. He also observes and interacts with fans at other websites and then, on his own site, opines on what they say about wrestling. Liddil’s posted essays then are subject to analysis and further discussion by other wrestling insiders and researchers.

Bob Liddil understands and appreciates the training and work that go into a wrestling performance. He admires wrestlers who sacrifice their bodies, and promoters who risk their own money staging wrestling events. Liddil is a smart fan, who wants to enjoy wrestling as a mark. He operates as a performance critic and seeks representational realism in the ring. For Liddil, wrestling’s operations should never reveal themselves to the audience, no matter the circumstances. The illusion is all and if wrestlers will do their job, the “marks” in the audience will provide the necessary “heat.”

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Each of the above sites operates in unique ways that work to attract various fans to them. The WWE site offers an excess of products and information that conceals critical gaps and works against audience scrutiny. The Lords of Pain and Kayfabe Memories sites encourage visitors to engage in a critical assessment of wrestling aesthetics. One privileges contemporary wrestling and the other wrestling nostalgia. Finally, Bob Liddil's Gulf Coast Wrestling Magazine focuses on wrestling and representational realism. Liddil desires matches that hide their operations and encourage his and other "marks" suspension of disbelief.

CHAPTER SIX CONCLUSION

. . . and when I say hardcore I mean **HARDCORE**. We are the craziest bunch of wrestlers you will ever see. You may think the stuff you see on T.V. is hardcore, but we laugh at their pulled punches and fake moves. (Hardcore Wrestling Union – The Most Insane Wrestling Ever)

I began this study intent on identifying elements in the performance of professional wrestling that expose their operations to wrestling fans in ways that interrupt the real life illusion that wrestling aims to portray. Throughout the study, my concern has been to identify and evaluate the wrestling components that disrupt the audience's total immersion in the wrestling illusion and, instead, enable and even encourage the audience to enjoy "the sheer exhilaration of debate" and "the utter fun of the opportunity to learn [about] and evaluate" the wrestling subject (Harris 75). I have described and analyzed wrestling's aesthetic and organizational development from the post Civil War era through the early twenty-first century, and I have offered detailed descriptions and analyses of wrestling performances in three contexts, contemporary live events, televised matches, and Internet sites dedicated to the wrestling trade. To conclude, I turn my attention to a relatively recent phenomenon in wrestling culture. Not content to just attend live events or watch wrestling on television, some wrestling fans, particularly teenagers and young adults, have appropriated many of the conventions of wrestling to construct and enact their own performances.

Backyard Wrestling

It is reasonable to assume that many kids, wrestling fans or not, have play-wrestled at some time in their lives with a sibling, friend, or parent. I recall rasslin' when I was quite young in the "ring" defined by a bed or backyard. Sometimes, the play was

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simply the “rough housing” that young boys practice in order to discover, test, and compare their masculinity, strength, and athletic abilities. My friends and I were not emulating television wrestling necessarily, but demonstrating how tough we were and our ability to defend ourselves. Other times, however, my friends and I did pretend to be the wrestlers we saw regularly on local TV, such as Mike “the Hippie” Boyett, Cowboy Bob Kelly, Rocket Monroe, or the Big Blue Yankee.

Today, the term “backyard wrestling” or “extreme backyard wrestling” refers to a practice that is quite different from the rough and tumble play I knew as a child, although television wrestling still inspires much of it. I first learned of backyard wrestling several years ago when I saw television commercials for a videotape called Backyard Wrestling. Viewers could buy the tape by going online or calling a 1-800 telephone number. The commercials showed what appeared to be young men in their late teens and early twenties, staging violent stunts in and around makeshift wrestling rings in their backyards. During the ads, guys cracked one another on the back and legs with chairs and trash can lids. They smashed long fluorescent light bulbs over each other’s heads and leapt off of roofs or ladders onto car hoods, tables, and sheets of plywood. I recall one clip showed a young man with a string of firecrackers exploding on his body. Although I have not seen the commercials in some time, videos of backyard wrestling are still available on the Internet. A quick search of Amazon.com, an Internet site that sells books, compact discs, videotapes, and DVD’s, reveals multiple videos that are available for purchase. They include Backyard Wrestling Volumes 1 and 2, The Best of Backyard Wrestling Vol. 1: Future Kings of the Ring, and The Best of Backyard Wrestling Vol. 4:

. Another video called offers the following promotion: Random Acts of Violence Backyard Wrestling: Unscarred

Get prepared to witness this All-NEW never-before-seen Backyard Wrestling Superstar Series showcase of legendary hardcore icon "Sick Nick Mondo" totally exposed! From unbelievable, ultraviolent, blood soaked, death-defying wrestling action that has shocked fans all across the globe to outrageous stunts, behind-the-scenes interviews, never-before-seen footage and side-splitting pranks caught on tape, experience first hand why – despite the road-map of battle wounds he sports on his body – "Sick Nick" has miraculously remained "Unscarred" throughout his years of hardcore fame and glory! (Amazon.com)

A CBS Evening News reporter observed a backyard match and described it as, "violent, but [it] pales in comparison to the violence in 'backyard wrestling videotapes' marketed on the Internet" ("Dangerous Backyard Wrestling"). The number of backyard wrestlers "across suburban American" that practice high risk stunts and excessive violence is difficult to determine ("Dangerous Backyard Wrestling"). Some revel in inflicting real pain and injury, while others create an illusion of violence through timing and cooperation. But, CBS reports that kids have been "injured unnecessarily" ("Dangerous Backyard Wrestling"), and Rick Reilly writes in Sports Illustrated that "30-year-old Tony Nash died his first time in a makeshift ring" (98).

In addition to copying the holds and maneuvers used by professional wrestlers, backyard combatants beat one another with all sorts of items including "steel chairs, kendo sticks, trash cans, stop signs, guitars, snow shovels, crutches, [and] ladders" (Reilly 98). One eighteen year old notes that, during a backyard match, "if you can pick it up, you can use it" ("Dangerous Backyard Wrestling"). Backyard wrestlers also develop their own signature moves to stun or finish off an opponent. At a website called Intense Backyard Wrestling (IBW), the IBW "superstars" have profiles with their photos, vital statistics (e.g., height, weight, career accomplishments), and finishing moves. For

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example, Jordan “The Titan” Stamy has the “Titan Clutch,” Marty Matthews (“the current IBW Midwest Champion”) uses the “Marty Massacre,” and Philip Flawless employs the “Flawless Finisher” (Intense Backyard Wrestling).

Many backyard wrestling club (BWC) websites describe their organizations as “extreme” or “hard core,” but such language appears to be adolescent bravado for the most part. On the National Public Radio program, All Things Considered, Alex Spiegel reports that a teen wrestler informed him that “the beatings are relatively harmless” (“Profile: Backyard Wrestling Clubs”). Spiegel proceeds to describe,

Like professional wrestling, the winner of every . . . contest is decided beforehand. And most matches are choreographed so that no one gets seriously hurt. . . . Like professional wrestling, the fighting is a strange mix of theater and sport, part violence, part dance, part flat-out comedy. The boys grimace and yell, but most of it doesn’t look very dangerous. Two other boys stand by the video camera in the corner and shout out a rolling play by play. (“Profile: Backyard Wrestling Clubs”)

As regards their organization, the IBW confirms Spiegel’s report. On their home page, the members describe IBW as:

. . . a backyard wrestling organization operating out of Cedar Rapids, Iowa, which has roots dating back to late 1999, early 2000. We are [a] technical federation and by no means hardcore. Think about it, how many backyard wrestling federations have you seen claiming to be hardcore? There are almost too many to count. We here in IBW take pride in displaying our technical wrestling abilities and we don’t feel the need to bash each other over the head with light bulbs, or light tables on fire and powerbomb somebody through them. Not to take anything away from hardcore backyard wrestling federations. They are damn good at what they do and very entertaining. However, that is just not what we are about. (Intense Backyard Wrestling)

Unfortunately, the BWCs that get the most media attention are the ones that “smack one another with a bat wrapped in barbed wire. Or set up a Death Table, which is a piece of plywood stretched between two folding chairs with the plywood wrapped in barbed wire, covered in fluorescent bulbs, littered with tacks, doused with lighter fluid

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and set on fire” (Reilly 98). I can only speculate, but I suspect that most BWCs are not nearly so reckless.

No matter how reckless or tame a BWC may be, the WWE takes a dim view of backyard wrestling and warns the public against trying to replicate the practices of professional wrestlers. In the CBS report, WWE representative, Gary Davis, tows the corporate line when he cautions, “When you see some of these teenagers in these makeshift backyard rings saying they’re doing the same type of things, well, they are not, because we aren’t dropping people on their heads. The bottom line is, don’t try this at home, don’t try this at school, just sit back and enjoy the entertainment” (“Dangerous Backyard Wrestling”). In other words, be a WWE consumer mark. The WWE Parents web site extends a similar message:

WWE is adamantly opposed to the concept of “backyard wrestling” because of the risk of injury to untrained amateurs. Our events are conducted in a safe environment and executed by highly trained athletic professionals. Any attempt by our fans to emulate our Superstars physicality is extremely dangerous and irresponsible. Parents should let their loved ones know that practicing “backyard wrestling” is not a path to WWE Superstardom. When we receive videotapes from backyard wrestlers, the tapes are returned, unviewed. We encourage parents to take a proactive role in the activities of their teens and children to ensure their safety. WWE has sponsored a public service announcement during our programming to alert and educate children, teens and parents about the dangers of re-enacting the athletic moves of our professional performers.
(WWE Parents)

Despite the warnings, BWCs continue to create and perform wrestling events of their own. Further, just like WWE fans, BWC fans can attend live matches, buy BWC videos, and visit websites devoted to BWCs. Similar to the WWE website, BWC websites list their rosters of superstars, championship title holders, upcoming matches, and post interviews with the wrestlers.

I was particularly impressed by the Intense Backyard Wrestling (IBW) website. Although it appears the producers are high school students, their site is sophisticated and polished in subject matter, layout, and design. It includes links to photos of their matches, an IBW history, wrestler biographies and interviews, an archive of match results, a schedule of upcoming and special events, and a message board where visitors can post comments. They also load their “pay-per-view” special events video onto the site. Below, is an excerpt from an interview with IBW wrestlers, The Staminator and Marty Matthews. It appeared under the headline, “We are the best thing going today . . . it’s as simple as that” (Intense Backyard Wrestling).

INTENSEBW.8M.COM: First off, how are you guys doing after [the wrestling match] “Double Crossed?”

The Staminator: I am The Staminator. I am always doing great.

Marty Matthews: I guess you could say I am doing a lot better than I was before.

INTENSEBW.8M.COM: I must ask the question on everyone’s mind right now. Why, of all people, would you two guys form an alliance at “Double Crossed?”

The Staminator: Well, it’s pretty simple if you think about it. You have two guys, myself, and Marty Matthews. We both hold IBW gold. Let’s face it, if you don’t have gold in the IBW, you are a nobody. One day, Marty came to me about fooling all the IBW fans and forming an alliance. I must say, I wasn’t too keen on the idea at first but it later grew on me and I would have been stupid if I would have said no.

Marty Matthews: The idea itself was pretty crazy when I first thought of it but the more I thought of it, the more it made sense. I mean you got two guys here that hated each other and showed it at the past IBW events. This was a great plan and in addition to forming the alliance, we made sure that we didn’t lose our gold at “Double Crossed.”

INTENSEBW.8M.COM: So Staminator, when did Marty come to you about this idea?

The Staminator: It's actually pretty funny to think about it right now. Right before the return of IBW last year in 2002, when we had the big "Battle Royal," Marty came to me about this idea. We decided to "plant the seed" so to speak at that very event. Marty told me he would job to me right off the bat in order for me to win the IBW Heavyweight Title later in the show. Marty then came back out, attacked me, I attacked him back, it was brilliant. It looked like we hated each others guts. Then at the shows following the "Battle Royal," we kept showing the hatred between each other, screwing each other out of matches and so on and so forth. The IBW fans were so stupid, they thought we really hated each other.

INTENSEBW.8M.COM: So you mean to tell me that Marty lost to you on purpose in the Battle Royal? And it was also a plan for him to win the Midwest Title when you hit Tommy Hill?

The Staminator: *laughs*

Marty Matthews: Looks like you figured it all out.

INTENSE8W.8M.COM: Alright, let's switch gears. What do you say to the critics of IBW? Some say that "Double Crossed" had a horrible ending for such a big build up.

The Staminator: I could care less about what people think. The ending wasn't meant to be fair. That was the whole point. What made it even better is that we got that stupid "Hot Property" Wyatt Blackford guy to think we actually hated each other.

Marty Matthews: "Hot Property" Wyatt Blackford made the ultimate mistake of putting trust in me. I saw that weakness and I went after it as the weeks went by leading up to "Double Crossed." Not only did we fool Wyatt, but we fooled the rest of the IBW fans. It's a great feeling. (*Intense Backyard Wrestling*)

In the above excerpt, the IBW performers call on the intra-cultural language of wrestling insiders to compose and engage the readers in a writerly producer text. That is, the IBW interview exposes components in (WWE) professional wrestling, IBW events, and also the interview itself as constructed illusions and they invite readers to scrutinize the same; to investigate the operations of "the real" (Fiske 94). Readers are treated as "members of a semiotic democracy" able to bring their own competencies to bear and

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motivated by pleasure to participate in the process” of investigation and sense making (Fiske 95).

When The Staminator says, “Marty told me he would job to me right off the bat, in order for me to win the IBW Heavyweight Title” (Intense Backyard Wrestling), he signals to the reader that the match was a work. “To job” is to lose voluntarily, usually to help push or enhance the image of another wrestler (Feigenbaum 306). In other words, Marty and The Staminator contrived an “angle” very like those used throughout the history of professional wrestling. Marty jobbed for The Staminator, meaning he lost to him. Then, front stage for the public, the two wrestlers pretended to hate each other, establishing a vicious rivalry, which apparently the IBW fans believed. Then, Marty and The Staminator teamed up to “double cross” Wyatt Blackford. In response to the “surprising” exposure of a predetermined plan, the incredulous interviewer asks, “So you mean to tell me that Marty lost to you on purpose in the Battle Royal? And it was also a plan for him [Marty] to win the Midwest Title when you [The Staminator] hit Tommy Hill?” (Intense Backyard Wrestling). The Staminator *laughs* in highlighted quotation marks and, with sarcasm, Marty congratulates the interviewer for being able to figure out the scam.

Readers of the text bring their own idiosyncratic knowledge of professional wrestling’s “kayfabe” past to the text, associate it with what they know of IBW, and take pleasure in scrutinizing the subject matter (i.e., the wrestling angle IBW invented and performed), and its discursive agency, the interview itself. After all, the interview is posted on the IBW home page, which frames it as a double voiced, double cross too. It casts the illusion that it is a spontaneous discussion between the two wrestlers and an

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“impartial” journalist, who exposes the illusion of impartiality by using the IBW web address as his name. Wink wink. As parodic discourse, the text implies the producers’ investigation of how professional wrestling promotes itself through interview segments (in multiple media), which they pirate and turn to their own use. Simultaneously, they parody the operations of the wrestling angle or scam.

The IBW group and other backyard wrestling clubs take their cue from the operations of professional wrestling. In the past and currently, professional wrestling has worked angles in order to stimulate fan interest: Gotch, the Iowa farm boy, versus Hack, the Russian physical culturist; the All-American hero versus the foreign menace; Highbrow elite versus lowbrow populace; Urban versus rural; Good old boy versus the manipulative tart. The Angle and Jericho “beat down” of Triple H teased the audience – a knowledgeable audience with an abundance of prior knowledge and discursive competencies – so as to increase interest in the featured match that was to occur later in the program and also to anticipate the championship match at WrestleMania! months later. Like the WWE, the IBW plotted and executed an angle over several matches, grounding it in a battle for the coveted IBW championship title. Also, like the WWE, the IBW promoted and marketed the angle by means of various technological and discursive mediums, such as live events, video, the Internet, wrestler profiles, ad campaigns, and interviews.

Another component in the IBW interview that bears scrutiny concerns the performers’ familiarity with the practice of wrestlers generating “heat” and, in this case, “heel heat” for themselves from their fans. After discussing the angle, The Staminator and Marty gloat that their plan worked perfectly. They were able to fool, or double cross,

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“that stupid . . . Wyatt Blackford guy” and “the rest of the IBW fans” (Intense Backyard Wrestling). The Staminator declares that he “could care less what people think” about the outcome of the match, as long as they were duped and, thereby, they understood that “the ending wasn’t meant to be fair. That was the whole point” (Intense Backyard Wrestling). According to the pair, they were successful in fooling their audience but, just to make sure their fans understood the “point” of the double cross, they state it here, in their interview. In a sense, the IBW attempts to educate the marks in their audience, so as to explain why they might have found the ending “horrible” after “such a big build up” (Intense Backyard Wrestling). Thereby too, they highlight the same operations in professional wrestling.

On the one hand, then, the IBW producers advance the sport and performance of wrestling as an illusionist practice. They wanted to fool their audience. Furthermore, on their website, they describe themselves as wrestlers who take pride in their “technical wrestling ability” (Intense Backyard Wrestling). They eschew excessive violence and the “cheap heat” of sensationalist gimmicks, such as using light bulbs, folding chairs, shovels, and ladders. Their emphasis on athletic skill and discipline suggests that in their live matches they try to create the kind of realistic wrestling illusion that Bob Liddil would appreciate. Furthermore, they kept their angle under wraps until the “Double Cross” match occurred.

On the other hand, the title of the match and the subject and style of their online interview demonstrate their deliberate exposure of the very illusions they and professional wrestling generally create. They perform both to uphold the illusionist tradition of wrestling and to show they are not dupes concerning it. They understand the

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operations in all their complexity, are able to reproduce or restore them through performance, and also form an opinion regarding them, as evidenced by their choice of wrestling style and their parodic play in the interview. So, while they understand that the sport of wrestling is “fake,” they appreciate the performance of it greatly. Like Harris’s mid nineteenth century audience, they find “the encounter with . . . frauds [i.e., with performance as not not real] exciting” and worthy of their investment (Harris 75). And, like Brecht’s ideal spectator, they prove to be experts of both sport and performance.

The IBW is a microcosm of many of the operations at work in professional wrestling and discussed throughout the study. Whether intentional or not, the operational aesthetic of professional wrestling exposes “the work” of sports entertainment and to the extent that the IBW performers can investigate it and, by means of their physical and discursive performances, evaluate, challenge, and make inventive use of it. While the fans who attend live events, who watch televised matches, and who go online to discuss professional wrestling do not perform wrestling operations to the same degree as do the IBW, still their performances exhibit a similar ability to navigate the complexities of a professional wrestling performance. They cheer and boo with a double voice, producing pleasurable meanings for themselves through critical detachment and critical detachment through pleasure.

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VITA

Bill Lipscomb was born in Hattiesburg, Mississippi, on November 5, 1961. He earned a

bachelor of science in speech communication in 1990 and a bachelor of science in radio, television and film in 1991 from the University of Southern Mississippi. During the Fall of 1990, while working on his second degree, he took graduate courses in speech communication at the University of Southern Mississippi with an emphasis in communication theory. For eighteen months, during 1991 and 1992, he worked in television news on the Mississippi Gulf Coast. He returned to the University of Southern Mississippi in January 1993, and completed his master's degree the following Fall. In August 1993, he taught speech and theatre classes at Pearl River Community College in Poplarville, Mississippi. During 1993 and 1994, he took graduate courses in theatre at the University of Southern Mississippi and was in charge of box office and publicity matters for the Southern Arena Theatre in the Summer of 1994.

In the Fall of 1996, he entered the doctoral program in speech communication with a concentration in performance studies at Louisiana State University. In January 1999 he became an Assistant Professor at Troy State University Dothan in Dothan, Alabama, where he teaches courses in speech, theatre, and journalism. He received the degree of Doctor of Philosophy in May 2005.

Let's Play In The Backyard

I remember when I was growing up in the city. Everyone we idolized as kids were professional athletes that we enjoyed watching on television. In every playground around the country, children could be found fantasizing about becoming the next Hank Arron, Joe Namath, or Julius Irving. When school was out, the role playing carried on into backyards everywhere. The thought of becoming a famous professional athlete was the dream of all of us.

Back in the 60's and 70's, American culture was different. Professional wrestling was not the number 1 sports entertainment industry on the market. Football, baseball, and basketball were the top sports of those days. Every kid across America knew who the superstars were in each respected field. Every kid watched the TV in envy as their favorite superstars were about to compete. We were a generation hooked on athletes and we loved mimicking "our" stars when we played in the backyard.

Times change and so do people. Today we are presented with a new generation of youths that no longer idolize the "athlete." The number 1 money making sports related event around the globe each year has become professional wrestling. Kids everywhere today are more familiar with who's in the "big 2" than they know about who is in the NFL, MLB, or NBA. Some of today's greatest athletes of all times are being overshadowed by "sports entertainers" found in the professional wrestling industry. Kids today idolize the TV wrestler! With this new idolization comes a different trend found in playgrounds and backyards everywhere. Kids are now mimicking what they see professional wrestling "athletes" doing on the television sets. Just as my generation did with our sports heroes, today's youths all want to be big time TV professional wrestlers. Which can prove to be a very damaging trend to our "athletes of the future"!

I am not writing this "Real Deal" today with hopes of preventing kids from partaking in "backyard wrestling." That would be narrow minded and foolish on my part. Instead I hope to instill a little respect back into being an "athlete." The truth of the matter is, professional wrestlers are athletes! We all grew up idolizing athletes, not "athletic entertainers." For it was the "athlete" that brought professional wrestling to the level it is at today. What we do in the ring is what we call a "work," BUT we still are required to possess athletic skills and talent so that we may do the things we do safely. We have spent a lifetime involved in real sports and we built our "pride and character" from these experiences. It was real sports that got us to where we are as professional wrestlers.

There are so many younger readers that might not understand the point I am trying to make here. For those of you who are probably saying right about now, "Rambo just hates backyard wrestlers," you couldn't be more wrong. I do not "hate" anything, but there are a lot of things I dislike! One of them being the fact that too many youths today do not even realize it requires being a real athlete in order to become a professional wrestler. If I was an activist against backyard wrestling, I would be here stating the statistics. I would be here quoting the facts about how more school students are injured (and even tragic deaths) each year from backyard wrestling, as compared to interscholastic sports event that are held under strict supervision. I would tell you about "every time" I go to speak to school students I

ask this question, 'How many kids have been hurt from backyard wrestling?' Hands go up everywhere. Then I ask, "How many kids ever worried about hurting the other wrestler?" No hands go up! Scaring you about backyard wrestling isn't my mission. In fact, the only mission I have here is to write an article that just might help out someone reading this. If you want to get seriously hurt, maimed, crippled, or worse...stop here. If you really want to become a successful professional wrestler...read on!

Concentrate your time on becoming an "athlete." This is what builds character in a person. Supervised, competitive sporting events are what created the professional wrestlers of today. There is NOT one single pro wrestler in the business today that got to their level from backyard wrestling. Many may have realized their dreams while fantasy role playing, but ask them all if they were "athletes" before they were "athletic entertainers"! Ask each one of them how important "athletics" are to any successful pro wrestler. So many of us pros were at one time very gifted athletes. And we still are. I, for instance, have an actual 26 years active in various Martial Arts styles. I was a Pa. All-State football and track & field star that went on to play NCAA Div-1AA football at Lehigh University. I still have high school football and track records still standing in the record books at Freedom H. S. in Bethlehem, Pa. (I might add the exact same high school "the Rock," Rocky Miavia attended after me.) Check how many pro wrestlers have backgrounds similar to mine. Check out how many have even more impressive "athletic" credentials than I do.

Bottom line, if professional wrestling is your big dream, become an athlete first. Spend those hours in the playgrounds and backyards improving your athletic abilities through supervised competitive athletics. Prepare your mind and body the same way your favorite TV superstar did it when they were your age. If it worked for all of us, who is anyone to argue with that success? I am not saying throw away your backyard wrestling. All I am saying is don't overlook the REAL DEAL training and preparation that got us to professional wrestling. Participate in real sports and become an athlete first! Athletics combined with your burning desires to become pro wrestlers is what is going to make the next generation of wrestling superstars.

Another important issue I want to touch on before I depart is the "attitude" of that "some" backyard wrestlers have. Respect is the name of the game. I see so many GREAT kids today involved in backyard wrestling. I enjoy talking with them and offering the proper guidance if that is what they seek. If you are a backyard wrestler, please be respectful to the pros you try to seek information from. Many of us pros are more than willing to lend advice and tips on how to go about everything in a proper manner. If you do get into this business, you will find out respect plays a major role in success. So does proper training. Seek out a qualified pro wrestling training center if this is your true dream. Become that athlete first and then go get proper training. There are some great schools around that will help you achieve your dreams and goals. But keep in mind, the really good schools "will" be very tough. The better the school, the harder it is to graduate from. That's a fact with any education!

Schools like Afa the Wild Samoan's Training Center and the NWL's Superior Pro Wrestling Training Center(HOUSE of PAIN) will do their/our best to "break you" in every possible way! We take pride in what we do and this is the only way we can guarantee carrying on the proud tradition that has made professional wrestling a

success. If you do join a training center, be respectful at all times and DO NOT QUIT! Once you quit a well respected pro wrestling training center, your dreams fade away quickly. This is a very tough business with so much that predicates your success. This is why "athletics" is so important. It prepares not only your body, but also your mind! Athletics teaches you that becoming a quitter doesn't help you reach your dreams and goals. Be proud and build a respectable character early in your life. This is what you will need to succeed!

Backyard Beatings

Wrestlers Beat Each Other Bloody for Neighbors' Entertainment

Nov. 20 — These backyard wrestlers are a long way from going pro, but say they entertain neighbors with matches that include choreographed violence and self-mutilation.

Backyard wrestlers James Hammock and Robert Ice, both of Las Vegas, say crowds of up to 200 people attend their matches. The three say they plan how the matches will go down, just as professionals do, for weeks before an event.



Local police say that wrestling between two mutually consenting opponents who are over 18 is legal in Nevada. But it is allegedly a far cry from good, clean fun, and officers have put the matches on ice while they investigate what goes on outside the ring.

Backyard Superstars

Hammock, 22, who goes by the name "Stoolie" in the ring, says his wrestling "league" doesn't charge admission because they love to put on the show.

"It is fun, and it's a rush for all of us to have 200 people screaming our names while we're doing this," Hammock said.

Hammock, a soft-spoken machinist at a tool and die shop, says his mother often attends his matches, although she doesn't approve and worries about the dangerous stunts he pulls.

"I've lit myself on fire and have scars from hurting myself," Hammock said.

But Hammock and the rest of his league will have to find another way to achieve that "rush" for awhile. Las Vegas police have just put their show on hiatus.

Side Shows

Lt. Vincent Cannito of the Las Vegas Police Department says the matches have been temporarily put on hold for what's been going on around the "ring." Cannito says

attendees of the backyard shows can be seen doing some illegal activities on videotapes of the matches.

"You see kids involved," Cannito said. "We have some narcotics use and drinking possibly taking place," Cannito said. "So we have to take these crimes into consideration, as well."

Hammock and other match organizers, Ice, a.k.a "Rob Kong", and Clark, a.k.a "Howie D," who is an announcer, say those who are seen drinking on the tapes are of age, and they say it's not their job to take up parenting.

Clark says the league plans to continue the matches in the future.

"We don't agree with the fact that there was any kind of drug use in the yard," Clark said. "As far as kids going to the show, underage kids checking it out in the crowd, we feel we shouldn't really have to be concerned about that because it should be a more parents-concern type issue."

Ice, 23, who is a machinist by profession, says he plans matches with at least 10 other male wrestlers, and one woman, weeks before their show date.

"We have at least two to three booking meetings a month to plan out storylines and figure out who is going to fight each other," Ice said.

Ice, who suffered serious head injuries after being hit with a mailbox by Hammock, says accidents will happen in any sport.

The foundation that supports the wrestling stars that Hammock and Ice try to emulate, says it is adamantly opposed to the concept of "backyard wrestling" because of the risk of injury to untrained amateurs.

World Wrestling Entertainment says "any attempt by our fans to emulate our superstars' physicality is extremely dangerous and irresponsible ... When we receive videotapes from backyard wrestlers, the tapes are returned, unviewed."

Cannito says there are approximately 1,000 amateur wrestling federations nationwide. He says authorities will continue to watch backyard wrestling matches because they endanger people's lives. "As far as there are issues with public safety, we're going to be involved," Cannito said. "Last year, a 12-year-old Florida boy killed a 6-year-old neighbor girl ... while slamming her into a fence, imitating one of these acts," he said. "We do need to be responsible; we do need to be concerned."

Backyard Wrestling: Don't Try These Moves at Home

Aug. 29 — A backyard wrestler hits an opponent over the head with a fluorescent light bulb, a heavy-set wrestler leaps off a roof on top of his friend, and bodies go flying over the top rope.

A backyard audience watches the whole thing.

In small towns and suburbia, children inspired by professional wrestling are holding backyard wrestling matches. Some are also making their own home movies and posting the video on the Internet. One Web site alone lists more than 600 backyard wrestling federations, and every week the site hears from about 50 more.

A growing underground of teenage boys who just want to stomp the daylights out of each other are swapping videos and logging into chat rooms to brag about taking down their last opponent with professional wrestling moves like the "killer leg drop."

It's a movement so disturbing that the World Wrestling Federation has issued a video called *Don't Try This At Home*.

"Parents and children need to be wary of and leery of what they do to emulate us, because even as pros, sometimes we get hurt," said Vince McMahon, owner of the World Wrestling Federation. "And they need to be very, very careful about what they do."

Good Morning America's parenting contributor Ann Pleshette Murphy said boys are particularly prone to macho activities like wrestling, and that it is difficult to keep them from roughing each other up. But she disagreed with the backyard wrestlers' claims that their pastime keeps them away from other trouble, such as drugs or alcohol.

"Plenty of research shows that violent, aggressive behavior in kids correlates with other destructive behavior," Murphy said. "And yes, the kids involved in this claim to try and keep from hurting other kids, but the bottom line is this is violent, creepy behavior."

Potential for Injuries

Doctors have said that the backyard wrestlers have potential for serious injuries, including head injuries, brain damage, spine injury and paralysis. Nearly two dozen professional wrestlers have been killed since 1995. And one Chicago teen was left paralyzed after trying a professional wrestling move.

Just the same, kids as young as 14 star in videos like *Friday Massacre*, distributed over one of the Web sites. Like their heroes on cable TV, the real crowd-pleasers take the biggest risks. At one match, 260-pound Nicholas Teal jumped off a roof onto his pal André. No one was hurt.

But the crowd wanted blood, so Teal scraped a cheese-grater across André's skull.

"You see the blood dripping down my forehead? That's 100 percent real," said Teal. "That's as real as it gets."

There are no referees at these matches, or at least not any real ones. There are also no medics and especially no parents. There is no one to say "stop" when those daredevil leaps threaten to bruise more than a teenager's ego.

And there's not much law enforcement can do about the matches either, unless the organizers charge admission money or gamble.

Murphy says that if your children watch professional wrestling on television, parents should sit down with them and point out that what they are seeing is choreographed, and that there are public service announcements to not try it at home.

If your teen is already involved in the matches, parents should forbid highly dangerous activities and at least have someone with wrestling experience or a group of parents supervise the events, Murphy said.

Backyard Wrestling 20/20

CONNIE CHUNG Children have always horsed around in the backyard, imitating the action they see on TV. So naturally, when pro wrestling exploded onto the landscape, kids were bound to fantasize about the possibilities. But you won't believe what some of them have been up to. Take another look at Deborah Roberts' report, and you may wonder whether pro wrestling matches should carry a warning label—"Don't try this at home."

DEBORAH ROBERTS, ABCNEWS (VO) If you've got cable TV, you can't miss it. It's a high—flying, testosterone—fueled, one—ring circus of scripted violence. This is the new world of professional wrestling, and it's become a ratings heavyweight champion.

WRESTLING ANNOUNCER Weighing 287 pounds Mankind!

MICK "MANKIND" FOLEY, PRO WRESTLER I think it's a live—action soap opera for guys who won't admit to watching soap operas.

DEBORAH ROBERTS (VO) And like any good soap opera, the story lines must captivate the audience with sexy stars ...

WOMAN IN WRESTLING RING Are you boys ready for the grind?

DEBORAH ROBERTS (VO) ... daredevil stunts and blood. Vince McMahon runs the hottest show going—the World Wrestling Federation.

VINCE MCMAHON, WWF We're not talking sports. This has not been a sport since Abraham Lincoln wrestled. This has always been entertainment.

DEBORAH ROBERTS (VO) Today's pro wrestling is becoming an extreme combination that's proving to be wildly popular with adults and kids. But it's all just for TV, right? Well, don't tell that to teenage fans Andre Verdun and his buddy, Nicholas Teal (ph). Andre's the one getting clocked with a lightbulb. They're so fanatical about pro wrestling, they're staging their own backyard matches, complete with an audience—mostly their neighborhood friends—and three home video cams. It looks frightening, but they say they're having fun.

NICHOLAS TEAL I just love it. I've been watching it my whole life, and I, like, live wrestling. I think I live wrestling more than anyone else I've ever met in my life.

DEBORAH ROBERTS (VO) Andre and Nicholas, high school students in southern California, have been living wrestling for three years.

NICHOLAS TEAL Is it worth going through all that pain to do what I love? And I don't have to ask the question, really. It's kind of, like, already a yes.

ANDRE VERDUN I'm built to wrestle. I was originally going to play football, but I thought it was a barbaric sport. (Laughter)

NICHOLAS TEAL The parents are the ones having trouble dealing with it. The kids are like, "It's cool." The parents are like, "It's disgusting."

DEBORAH ROBERTS (VO) Which is no surprise when you see some of the stunts they attempt. Some are clearly choreographed, just like the pros. But the real crowd-pleasers are the dangerous moves, like this one during a match in Andre's backyard while his parents were away. Two hundred sixty-pound Nicholas jumps from the roof—that's right, the roof—onto Andre. Luckily, no one was hurt. Then, the crowd demands a stunt that draws real blood. Nicholas takes a cheese grater to Andre's head. Are these kids crazy?

ANDRE VERDUN My mother hates it. She told me I'm not doing it again. But we'll see.

NICHOLAS TEAL We won't mention about Friday.

ANDRE VERDUN Shh. There is nothing on Friday.

DEBORAH ROBERTS (VO) Part of the fun is reliving their matches, analyzing their performance.

NICHOLAS TEAL You see the blood already just dripping down my forehead. That is 100 percent real. That's as real as it gets.

DEBORAH ROBERTS (VO) If you think Andre and Nicholas are going too far, take a look at these home videos. From Alabama to Arizona, kids all over the country are going wild for pro wrestling, with elaborate backyard set-ups and weird costumes.

UNIDENTIFIED BOY His own mother is not going to recognize him.

DEBORAH ROBERTS (VO) They'll do nearly anything to mimic their favorite stars in the ring. This is 15-year-old Ronny Long's (ph) idea of fun. He's smashing a lightbulb into his head. He says it was an accident, but he bragged about his eight stitches with pictures posted on the Internet. Lots of these backyard groups have their own Web sites, where they share photos and videos of their matches. Has pro wrestling brought all this on? We showed some clips to the wrestler many kids idolize—Mick Foley, known as "Mankind."

MICK FOLEY That looks like fun. I mean, that's no different than kids going out and playing tackle football when they really should be playing touch football. Should the kids be hitting each other with garbage cans? Probably not. But they all look like they're friends. I don't think they're doing anything out of anger. I wasn't so crazy about the lightbulbs to the head.

DEBORAH ROBERTS (VO) Foley is pro wrestling's top daredevil. In fact, it was his jump off a roof as a teenager that led to his professional career. So he understands the thrill, but he worries that some kids are taking on more risk than they realize.

MICK FOLEY Now, the difference is, when I jumped, the guy moved out of the way. All right? I wasn't putting someone else's life in jeopardy. I don't even do that in our ring in front of millions of people on TV. I have too much respect for the guys I wrestle to put them in that much danger.

DEBORAH ROBERTS (on camera) They think that they're doing it properly. Does it concern you that they're trying to mimic what they think they see you do in the ring?

MICK FOLEY Well, I don't know. Did it concern Adam West and Bert Ward that me and my brother were going, "Pow, wham, zowiee," you know, in the kitchen. I'm essentially Adam West with a different color pair of tights.

DEBORAH ROBERTS (VO) In fact, he insists that parents shoulder the responsibility for their kids' behavior, not the wrestlers. Still, Vince McMahon's World Wrestling Federation does warn kids against risk taking. (on camera) What would you say to kids and parents out there about mimicking what you do?

VINCE MCMAHON I think that parents and children need to be wary of and leery of what they do to emulate us, because, again, even as pros, sometimes we get hurt. And they need to be very, very careful about what they do.

DEBORAH ROBERTS (VO) But it will take more than a warning like that to stop these guys. Back in southern California, Andre and Nicholas are still at it, hoping to become pro wrestlers themselves. Until then, the only thing better than watching the real thing on TV is watching themselves on TV.

HUGH DOWNS Sadly, in May, a 3-year-old was accidentally killed by his 7-year-old brother who was imitating a professional wrestling move he had seen on television.

CONNIE CHUNG Meanwhile, the backyard wrestling groups featured in our story are still at it. Some of them, including the one organized by Andre and Nicholas, have signed with a production company which will sell their videos in stores beginning this fall.

Backyard Bloodbath

Family dysfunction in Coral Springs means body slams, barbed wire, and thumbtacks in the head



The sickly sweet smell of blood fills the dimly lit bathroom where John Ulloa sits dazed on a closed toilet. The silky red fluid gushes from a gash in his forehead, creating a stream that flows over his cheekbone, past his mouth, and drips like a leaky faucet from his chin. It has already dried onto John's short, spiked black hair

and his ears. His wife-beater shirt and shorts are soaked in it. The 16-year-old boy, who is short, thin, and naturally muscular, struggles to keep his eyes open as his older brother, David, silently limps over with a brown bottle of peroxide. David takes off the cap and, without a word, pours the liquid over the straight, surgical-looking three-inch slit at the top of John's forehead, just below the hairline. As the peroxide does its job, John's legs shake in pain. "I'm dizzy," mutters John, who goes by the name Kid Suicide when he performs. "But I don't think I want to go to the hospital."

After nearly 30 minutes of applying pressure to the cut to slow the bleeding, John walks out to his back yard, where his club, Extreme Fuckin' Wrestling (EFW), continues its show under the bright Saturday-afternoon sun. His friends slam one another on a homemade wooden stage, which is laden with barbed wire and tacks. The boys leap from the roof and crack their faux opponents over the head with real metal chairs and garbage cans. They crash through burning tables and whack their fellow wrestlers with a barbed wire- wrapped baseball bat. They dive from rooftops and ladders to the ground below. The EFW members are not alone: About 40 kids, all of them yearning to see savage beatings, lounge on the grass to watch.

The barbaric show takes place in what seems a wildly incongruous setting: John's solidly middle-class neighborhood in Coral Springs. Surrounding the bloodletting are large, well-kept homes with an average worth of about \$150,000, and bordering the rear of the yard is a wide canal that cuts past swimming pools, freshly painted gazebos, and orange trees.

With his head wrapped in a makeshift white bandage that turns redder with every passing minute, John watches the final competition, the "death match." It features his buddies, Giovanni "Psycho" Torres and Jason "The Sensation" Jelonek, and doesn't disappoint the fans. There's plenty of blood, a bed-of-nails stunt, body slams, and a 12-foot dive, the highest in the club's short history.

But the February 24 show ends in an almost surreal outburst of unscripted violence as the raw, sadistic longings of the crowd and the pumped-up showmanship of the wrestlers collide. Police are called to stop the mayhem. An ambulance arrives and takes John to the hospital as a "trauma alert," which is code for a potentially critical injury. He initially tells the medics his cut was caused by a blow to the head from a folding chair. Later he admits the truth: He cut himself with a razor blade to make sure the crowd and the ever-present EFW video camera got their fill of blood.

EFW is one of hundreds of backyard wrestling clubs that have sprouted up across the country in the last couple years. The participants, who mimic their pro wrestling heroes, say they love the audience reaction and long for stardom. But what distinguishes EFW from the other clubs is that it is truly extreme. Kid Suicide, Psycho, and their compatriots have broken numerous bones and repeatedly been knocked unconscious. Why do they go so far? The answer may lie not in their back yards but inside their homes.

John's obsession with backyard wrestling began, predictably, in front of the television. At about the age of ten, he and David, who is a year older, started

watching the World Wrestling Federation. Soon they moved on to Extreme Championship Wrestling, which might be considered the WWF's foul-mouthed, hell-raising, jail-bound cousin. Soon they were idolizing ECW stars such as Mick "Mankind" Foley, Rob Van Dam, and Spike Dudley, all of whom are renowned for spilling buckets of their own blood. The two brothers and Giovanni, who goes by Gio and lives next door to the Ulloa brothers, soon began imitating their heroes and dreaming of staging a show of their own.

At first they practiced simple things like headlocks and fake punches. Then they graduated to various moves, such as body slams, suplexes, and pile drivers. Next it was on to the props of pain. John experimented with razor blades. David practiced taking staples in his head. Gio had thumbtacks stuck into his forehead. They all took shots to the head from metal chairs and learned a trick: If they popped the metal to invert the curve of the seat, it would pop back into place upon impact with a skull to make a louder thwack. To perfect their falls, or "bumps," they slammed one another to the ground relentlessly. The secret to avoiding injury, the boys say, is to spread out the impact as much as possible so the arms and shoulders, instead of the backbone and ribs, take most of it. The same theory applies to the high dives. They jump straight out and flip into the air before landing on their backs. Tables are usually positioned below, and crashing through them shortens the free fall and cushions the impact with the ground. John and Gio, the only EFW wrestlers who venture high dives, started from heights just a couple feet up, then graduated to a 6-foot ladder, then to a rooftop, and now to the 12-foot ladder, which is akin to leaping from the backboard of a regulation basketball hoop. It's equal to dives of some of the top pro wrestlers, who rarely leap from heights of more than 15 feet. John says he doesn't know how high will ever be high enough.

After years of fooling around with such techniques, the EFW held its first show last year, on February 13. Since then they've held about ten more performances, each a little more hard-core than the last. In addition to the founding threesome, EFW has a few other regulars: Jason, a tall and thin 17-year-old who prides himself on how much punishment he can take; Edwin Lebron, who at 18 weighs more than 200 pounds; and Rich Teixeira, a 17-year-old who gives EFW some major heft with his 340 pounds. Another half-dozen teens orbit EFW but haven't wrestled much. Several quit after their first show, unable to take the abuse.

As the EFW grew, an amazing thing happened: People began coming. So many, in fact, that the wrestlers began charging admission, earning more than \$200 at a show that drew nearly 100 spectators. John says his performances provide two things he never before had at Marjory Stoneman Douglas High School: attention and respect. "Now I'm living it up at school," he says in his smooth voice. John doesn't just talk about wrestling; he *sells* it. "They say, 'You're crazy, man.' I mean, I'm small, but people respect me now. They treat you different. Even gangster kids. They like to watch us, and after the show they have, um, *gratitude*."

David says the teens who come to watch their performances crave blood and destruction. "They aren't really normal," he says of the fans. "But I like how the crowd goes, 'Ooooh' and 'Ahhhh.' That's why we do this. Our fans are ghetto. They're bloodthirsty, our fans. They just want someone to get killed."

EFW always has someone on hand to videotape the proceedings. The wrestlers say they'll cherish the tapes forever -- and they hope to sell some of the footage to companies that market the ghoulish stuff. A similar video titled *The Best of Backyard Wrestling*, for instance, is currently being advertised on cable television for \$19.95 a pop. The members of EFW have also created a Website touting their feats.

In addition to making some money from EFW, John dreams of owning a wrestling ring; practicing in a bare back yard is akin to playing basketball on dirt with a volleyball and a peach basket. But a decent ring would cost them about \$1500, far more than they can pay. So last fall, when they forged a loose partnership with a Hollywood-based backyard group called Hardcore Champion Wrestling (HCW), they were ecstatic. HCW is the best organized of Broward County's backyard wrestling clubs (there are at least four of them) and has a ring.

It was, however, a doomed marriage from the start, the backyard equivalent of the Hell's Angels crashing a kiddie party. HCW forbids cursing at its shows, while EFW thrives on profanity. HCW doesn't care for bloodletting, bans self-cutting, and employs just a touch of barbed wire, which is mostly for show. Thumbtacks are a rarity.

"EFW has no wrestling techniques," says 16-year-old Nick Mayberry, a wrestler and HCW promoter. "They just hit each other with weapons and go nuts out there. They beat each other senseless and fly off things like they're crazy. Someone always winds up hurt really bad or in the hospital. They think they're gonna get famous, but they're just gonna get killed."

After a few practice sessions and a show last fall, a staple gun terminated the relationship between the two clubs. When Rich shot a thick, half-inch steel staple into David's forehead, HCW banned EFW for life. The stunt was actually a mistake; Rich was supposed to hold the gun away from David's head so it would make only a partial puncture wound and protrude from his head. In the heat of the match he pressed the gun flush against David's forehead. John removed the staple from his brother's cranium. "It took everything I had to pull that thing out," he says, smiling at the memory. Describing the incident, David states the obvious: "It felt like a sharp object entering my skull."

All the EFW veterans have lengthy injury lists and scars all over their bodies that make them unabashedly proud. In addition to the forehead slashing and about 130 shots to the head, David says he's cracked his sternum, tailbone, shoulder blade, and jaw, as well as a few fingers and toes. He's received medical attention for precious few of those injuries. Instead he lived with the pain until, after a few weeks, it subsided. Both his jaw and sternum now make hideous cracking noises if he moves them in a certain way.

"I don't think they healed right," John says. "Pain is no object to me at this point. If you can get past the stinging, I mean, what is pain? It's nothing. You disregard it or whatever."

Jason was knocked unconscious last year when another wrestler slammed him with a folding chair. He's also been hospitalized with a gashed head and recently ripped

open his knee when he fell badly on the bed of nails. The other wrestlers sometimes gibe him when he lapses into a stutter or has a memory lapse. Those chair shots to the head, they laugh, don't come without a price.

Gio has potentially the most lasting injury of all. He suffers from bilateral knees -- they've taken so much abuse from his falls that they are curved in a way that suggests deformity. He takes medication for the condition and says doctors have told him he will require surgery in a few years.

The bone-crunching pays off, they say, in larger crowds, who push the wrestlers to new extremes. "Everybody just loves violence," David surmises. "I don't know why, but I know they'll always love it. Our fans just want to see us kill each other."

His penchant for blood notwithstanding, John doesn't have a lot of teenage vices. He spends most of his time at home, doesn't like to fight outside the choreographed backyard performances, abstains from cigarettes and drugs, and seldom touches alcohol. Such distractions would only get in the way of his all-consuming dream of becoming a wrestling superstar. Unfortunately school seems to be another such distraction. His academic performance has declined as his interest in wrestling has risen. He has a D average. School isn't so important when stardom beckons.

John's mother has a dream, too: She wishes she could ship him off to military school.

Carolyn Lister is a 42-year-old single mom who speaks of John with nervous laughter that hints at helplessness. She says she has tried to keep the kids from breaking their bones and slashing their skin but has been unsuccessful. She's overwhelmed by the testosterone, by the boys' wild energy. "Oh, if I'd only had *girls!*" she exclaims before letting out her laugh.

Lister, as it turns out, is no stranger to the sometimes violent vagaries of young men. While living in Connecticut some 20 years ago, she married a man she now characterizes as an abusive alcoholic. "I fell in love with the wrong guy. He hit me over the head with a bottle, and that was about all I could take," she says. "I took a flight to Fort Lauderdale to be back with my mother and father."

After divorcing she quickly married a Colombian immigrant named Oscar Ulloa, who had a good job as a maintenance technician and a promising future. Ulloa was stable and calm, she says, and they had two sons in successive Augusts, David in 1983 and John in 1984. David, who has blond hair like his mother, was born without a right leg. Wearing an artificial leg kept him from playing most sports but hasn't slowed him down much in backyard wrestling, where he manages to hold his own.

Nothing, meanwhile, could slow John, who has black hair and the dark complexion of his father. "When Jonathan was born, he had a certain scream and a way about him," his mother recalls. "He had to get the attention from the get-go, that one did."

It's not like he doesn't get attention at home -- he wants attention from the *world*. He's a showman, that one."

His motorcycle-riding father is also something of a thrill seeker, and some of John's fondest memories include riding with his dad in a dune buggy. In recent months John and his father have been bonding on a paintball shooting range, where they play war games together. "I love extreme sports, anything that will get the adrenaline pumping," says John. "That's just the way I grew up."

While John was destined to crack his own bones, it was his home that broke first. Three years ago, just as John and David were embarking on adolescence and wrestling was overtaking their imaginations, their parents split up. "He had a midlife crisis and decided to enjoy other things," Lister explains of Ulloa. Her husband (they've yet to divorce) says he left because of a lack of trust. Whatever the reason, both parents agree the split has caused a complete breakdown in parental authority. "I always gave the love and the kisses and fixed boo-boos," Lister says. "My husband always did the disciplining. I always sent them his way. He left at the worst time, when they really needed a fatherly influence, a man."

Asked whether he could stop the wrestling, Oscar Ulloa replies, "It's not my house; I don't live there. I just try to talk to them, to make them understand [the dangers]. At least they are off the streets."

For all her apparent exasperation, Lister sees some value in backyard wrestling; she's even encouraged it by purchasing the boys a trampoline to use as a makeshift ring. "They say in life, you go after what you want," she philosophizes. "When you really want something, you pursue it, and this is something they really, really want. They are so dedicated. It only goes too far when there is an audience to push them. All that *bleeding*."

Lister says she had no idea the kids were going to have the February 24 show in her back yard and says she just happened to be getting her hair done that day. John has another story. He says his mother knew about the show and left the house because she didn't want to be held responsible if police were called. John, while idolizing his father, clearly holds some deep bitterness toward his mother. "My mom is usually out with her friends, so she's not around much at all," the boy says. "We always make our own dinner. My dad doesn't like it, so he tries to be here. Everybody always says my mom is not really a good mom."

Lister fervently denies her son's claims and counters that she devotes her entire life to her children. Her only parental sin, she says, may be spending too much time in Internet chat rooms in the evenings. "I don't even date anybody," she explains. "I'm lucky if I sit down on the computer and talk to people that way. Since my husband left, my kids are my world."

But that world sometimes seems about to implode. John, she says, is becoming increasingly aggressive. He demands to have his own way, and if he doesn't get it, he storms about the house, banging on walls and occasionally breaking things. "He's never struck me, but it's getting to that age where I'm afraid of him," she says. "I guess it comes with the territory when you have boys."

Hence her dream. "If I had the money, I would send Jonathan's butt to a military school," she says. "That's where he belongs."

John, however, is bent on staying in one place: his own back yard.

On February 24 a racially mixed crowd of about 40 teens gathers in John's back yard. Girls in loose-fitting T-shirts over bikini tops lounge on boys' laps as a CD player rips out Nirvana, Kid Rock, and Metallica. A teen named Parker Tindell is there to videotape the show, which he sardonically terms "an adventure in boredom."

EFW's set consists mainly of a large plywood wall, which the wrestlers have set up next to the screened enclosure around the pool. Other than that, there's the stage, the barbed wire, the thumbtacks (they've purchased 1000 for this show), and their other torturous trappings. A half dozen tables wait to be smashed, and a can of lighter fluid is on standby. There is no parent here, no authority figure; just kids and their tools of destruction.

To open the show, Kid Suicide is scheduled to wrestle his brother, who goes by Extreme D. David begins the damage when he slams John's head with the garbage can. As the younger boy falls to the ground in mock pain, David staggers around, exhorting the crowd. With the spectators diverted, John deftly pulls out a razor blade and slices his forehead. He knows instantly he's gone too deep, but he isn't about to stop the show.

In the next few minutes, as the blood starts dripping down John's face, David pummels him with the barbed wire- wrapped baseball bat. Then David does the unthinkable: He takes the barbed wire in his hands and presses it against John's forehead, right across the cut. David didn't want to do it, he says later, but it was scripted, and John would "hate" him if he didn't follow the plan. Blood is now spurting out of John's head. But that doesn't keep John and David from climbing the ladder to the top of the screened enclosure over the pool, which is a little more than eight feet high. Two tables are stacked below. John, pretending that he's been thrown, dives onto the tables, breaking them in half. As he lies motionless on the ground and blood pools in the grass beside him, the crowd is loving it. A spectator screams, "Holy shit!" John, who landed well and isn't in much real pain, loves to hear it; he knows he's succeeded in making the crowd believe that he's seriously injured.

David slowly climbs back down, and soon the brothers are body-slammng each other, hard, on the wooden stage, leaving dozens of tacks stuck into their arms and back. David finally pins John, ending the match. John then staggers over to the video camera. It looks as if a can of red paint has been poured over his head.

"Intense," Parker mutters from behind the camera.

"Film it!" John orders.

"You just spit blood on me," replies Parker, while dutifully videotaping.

Then John stumbles past his family's pool, which is filled with green, murky water. He enters his house and walks across the bare cement floor of his family room, which his mother has been planning to tile for weeks. From there he stumbles into the bathroom, where he can bleed in relative peace. Other than his brother and a few other teens, the house is empty. Lister doesn't see her son until later, at North Broward Medical Center's trauma unit, where doctors stitch his head back together and nurses stick him with IV needles to replenish his fluids. She's told that John lost about a gallon of blood.

But now, as he sits on the toilet with the blood still flowing, John rests. His performance is done.

The show, however, has just begun.

Backyard Bloodbath, Part 2

What inspires young wrestlers to mutilate themselves with tacks and barbed wire? TV? Or dear old dad?



Editor's Note: This is the second and final installment of a series on a group of Coral Springs teenagers who make up Extreme Fuckin' Wrestling. The first part focused on 16-year-old John Ulloa, who started the enterprise and whose back yard was the setting for the February 24 show featured in this story.

Giovanni "Gio" Torres climbs the rungs of a 12-foot ladder and stands at the top, towering above a small crowd in John Ulloa's back yard. The 40 or so spectators call out for Gio to jump; they want to see him dive onto his friend, Jason Jelonek, who lies on a table below. The crowd's objective is clear: to see someone hurt.

Gio, a 16-year-old Marjory Stoneman Douglas High School junior who stands five foot seven and weighs about 125 pounds, needs courage. He already has thumbtacks stuck into his head, but that's no problem; the tacks sting only for a moment as they enter the skull. The dive, which he calls a "Senton Bomb," could break his neck. The ground is hard, and he has never jumped from such a height. Gio masks his fear with an inscrutable, determined expression as he surveys the

scene. In his mind he pictures a huge man with a beer in his hand. Always a beer in his hand. He imagines the man is watching him from behind a darkened screen next door. The image fills Gio with hate, and that emotion inspires him to leave the security of the ladder, dive out, flip in the air, and crash onto the boy on the table.

The man is his stepfather.

Gio, who goes by "Psycho" when he wrestles in the back yard, lands badly. Only his neck and head strike Jason, yet the impact is enough to break the table. Though he intended to fall squarely on his back before springing to the ground, he instead tumbles violently into the dirt. After lying flat for a moment, he knows he is really hurt. But he doesn't stop the show. Instead he calls to the referee, a bespectacled teen named John Summers, and quietly asks, "Did it look good?"

"Yeah," Summers replies.

It feels good to hear that, good enough to dull for at least a moment the terrible pain spreading through his chest.

Gio finished the February 24 wrestling show, but he hasn't breathed easy since. The pain was constant for two weeks. He still doesn't know why it hurts so much. He wonders whether he cracked a rib or bruised a lung, but he'll likely never know because his mom, Maricela Crofts, so hates his backyard stunts that she refuses to take him to the hospital when he gets injured doing them. She wouldn't even ferry him to a drug store for an Ace bandage to wrap around his chest. He had to borrow one from a friend.

"He got hurt, like, once and I told him, "That's it, if you go over there and you get hurt, don't come crying to me, because you have to learn to deal with it," Crofts explains in a thick Puerto Rican accent. "The police have to stop them from doing this before someone really gets hurt."

Crofts wants the cops to stop Gio, because her son refuses to quit. He's as dedicated to backyard wrestling as his buddy and next-door neighbor, John. And like John, Gio saw his family break up years ago. His mother and father divorced when the boy was about ten years old. A year after the split, his mom married William Crofts, who is now 53 years old and retired from Lucent Technologies. Gio has grown up in the couple's beautiful, middle-class Coral Springs home, which has a large and expensive boat in the driveway. He's still growing -- at just five feet seven, he expects to get a little taller. His lips bulge over the braces he wears, and his shoulders and chest have been expanding since he recently began lifting weights. Gio is on the high-school wrestling team but is academically ineligible to compete. He desperately wants to be a full-fledged member of the school team and says he has maintained a B average this year (up from a D last year) in pursuit of that goal. But he concedes that his ventures with Extreme Fuckin' Wrestling are largely to blame for his scholastic woes.

Gio loves the backyard grappling; it's the fighting *inside* his house that disturbs him.

"[My stepfather] would drink, and he would snap at my mom," Gio says. "Other times he just yells at her and threatens her and throws her out of the house."

William Crofts declined to comment for this article, and Gio's mother says only that such things don't happen anymore. The worst incident, Gio says, occurred on the night of December 30, 1996. "I was in my room, and I heard all this yelling and crap, and I walked out there," he explains. "They were out on the patio, and my dad was drinking beer. He threw my mom in the pool. And then he started yelling at her and said, 'Get out of this house!' I've seen him push her, and it pisses me off. But what can I do? I was only five foot two then. He's six foot, 500 pounds."

Gio manages a smile at his exaggeration. His stepfather actually weighs 220 pounds, according to a Coral Springs Police Department arrest report from that night. Gio's mother complained to officers that her husband threw her into the pool, then into the Jacuzzi, then against a wall, and then grabbed her by the hair and shoved her into her daughter's room. William Crofts was arrested for domestic violence and later, his wife acknowledges, was sentenced to probation. (Although the arrest report details the incident, *New Times* could find no record of the case in Broward courts.)

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To try to stop Gio from backyard wrestling, his mother and stepfather threaten to exile him to Orlando to live with his father. But the boy says that just makes him angry. And it makes him want to be more hard-core. "I don't like [my stepfather], and that's why I keep doing the backyard stuff," Gio says. "He keeps getting on my nerves. That's why I get the 12-foot ladder, build a bed of nails, and stick the thumbtacks in my head." He pauses a moment before adding, "That and because I love wrestling more than anything else."

All the EFW members collect wrestling action figures and hang posters of their heroes. Each of them has read *Have a Nice Day*, the autobiography by Mick Foley, one of hard-core wrestling's original stars. But their love of backyard wrestling is no mere hobby; they want to do it for a living and dream of someday attending a professional-wrestling school to begin the climb to stardom.

Only Rich Teixeira, however, comes close to fitting the traditional image of the professional-wrestling behemoth. Gio and John, who from a distance appear almost like twins, are short and thin. Most pros weigh more than both of them put together. But there is one wrestling star who gives them hope, who is cut in their mold, whose very existence helps to keep them going, and his stage name is LSD.

Extreme Championship Wrestling's Li'l Spike Dudley stands five foot seven and weighs a mere 140 pounds. Dudley, whose real name is Matt Hyson, says he overcame his diminutive dimensions by taking extreme punishment in the ring (he's renowned for bleeding buckets), by diving from obscene heights (he claims his highest dive is from 25 feet), and by training for many years. Now 30 years old, Hyson went to a pro wrestling school in his early twenties and soon began traveling the country on the lowly independent circuit, in which ambitious beginners often perform in poorly attended shows for scant wages. He worked three years before landing his gig at ECW; in this league he has perfected his wrestling persona: a half-witted, burned-out druggie who wears denim suspenders over a tie-dyed shirt. In the past few years, Hyson has realized the EFW members' dreams of good pay and a TV gig. He says he can earn \$3000 a night for pay-per-view performances, and while declining to provide a specific amount, claims his annual pay is six figures.

Though Hyson's success story gives EFW members hope, the pro wrestler is not optimistic about the kids' wrestling success. Young wannabes send backyard videos to the ECW every week, and those usually end up in the trash, Hyson says. "They give the business a terrible name," he says of extreme backyard wrestlers. "There is an art form in doing it safely, and these kids have no regard for that whatsoever. We think they're idiots. When I was a kid, we would wrestle around on cushions, but not anything like these guys. They're going to get hurt."

Despite all his training, Hyson has suffered a slew of injuries. Like John, he often cuts his own forehead with a razor blade to amp up the bleeding. "There are subtleties to how far and deep you go with the blade," he cautions. "I've probably had stitches 15 to 20 times, and half of them were not self-inflicted."

He also blew his knee out and once required surgery after flying into a rail outside the ring during a high dive. He claims he was the first wrestler to take a staple gun to the head. "There's a little difference though," he says when told of the boys' adventures. "It wasn't *real*. There weren't any staples in the gun."

Hyson knows that, as much as he may try to dissuade youngsters from hard-core backyard wrestling, he has helped to inspire it. "My story in the ring is David and Goliath," he says. "I appeal to the children, to the little guy. I'm probably the smallest pro wrestler out there other than the midgets. Any guy who can relate to the underdog can relate to Spike Dudley."



Then comes Gio, who stalks about in the manner of a caged animal. Next Edwin Lebron, whose wrestling name is "Havoc," jumps into the fray, and the bloodletting begins. The beginning of the performance features hard body slams onto a makeshift wooden stage littered with hundreds of thumbtacks. The tacks drive into Jason's back, hands, arms, and legs -- a friend later counts 250 holes in his back, which looks as if it has been attacked by a swarm of killer bees.

Jason then slams Gio's head into the tacks. Gio rises to reveal several thumbtacks in his forehead. Blood trickles down his face. Gio is the only member of EFW who takes tacks to his head this way. It's one of his specialties.

Seeking a little blood revenge, Gio grabs some barbed wire, wraps it around Jason's head from behind, and pulls in the manner of a shoeshine. But the metaphorical shoe is Jason's forehead, and the rag is a strand of barbed wire. Jason's head is cut, and Gio's mission is accomplished; there is more blood. Jason counters by grabbing a can of lighter fluid, dousing a table, and lighting it on fire. Then he picks up the smaller boy and slams him through it. The fire goes out.

Then it's time for Gio's 12-foot dive. Edwin lays Jason, who pretends to be stunned in the classic, cheesy style of pro wrestling, onto the table while Gio climbs the ladder. After a moment of hesitation, Gio, with his stepfather in mind, makes his leap and has a miserable landing. The crowd shouts its approval, and one fan throws an orange at Gio, perhaps in an effort to get him back on his feet.

After a minute on the ground, the boy overcomes the pain. He grabs the orange and throws it at Jason. The crowd laughs. Gio and Edwin then hang Jason upside down from a lower rung of the ladder. Gio leans the bed of nails against Jason's chest, and the crowd loves it.

"Oh shit!" shouts one onlooker.

"Yo, just hit the bitch, yo!" hollers another.

Gio takes a running, diving leap into the back of the bed of nails, compressing them into Jason's stomach. The problem is that Gio doesn't fake it well, and the impact is obviously weak. The lame stunt ends an otherwise memorable EFW match.

The show is officially over, but there's one more bloody fight to go -- and this one is unplanned.

Gio isn't the only EFW member who pictures his father at strange times. Rich does, too, but he does it when he's enraged.

Rich Teixeira is a 17-year-old, dirty-blond-haired boy who carries his 340 pounds on a six-foot-one frame. His size alone intimidates, a fact that pleases him. "I've been in fights since I was little," he says. "That's just me. I've always been bigger than anyone else, and I have always felt I have that little bit of power. It's a power trip."

But something else drives him to violence, he says: his father. Rich moved to Florida from New England with his mother, Regina Teixeira, last March because, they say, his dad threatened them. They also say Rich's father is thousands of dollars behind on child-support payments. Rich contends he feared his dad until his parents divorced when he was about 11 years old. (Despite extensive efforts *New Times* was unable to reach Rich's father for comment.)

"I know I hate my dad," Rich says. "My mom says he hit me with a closed fist, but I don't remember that. I do remember him beating me with a belt to where I couldn't walk up the stairs. He had a cow whip and used to threaten me with it. A couple of times, he hit me with it. And he had these ninja swords he used to threaten me with, too."

Rich says that, no matter how hard he tries to forget his father, he can't do it. "When I get angry, I start seeing pictures of my father everywhere," Rich says. "I get flashbacks of him beating me as a kid." Before Rich came to Florida, his anger spilled over in high school. He fought another student in the hallway, and the other kid suffered a concussion in the fracas. Rich was convicted of assault, sentenced to probation, and is now undergoing therapy to help him cope with his anger. He says backyard wrestling provides him with an ideal relief valve. "I'm played out on the fighting and violence," he says. "I hate it. All I do now is wrestle."

Rich, who was an honor student in middle school, now ekes out a C average, "just enough to graduate," he says. He attributes his scholastic decline to smoking cigarettes and drinking beer. He says he'll either attend community college or join the army. Like all the EFW kids, Rich has endearing qualities. He's smart, acutely sensitive, and cares deeply about his friends. When something goes wrong during a show -- like the time he accidentally staple-gunned David's forehead or when John seriously injured himself with the razor blade -- Rich is usually the only crew member who shows emotion. At these times he becomes distraught and seems to cry, but

with a boyish machismo, he denies shedding tears. "It's a family," he says of EFW. "That's the way most of us look at it. I needed to get friends down here [in Florida], and these guys are like family to me."

At the end of the February 24 show, however, a member of his real family flashed in his mind: his father. And that was not a good thing.

EFW members have a fitting plan for the end of the performance. In the spirit of blending sex and wrestling that works so well in the professional ranks, they are going to propose the girls in the audience participate in a wet T-shirt contest. But Rich has something else on his mind: that orange. He and his friends work way too hard on the craft of wrestling to be pelted with fruit. So Rich confronts the crowd member who he believes tossed the offending piece of citrus, a skinny, dark-complexioned 15-year-old named Frankie. Soon, the two of them square off in the middle of the backyard.



"Fuck you!" Rich yells.

"Like I fucked your mama last night," Frankie shoots back.

Rich gets in Frankie's face.

"Wop!" Rich yells.

"What the fuck are you?" says Frankie, backing off a bit.

"I'm 340 pounds of person who will beat the shit out of you!" Rich replies, his head shaking in rage and his massive belly bumping Frankie backward. Rich then exhorts Frankie to hit him, to provide Rich with an excuse to beat him into the ground.

Some in the crowd seem to believe this is all still part of the show. They laugh and watch in anticipation, perhaps of a body slam onto a bed of thumbtacks. Rich, too, is still caught up in the excitement. He's demonstrative and wild, much like his pro-wrestling idols. Later he admits he was still pumped up from the show and wasn't really prepared for what followed: Frankie, dancing around and appearing understandably nervous, looks away for a moment before shooting a stinging right to Rich's jaw.

Rich, stunned from the blow, stumbles backward. Frankie runs. But the smaller boy winds up cornered between a pool enclosure and a plywood wall. (Almost two months later, Rich will still be a bit hazy about the events that ensued. All he will remember seeing are images of his father.) What the crowd sees is Rich storming up to Frankie, wrapping his huge hands around the boy's neck, and lifting him off the ground. Frankie doesn't breathe. His tongue is forced from his mouth, his feet shake helplessly a foot above the ground, and his eyes roll back into his head.

After a few seconds, Rich lets Frankie fall to the ground like a rag doll. A friend of Frankie's then throws two vicious punches to the same spot over Rich's left eye. Rich falls like a redwood tree straight back into a large bush. The bush doesn't stand a chance; it is broken into pieces.

Frankie gets to his feet and runs onto the street. Rich, as if rising from a dream, stands up and follows him. Blood flows from above Rich's eye. Out on the driveway and street, the two shout taunts at each other.

"I'll lay you out, you fat bitch!" Frankie repeats over and over.

Then three police cars pull up and Frankie escapes down the street. The mere presence of the cops acts as a sedative; the threat of violence recedes. The spectators disperse, and medics arrive. Coral Springs police officer Brian Tarbox finds John; the self-inflicted razor blade wound has reopened, and blood drips down his chin.

Tarbox says there's little he can do to stop the kids from wrestling, so he focuses on John's parents' liability. "Do you know if somebody gets hurt doing this 'rassling thing, their parents are going to own your parents?" Tarbox asks John.

The boy just nods.

"How old are you?"

"Sixteen," John answers.

"Plenty old enough to know this is stupid."

On their radios the police call in medics to treat John and Rich. "This is the stupidest thing I've ever seen," Tarbox mutters. Gio stands quietly in John's front doorway. "I can hardly breathe," he says to one bystander. "I think I may have to go to the hospital."

Officer Rex Kirkpatrick of the Coral Springs gang unit arrived in a bulletproof vest. He announces to EFW members milling about outside: "This is over. You do realize that don't you? You can't do this ever again."

The boys nod.

Medics soon determine that John needs emergency medical care. In addition to the cut, he also has a hematoma on his forehead, likely from a chair shot. The EMTs wrap a collar around his neck, lay him on a backboard, and load him into the ambulance. Rich's mother arrives and tells the police about her son's problems: the threats, the lack of child support, the probation, and the anger.

Finally John's mom, Carolyn Lister, comes home. In a blue spring dress over a bathing suit, she appears to have been at the beach. (She said later that she was getting her hair done.)

"You need to get control of your kids," Tarbox admonishes her.

Lister tells the officers she has tried to no avail. John has taken over the house, she complains.

"Has he hit you?" Tarbox asks.

"No, but he's thrown and broken things," she says.

Before heading to the hospital to see her son, Lister complains the authorities simply don't understand. For her, backyard wrestling isn't a troubling trend, it's an inevitability. So she calls for official regulation. "I just wish the city would get a place where they could do this under some kind of supervision," she says. "They could use fake blood."

In the end Tarbox decides not to arrest anyone. He says he hates what he sees, but since it's all consensual and takes place on private property, he's powerless. With no victim there's no crime, and he believes charging Lister with child neglect is unwarranted.

Though the bloodbaths continue, the Coral Springs Police Department has managed to slow them down. They've been called to John's back yard, mostly following neighbors' complaints, a half-dozen times in the past couple years. Indeed EFW doesn't charge admission anymore because cops threatened to arrest the wrestlers for running an unlicensed business.

The February 24 show went further and got uglier than planned. The wrestlers didn't want the police to come. John didn't want to lose a gallon of blood (though he was determined to lose a cup or two). Gio didn't want to injure his chest. Rich didn't want to get in a fight or gash his eye. He's still a bit hazy about the fight and says he was in a sort of trance when he was holding Frankie by his neck. "All of a sudden, I thought, *What am I doing?*" Rich recalls of the moment before he let go.

Of the three injured, just John went to the hospital -- and only because the medics gave him no choice. Gio's mom refused to take him there. Rich's mother took him to the emergency room, but after waiting a couple hours, they left in frustration. Rich ultimately opted for butterfly bandages, and now both he and John boast thick scars, lifelong mementos from the show.

Of all the wrestlers, only Rich resorted to violence in the chaos following the show. The others called for order. It's not about hurting anyone, they say. People get hurt only when they screw up. It's about the craft of professional wrestling in its rawest form.

But they won't be practicing that craft before crowds in John's back yard, Lister promises. She says the February 24 debacle led her to ban shows on her property. EFW members say that won't stop them. Just moments after the police left John's house, Jason was already plotting the group's next move. "We won't be able to do it

here," he said with resignation, "but we have a great place out in a field where we can have our next show."

It's scheduled for April 21.

Backyard Wrestling is Evil?

Oh, I am sure you have read it before in the papers, or seen some small article plastered with pictures in a daily tabloid. Or perhaps you have seen it on TV during the news; in one form or another its typical headline reads BACKYARD WRESTLING IS EVIL! Please don't get me wrong, as a member of such an organization I will not attempt to defend what I truly love to do with threats of bodily harm. Instead I will appeal to your more intelligent side, for I am well aware that wrestling fans are not the toothless trailer park rabble. In fact, they are people of all walks of life from blue collar to white. So prepare yourself for a trip through the psyche of the wrestling heel (bad guy), or take comfort from the defender of honour and justice the baby face (good guy), as we try to indulge in some of the myth and fact about what I believe wrestling, backyard or mainstream means to me.

I have listened to the voices of so called reason; "Wrestling is fake, wrestling is not a sport; it is a soap opera with chair shots." If these are the voices of reason then please give me back to stupidity. Of course wrestling is fake! We have known that for some sixteen odd years and it does little to effect the fans that enjoy the sheer thrill of watching every week. If we, as free people, are not allowed the liberty of viewer freedom without fear of lecture or scolding because we enjoy a certain form of sports entertainment then allow me to be the first to say "Down With Friends"!!! Six thirty year olds trying to act like toddlers offends me, or why not plaster the evils of lawn bowling, now there is a sport that deserves some bad press!?

I commend the World Wrestling Federation for its ads attempting to quell youngsters from dishing out chairs over their buddies' skulls to impress each other. None in our wrestling club consider the rusty-nail-in-the-board match to be a show of wrestling prowess or skill. The ability to maim a person is not a reflection of how well you wrestle. Wrestling is much more, its well developed characters selling their personas in an interesting story line with a high degree of physical endurance and understanding of both their own abilities and that of their opponents. If all that was required to be a wrestler of some popularity was setting fire to a table covered with glass then throwing yourself or others through, then hell, we would all be wrestlers (not likely). Wrestling, the word, would derive that one would be attempting to wrestle, a series of well executed moves between opponents designed to keep the audience wondering what will happen next or who may be the victor.

Now backyard-wrestling federations, even those few clubs who attempt to actually wrestle, come with their injuries. I myself have endured some minor cuts and bruises and have even broken a finger. Still, week after week, I cannot refuse the urge to don my character and kick some candy ass. If things like this are the food that feed the negative press then why not protest the harsh brutality of baseball or figure skating. If we sink into the seeded past of any sport or hobby we will find injury and foolishness that caused question to why we allow anyone young or old to indulge in such barbaric activities. So remember the next time you view a story in your local

paper, or on television, that blasts the backyard-wrestling scene, that by all means, they are entitled to their opinions, as are we all.

This of course has been one man's opinion.

Backyard Wrestling: Not Just Fun and Games

One day last fall, I went outside to check on my three boys. I arrived just in time to see Nick, 9, giving his 11-year-old brother, John, a "piledriver" on the trampoline, while Brandon, 8, cheered. (The move consists of holding someone upside down and smashing his head on the ground.) As soon as I could feel my heart beating again, I marched the boys into the house for a cease-and-desist lecture.

My sons learned this move, I'm certain, from a Saturday morning pro wrestling show that I permit them to watch, and that most of their friends watch too. According to World Wrestling Entertainment, which produces most of the pro wrestling shows that are shown almost daily on various channels, nearly 15 percent of their viewers are ages 11 and under. That's about one million kids, a third of whom, the WWE estimates, are girls.

While many 7- to 10-year-olds are content to be spectators, a growing number are taking their interest to another level, imitating the body slams, choke holds, flips, and aerial throws of their favorite wrestling stars in what's known as backyard wrestling. Girls take part too, some spurred by the popularity of the female wrestler, Chyna, who challenges and often beats the male wrestlers. The children fight on the ground, on trampolines, or in makeshift rings, and what they're doing isn't normal horseplay. In some cases, they hit each other with makeshift weapons such as folding chairs and light bulbs.

WHO'S PRETENDING?

While many older kids take part as well, 7- to 10-year-olds, in particular, have trouble recognizing that the wrestling moves they're imitating are stunts made to look as realistic and dramatically painful as possible. "Since wrestling involves real people, as opposed to animated characters in cartoons, kids often don't understand that it's pretend," says Diane Levin, Ph.D., professor of education at Wheelock College in Boston, and author of *Remote Control Childhood: Combating the Hazards of Media Culture* (National Association for the Education of Young Children, 1998). "Third and fourth grade is when this confusion becomes a big problem."

Even 7- to 10-year-olds who realize that the fights are choreographed, are unlikely to have the physical and emotional control to temper their own moves. This increases the risk to their opponents and themselves. Children also don't understand their own physical limitations, says Ann Ritter, M.D., a pediatric neurosurgeon at the University of North Carolina Medical Center in Chapel Hill, and their lack of size and strength may contribute to their injuries. "They think they can do all of the moves," she says.

REAL RISKS

Nicholas Messina, for instance, never realized the risk he was taking in 1999, when

at age 10, he practiced a dangerous move called the Stone Cold Stunner, in which the victim's head is caught under an arm and smashed on a knee. Nick broke his neck. "He could have been killed or paralyzed," says his mother Moira of Pinehurst, North Carolina. Instead, Nick missed most of fourth grade, required two surgeries, and endured months in a head device. His range of motion is still impaired.

"The reality is that the moves are dangerous," says Howard Spivak, M.D., a professor of pediatrics at Tufts University School of Medicine in Brookline, Massachusetts, and chair of the American Academy of Pediatrics taskforce on violence. Injuries range from head and neck trauma to bowel perforation. And, Dr. Spivak stresses, "Wrestling activity has been associated with the deaths of four children." In one case, a 7-year-old boy from Dallas, Texas, killed his 3-year-old brother when he punched him in the neck, copying a move of his wrestling heroes.

Physical dangers aren't the only problem. Exposure to violence acts like an addictive drug in the brain, Dr. Spivak says. Over time, to get the same biological and emotional response, a person needs more intense exposure. This may make kids more callous, he suggests. Backyard wrestling also teaches questionable values including that hurting someone is entertaining.

What should parents do? Dr. Spivak and other experts suggest the following:

- * Know what your child is watching. Some wrestling shows hype more violence and sleaze than others, but all are rated at least PG-13. The WWE parents website outlines the ratings as they pertain to the wrestling shows. If you permit your children to view the shows, watch with them and challenge the reality they present.
- * Discuss the dangers of imitating on-screen violence. Point out to your children that they're not wimpy for refusing to backyard wrestle and that taking part is stupid, not cool.
- * Discourage the glorification of pro wrestlers. Expose your child to more acceptable role models and heroes. If your child aspires to be a pro wrestler, Gary Davis, a spokesperson for the WWE, suggests that the best preparation is not backyard wrestling, but organized sports and theater training.
- * Ban backyard wrestling. Even many of the WWE performers forbid their own children to backyard wrestle, Davis points out. He suggests young fans take a tip from pro wrestler Mick Foley, whose motto is "Don't try this at home."

Backyard Wrestling – Don't Try this Anywhere

Take Luke Hadley, 21, of Sturgeon Bay Wis. McMahon hasn't discovered him yet - maybe because the WWF refuses to watch homemade wrestling videos it receives - but that's not because Hadley isn't trying. He says he's had 10 concussions, a broken arm, a broken tailbone and 5 horrific falls, and he's got a hundred scars and a few soft spots in his brain to prove it. "Sometimes I want to say stuff, and no words come out," he says. He doesn't have any insurance, but, "in 20 years, after I hit it big, I'll be able to afford all the surgeries I need." Damn right, Luke. The opening passage was taken as written from an article written by Rick Reilly for the February 12, 2001 issue of Sports Illustrated. It serves to illustrate the mentality of young men throughout this country who participate in backyard wrestling. The homemade video that Reilly was talking about is a video entitled "The Best of Backyard Wrestling". The youths who participate in backyard wrestling video tape their efforts

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and send them to a Bill Mahr, who sells his "Best of" videos for \$19.95 each, but the participants do not receive any money. According to Mahr, "it's the hottest selling videotape in America", thanks in part to the fact that Howard Stern advertises the tapes on his syndicated television show. These videotapes are regularly sent to WWFE headquarters, only to be rejected before even being viewed by Jim Ross, VP/Talent Relations, and Vince McMahon.

Kids (compared to my own age) like Luke Hadley believe that by duplicating the WWF and videotaping it, they will be discovered by the World Wrestling Federation and be well on their way to becoming huge stars like the Rock & Stone Cold Steve Austin. What these kids do not understand is that the wrestlers in the World Wrestling Federation either went to well established wrestling school to learn their craft (Steve Austin, Triple H), or were recruited directly into the WWF by Vince McMahon himself (Kurt Angle, Mark Henry). Stars like Rikishi, the Rock & Brian "Grand Master Sexay" Christopher grew up around the sport and gravitated to it naturally. No matter how the men and women got to the federation, they had to first work their way up the ranks to become the stars that they are today. Not many people realize that Kurt Angle lost his first PPV match to Tazz before working his way through the greatest rookie year in the history of the sport. All these children see is the fame, the notoriety, and potentially the riches connected with being seen on television nearly every night. They do not see the countless hours spent in the gym and in the ring training and working to hone their craft so that the finished product that we see on television looks perfectly natural.

These kids also feel that by hitting each other with chairs, sticks, shovels, cactuses, ladders and by slamming each other on nails, tack, and by setting each other on fire, they are receiving adequate training for the World Wrestling Federation. However, the types of "matches" that you are likely to see at a backyard wrestling "event" is nothing similar to what you will see on a WWF telecast. "Extreme" federations like ECW, XPW or FMW in Japan are more likely to have matches featuring these implements, but these kids are not soliciting these federations with their videos, because only in the WWF or WCW can a wrestler make really big money.

Many professional wrestlers, most notably "Fallen Angel" Chris Daniels and Mick Foley have been very vocal in speaking out against the practice of backyard wrestling, imploring the parents of these children to put a stop to this before someone is seriously injured. Unfortunately, it is too late, as many participants are injured each and every time they go into their rings, but the continue to come back for more.

According to Rick Reilly's column, 16-year old Danny Rivera got a piece of light bulb stuck in his head, and once had a thumbtack stuck backwards in his head as well. In removing the tack, a piece of skin was pulled out, which Danny simply "Superglued shut". Frank Criniti of Cleveland, Ohio caught on fire after being thrown through a flaming table, and Tony Nash died his first time in makeshift ring. These are just three examples of the carnage that is being felt throughout the country in backyard wrestling "federations".

The WWF, and other wrestling organizations, have offered Public Service Announcements against backyard wrestling, and it is also getting a lot of mainstream news coverage in an attempt to put an end to it. I do not blame professional

wrestling for this; I blame the parents of these children. Children will only do what they are allowed to do, and as long as they are allowed to mutilate themselves in this fashion, they will continue. Whether or not they ever actually become professional wrestlers, what damage have the participants of backyard wrestling done to their prospects for a normal life once they reach their declining years? That is, of course, if they live that long.

Backyard wrestling starting to grow in Saint John

There's a new grassroots sport growing in Saint John – one that involves real blood, bare-fisted punches and pain.

This sport, one the participants call "extreme wrestling," is similar to what professionals do on television. Only the wrestlers don't have any training and everyone puts their bodies at risk.

"We love pain and we love doing this," said Adam Kraft of the Passion for Pain Wrestling Organization. "Everybody loves wrestling and the more hardcore it is, the more they love it."

In a typical match, wrestlers will smash each other with chairs, ladders and tube lights. They also land kicks and bare-fisted punches to the head and stomach.

Kraft says the moves are choreographed and the wrestlers don't try to cause serious harm.

This type of wrestling is called extreme because the participants know they'll feel some real pain. By the time they leave the ring, most of them are bleeding from cuts all over their bodies.

Kraft was crowned the top wrestler at last Sunday's event, which participants dubbed the Carnival of Carnage 2. His championship belt was made with a piece of cardboard and an ink pen.

The show drew about 75 spectators, many of them children and teenagers from the tough streets of Saint John's north end.

They gathered around the makeshift, backyard ring, screaming encouragement to their favourite wrestlers.

One young fan said he never missed one of the backyard shows.

"It's what I want to do when I grow up. I want to be a wrestler," he said.

Despite the danger involved in the matches, Saint John police say they can't do anything because they're not illegal. As long as Kraft and his friends don't charge for the exhibition, it involves consenting adults and is held on private property, the law won't get involved.

"It's our bodies, so if we're willing to do it, they should let us take it into our own hands," Kraft said. "If someone doesn't like it, don't watch."

None of the half-dozen members of the Passion For Pain Wrestling Organization has been severely injured. But Jeff Dunning said he realized it could be dangerous after he had his ear sliced in two.

"The foldup chair opened up, and it was a little bit opened, and when I got hit it closed on my ear. But, we controlled it pretty good."

The wrestlers say their dream is to turn professional some day. But if that never happens, they say they'll always enjoy spending occasional Sunday afternoons together, beating each other up.

Bloody backyard bouts

Teenage wrestlers use steel chairs, barbed wire, bats in hot new 'sport'

Los Angeles - She calls it an arena, but the wrestling ring in Pam Adam's small backyard is a raggedy construction of used tires, plywood, old carpet padding and a blue tarp.

Scores of teenage boys from Los Angeles and neighboring counties come there every weekend to wrestle, using moves they've learned from watching pro wrestling on TV.

Some of the more extreme teen wrestlers beat each other over the head with steel folding chairs and draw blood with baseball bats wrapped in barbed wire.

"None of these kids are made to do anything that they don't want to do," says Adams, a mother of two in Santa Ana, California.

Backyard wrestling is one of the hottest sports for teen boys these days -- and one of the most controversial.

An estimated 1,000 federations (including the Backyard Brawlers in New York, Global Championship Wrestling in Chicago and Backyard Hardcore Wrestling in Crawford, Colo.) have sprung up around the U.S. in the last two years.

Most members meet online, joining other kids in their area to practice and compete, using fire, thumbtacks and barbed wire in their matches. Wearing little, if any, protective gear, the combatants body-slam and pile-drive each other. Some take swings with fluorescent light fixtures and throw mousetraps, hoping they'll catch skin. Videos of the events are Webcast, traded and sold online.

"Yeah, sure, we're getting hit in the head with chairs and getting cut and everything, and bleeding, but, you know, we walk away," says Chris Jackson, 19, whose "stage" names is Mr. Fantastik.

"Cuts heal, pain goes away... We're still nonetheless having fun."

Some people blame the World Wrestling Federation and World Championship Wrestling for starting the fad and Xtreme Power Wrestling for raising the stakes. Much of what wrestling stars do is choreographed, but that is lost on many backyard wrestlers.

"You can go to WWF and see them doing the moves, but this is different because it's new," says Veronika Vester, 17. "They're taking it to a new extreme and kids like to see it."

Vester is dating Kidd Krayz, a backyard wrestler revered as one of the best "bleeders" in the Ventura, California-based Real Wrestling Federation.

She didn't always enjoy seeing blood. When she started dating Kidd Krayz last January and went to one of his matches, she says she turned around. "Then, as time goes on, it's just like the normal thing. ...Now I'm out there yelling: 'Yeah! Hit him!'"

Vester has no interest in being a wrestler herself, although she has swatted people with a barbed-wire bat and once "cheese-grated" another girl's forehead.

Wrestlers take a lot of abuse.

Matt Heersink, 16, recently took at least four hard blows to his head with a steel folding chair. That was after he'd been clobbered on his noggin with a baseball bat, but before he fell into a bale of barbed wire.

"It was a great reaction from the crowd," says Matt, his head wrapped in a towel to sop up the blood. "That's what you're really looking for."

His mom is understanding.

"Truthfully, I don't like my boys to be in it, but it's part of what they're into now. What I was into as a teenager, my parents didn't like either, and I grew up to be a good person," says Robyn Heersink.

"As long as what they're getting at home is wholesome, then as long as it's supervised, I don't think there's anything wrong with it."

Like most parents, she doesn't stay to watch.

"I think parents need to be a little more proactive," says WWF spokesperson Jayson Bernstein.

"We do our part," he says referring to the "Leave the danger to us" public service announcements the WWF airs during every show.

"What we do in the ring is entertainment. These are trained professionals. ... They're in a safe, standardized environment. It concerns us that children have been injured trying to do what we do."

Xtreme Power Wrestling, the group that uses barbed wire and tacks, runs a warning against backyard wrestling in the intro to all its videotapes.

Kevin Kleinrock, vice-president of operations, says backyard wrestlers confuse theatre with reality.

"When we have one of our so-called death matches, it's not just about hitting someone with a chair," he says. "It's used as part of the storyline to enhance the match."

Principals censor newspapers at two Calif. schools

Despite state law protecting expression, officials continue to suppress student speech

CALIFORNIA -- Principals at two different high schools have censored their schools' student newspapers in recent months, despite a 23-year-old law that grants free-expression rights to students in the Golden State.

The principal of Nogales High School, in the Los Angeles suburb of La Puente, confiscated all 2,400 copies of the Feb. 24 issue of *The Scroll* because he objected to an article in the newspaper about "backyard wrestling."

According to the article in *The Scroll*, backyard wrestling "takes place on homemade wrestling rings or on trampolines in back yards. Most participants include kids ranging [in age] from ten to twenty." The article discussed different forms of backyard wrestling, including "hard-core" matches that allow wrestlers "to use weapons, such as metal chairs or bats."

In a memo to the journalism students about his decision to confiscate the newspapers, principal Marv Abrams said, "Our campus newspaper does not exist as a forum for irresponsibility and nonsense. We don't print stories about teenage Nazis, hard drinking seniors, or people who hit each other over the head with ladders."

Abrams also cited the photo of two boys wrestling on a mattress as a reason why he confiscated the newspapers.

"We are not going to run pictures of people on mattresses, I don't care what they're doing," he said in the memo.

Abrams did not return repeated phone calls made to his office by the *Report*.

Keith Smith, editor of *The Scroll*, said he saw nothing wrong with the article. He said he is worried that this situation may set a precedent for future censorship of the paper.

Under California law, principals may review school-sponsored publications prior to distribution, but have limited power to censor articles. According to Section 48907 of the California Education Code, "there shall be no prior restraint of material prepared for official school publications" unless the content is obscene, libelous, slanderous, likely to create a clear and present danger by inciting students to commit unlawful acts on school premises or violate school regulations, or likely to cause a substantial disruption in the school day.

In addition, the law states that "school officials shall have the burden of showing justification without undue delay prior to any limitation of student expression."

According to Smith, the only justification Abrams gave the newspaper staff for confiscating the Feb. 24 issue was the memo citing six "problems with the mattress article."

"Basically, [Abrams] said the story was nonsense," Smith said.

Under California law, however, nonsense is not a justification for censorship, and Smith said he is working with an attorney to try to resolve the situation.

Meanwhile, about 75 miles west of Los Angeles, the principal of Rio Mesa High School in Oxnard censored a student newspaper article about the school district's teen-parenting program in March.

According to Selby Cull, editor of the *Spartan*, administrators told the newspaper staff that the article, titled "When Children Have Children," was "inappropriate." The article described the experiences of several teen-age mothers in a teen-parenting program at Rio Mesa High School. The program allows adolescent mothers and fathers to attend school on a special schedule and provides day care for their children. Several of the teen-agers interviewed in the article said they had not used birth control prior to becoming pregnant.

Cull said principal Barry Barowitz told her the article portrayed the teen-parent program as supporting students' poor decisions, which was not the image school officials wanted to send out to the community. Cull also said Barowitz objected to the baseball diamond graphic used to illustrate the article, which was part of a feature section on sex. Cull said Barowitz called the graphic sensationalistic.

Barowitz did not return repeated phone calls made to his office by the *Report*.

Cull said Barowitz agreed that nothing in the article was obscene, libelous, slanderous or any of the things prohibited by California law, but she said Barowitz insisted he had the right to censor the article because it was inappropriate.

"I was really enraged and hurt," Cull said. "I just couldn't believe this was happening to us. We read about this stuff all the time in journalism, and our teacher was always telling us, 'Know your rights, know what you can publish and what you can't publish,' but we always brushed her off, like that's ever going to happen to us. But then suddenly it did. We were just kind of shocked."

In April, Cull was planning to meet with the superintendent of the Oxnard Union High School District. She said she ultimately wants to be able to publish the article in the *Spartan*.

"We thought it was an appropriate article," Cull said. "We thought it was a well-written article. We still do."

In the meantime, students at Camarillo High School, also in the Oxnard district, published the censored article in their own student newspaper, the *Stinger*.

Mammas, don't let your babies grow up to be wrestlers

Fans have been known to give a finger of their own to allegations of violence inspired by wrestling, however.

Despite a widespread perception of the sport as immature and accusations that professional wrestling spurs violence, dozens of independent, or "backyard" wrestling leagues have sprung up throughout the continent.

Matthew Firth (aka "Sett"), an 18-year-old student at Loyola High School in Toronto, has been involved with the Back Yard Wrestling Federation (BYWF) since 1998.

He said the BYWF came to fruition because he and his friends used to imitate their favorite WWF characters. One day they decided to create their own federation, complete with original images and gimmick, and literally hold matches in the backyard of one of the federation's members.

Along the way, however, the federation, and Firth's participation therein, has received somewhat of a backlash.

Firth said parents, not legislators or oversensitive media watchdogs, are often the most outspoken critics of professional wrestling.

"Sometimes they overreact to many of the issues that are talked about on the show," he said. "I honestly feel they have to calm down and look for something else to bitch about in life because there are more serious issues than wrestling to complain about."

Firth concedes, however, that the story lines of the WWF and WCW sometimes stretch the boundaries of good taste. He said, for example, the male-dominant sexist behavior among wrestlers has played itself out and become more of a nuisance than an attraction.

Likewise, 21-year-old James Thornberry (aka "ThOrN") of the Wild Wayland Wrestling federation in Kentucky, said professional wrestling has fallen away from the "sports" associated with its distinction as "sports entertainment."

"Correct me if I'm wrong, but it does still say "wrestling" on the marquee, right?" Thornberry said. "It doesn't say, "Large-breasted women who may or may not get naked," but it might as well."

Nevertheless, Thornberry said, people should not expect any more or less from wrestling than they would expect from any other show on television. Sexual innuendo and strong language have become commonplace in the entertainment industry, and if parents don't like it, they can change the channel.

Desperately seeking ... backyard wrestling

Backyard wrestling ... it has such a rugged, wholesome sound, like roughhousing or barnraising. I imagine Teddy Roosevelt probably did it. I can hear Donna Reed calling out the back door, "Boys, when you're done backyard wrestling, come and get some lemonade and cookies in the kitchen."

But according to Time magazine and Sports Illustrated and a very concerned Sam Donaldson on ABC, backyard wrestling is something else. It's not just headlocks and body slams, it's breaking lightbulbs on your best friend's chest for the camera. It's smashing your opponent with a chair or jumping off the garage roof onto a flaming card table. Backyard wrestling has sent more than a few kids to the emergency room.

Backyard wrestling is cruel and unusual -- and it's also apparently very popular. Who does backyard wrestling -- and, for goodness sake, why do they do it? I tried this question out on my family, and before my husband could say, "Who cares?" our son said, "Yeah, I did that."

A deep, almost spiritual silence settles over the conversation.

"You did what?" I ask.

"Backyard wrestling. It was cool," he says. "Josh dropped Zain on his head."

We stare at each other, and I blink first.

"Can I ask a mom question?"

"Sure."

"Is Zain OK?"

"Mom!"

My insides are doing an Ozzy Osborne. "What else happened?" I demand. "Was fire involved? Were there lightbulbs?"

There's a long silence. "I don't remember. It's on the tape."

Ozzy inside is screaming, "*Tape! Where is the tape?* I am your mother, and I demand to see that tape!" I take a deep breath, "Cool. Could I see the tape?"

As it turns out, no. The tape never appeared. First Woody had it, then Trevor. Then maybe Alex or Steve, but they couldn't find it. I tried the direct approach, and failed. I tried disinterested curiosity, and failed. I tried bribery and extortion. I tried indirection. I confessed a collection of the stupidest things I ever did as a teen, hoping he would top me with backyard wrestling stories. I had to call that contest off. It's one thing in middle age to accept that that toboggan accident was your own damn fault, and if you flew off the road and got stuck in a tree that probably saved your life. It's another thing to listen to similar stories from the person who you raised to within spitting distance of what some call maturity.

Growing more desperate, I tried grammar: I used the conditional mode. "If this tape existed, and if I saw it, might I see ...?" Nothing worked.

Undeterred, I called the one person I know who knows lots of teenage wrestlers, the high school wrestling coach. A man, a father, and, if I'm any judge of character, a former daredevil, coach Black volunteered to put his ear to the ground trying to find the nest of backyard wrestlers. But they hid from him like they hid from me, two authority figures who are way too old to be trusted. "I've been asking around," said the coach, "and the kids say they're not doing it. I don't believe kids are as stupid as we think they are. Once they start fooling around with this, they understand how dangerous it is -- and they stop."

The coach was on a roll: "The backyard stuff isn't wrestling. It's nothing but thrill-seeking and mimicking what they see on TV. That doesn't mean it's not fun to play act. Real wrestling is something different. It's the last surviving combat sport, the most physical, the most aggressive." He concluded, "Every culture has its own homegrown wrestling style. It's even part of chimpanzees."

Finally, a clue: chimpanzees. Backyard wrestling begins to make sense. I understand its appeal. It's a primitive male urge, like chest beating. The same impulse that makes men run into burning buildings and fly fighter jets prompts them to jump off garage roofs or headbutt their best friends with grins on their faces.

I gotta find these guys.

Mom on a mission

The case of the backyard wrestler was at a dead-end. I was stonewalled by high school *omerta*. Worse, the backyard wrestlers I knew had suffered an attack of common sense and given it up.

I needed a new trail to follow. I tried the 21st century shortcut, the Internet. If you can find Cipro and animated kiddie porn on the Internet, it must be a safe haven for backyard wrestlers.

Put backyard wrestling in your search engine, and sit back. There are dozens of sites. Pictures, too. Everything Sam Donaldson warned me about: Boys hitting each other with chairs, powerdiving into burning tables.

On the Internet, I also found independent professional wrestlers. Not "Stone Cold" Steve Austin or The Rock, but the hometown version, Vince Ross and Doc Marlee. No, they didn't backyard wrestle. Maybe once they backyard wrestled, and they knew some young men who used to be backyard wrestlers. We'd meet after dark in Long Beach, where Doc Marlee's fed, UIWA, was holding a SuperShow. (Children 3 and under FREE!)

Surely, extreme wrestlers, people named Crayz and Al Katrazz and Johnny Malice, must know the kind of teen outlaws who abuse lightbulbs and thumbtacks in their back yards.

It was after dark when I arrived at the Long Beach Boys & Girls Club. I knew I was in the right place, because the official's T-shirt said, "UIWA -- We don't need no lame ass slogans."

Inside the gym was a giant ring, surrounded on three sides by ranks of well-used brown folding chairs. There were about 40 of us gathered to see 10 matches. Everyone had a clear line of sight. I checked my watch, the clock, and waited for the bell.

Seven-year-old Melanie, a young woman with a firm grasp on the difference between sport and entertainment, spotted me as a newbie and brought me up to speed. She was there with wrestler Randy, Master G. "I'm called Partner G," she said. "Wrestling always starts late. But the good thing is you can yell at them and say bad words. Girls can only be valets. They come out with the wrestlers and are girlfriends." What about danger, pain, injury? "There are blades under the ring to make them bleed, but it doesn't hurt." She didn't know any backyard wrestlers.

I took my seat with a group of enthusiastic fans, a sassy band of 12-year-olds -- Rakeem, Randall, Larry, Desmond, Keith, Michael and Ryan. Why do they come out for extreme wrestling? "It's tight. I like the hits, the moves, the booms and the bangs."

The first match pit The Hardkore Kidd (who's a kid like I'm a nymphette) against Frankie The Future Kazarian. The Kidd came in yelling that every time someone flushes a toilet in the state of California it winds up in Long Beach. He ranted like Howard Beale. The boys loved it. So did I.

In order to help me, the boys called out the moves -- headlong, arm drag, drop kick, nut crunch, head bash, ax kick, flying clothesline. "Stunner," said Michael, "s-t-u-n-n-e-r." A better speller than most wrestlers and the management of the much-missed XFL.

For the second match, the boys left their seats, circling the ring like a flock of birds, following the action. When the wrestlers moved too close or jumped out of the ring, they fluttered away, shouting and laughing.

The third match was a tag-team affair. The bad guys came in, and the boys booed lustily. One wrestler turned on them scowling and said, "That's not nice." Desmond cocked his head and replied to my astonishment, "That's not what your mama said last night." The rest of the fans applauded him.

I worked my way around to backyard wrestling. "My cousin backyard wrestled at a party," announced Ryan. "He got hurt with nails. He can't walk too much any more." I was saved the embarrassment of believing this horrifying story by the hoots of his friends. Rakeem reminded us solemnly, "You need to be trained in wrestling."

I asked the wrestlers. Johnny Malice didn't know any backyard wrestlers, but he understood why boys want to wrestle. "Wrestling is like Santa Claus and the tooth fairy. You want to believe as long as you can. But even when you find out, you still like Christmas."

If I got near a backyard wrestler, I never knew it. I met ex-backyard wrestlers and friends of backyard wrestlers. I saw pictures of backyard wrestling on the Internet -- but on the Internet you can see Bert hobnobbing with Osama bin Laden. Maybe there are no more backyard wrestlers. Maybe the one thing backyard wrestlers fear is a mom on a mission.

Still, I'm beginning to warm up to wrestling. I think the lightbulbs, thumbtacks and lighter fluid might be a mistake, but in the Long Beach Boys & Girls Club, the show had its moments. Call me crazy -- and I'm sure you will -- but I had a lot more fun there than at a Dodgers game where the fans really mean it when they boo.

Cheering, booing, grunting, sweating, trading insults and body slams. This is good family fun. In fact, if you think about it, it's not that different from most family Thanksgivings. There's a show coming up in Anaheim. Maybe I can convince the heir to come with me and see what real wrestling is like.

Former backyard wrestler defends his sport.

As the antics of teenage backyard wrestlers increases in danger and complexity so do the stories that follow. Backyard Empire by Alex Hutchinson is based on a true story of life imitating sports entertainment with some gruesome outcomes.

Opponents to the underground activity fear that young kids will be severely hurt or killed if its popularity continues to increase. According to the author "It's a fad that's not fizzling out anytime soon." The author also defends kids who have tried the

sport. "The parents are to blame. They don't want to get involved in their kids lives and interests. If you ignore a teenager long enough they will do anything to recapture that attention, no matter how much it hurts." Alex also beleives that backyard wrestling is not as dangerous as everyone assumes. "The WWE is putting on an anti-backyard wrestling campaign to fight off their own liability. In doing so they overstate the claims of danger. The truth is that ten kids die every year playing high school football while in ten years of backyard wrestling not a single kid has died." Regardless of the statistics this is a book that parents had better read before their kids become armed with enough insight to make a real case for an activity that seemed doomed to fail but has already climbed off the canvas.

Hardys speak out against 'backyard' wrestling

On any given night in an arena in North America, two twenty-something brothers will leave a crowd breathless. Their aerial manoeuvres defy gravity; their looks leave girls screaming for more; and their childhood dream has taken them higher than they ever expected.

The brothers are Matt and Jeff Hardy, two of the World Wrestling Federation's biggest stars.

The Hardys have given new meaning to the term high-flyers, with their varied assaults, including Matt's "Twist of Fate", Jeff's "Swanton Bomb", and their combination "Poetry in Motion". They are four-time WWF Tag Team Champions, and have had a measure of single success as well, with Matt being a past Hardcore and current European champion, and Jeff a former Intercontinental and current Light-Heavyweight champion.

The road to the big time was a long one for the brothers. They began their journey in Cameron, North Carolina, practicing wrestling manoeuvres such as body slams and elbow drops on each other in a makeshift ring. "When we did our 'backyard wrestling', we had a trampoline with a ring around it," Matt told SLAM! Wrestling backstage at Winnipeg's Arena. "We'd just emulate what we saw on TV."

While he and Jeff began their training in their backyard, Matt, 26, strongly discourages aspiring wrestlers from taking the same route they did. "If you seriously have a love for the wrestling business, the best thing I recommend is instead of going out in your backyard and hurting yourself, go to a wrestling school and do it the right way," he said.

It wasn't long before the brothers began work in the WWF. In 1995, both of the Hardys began doing "jobber" matches for the Connecticut-based federation, putting over other wrestlers on television, mainly in singles competition.

Soon, however, the brothers were put together in a tag team, and were given a "makeover", which included the inclusion of Michael P.S. Hayes, an idol of the brothers. Matt says that the progression helped their careers. "I think it's been good because it gave the fans time to learn about us and for us to grow on them," he says.

The Hardy's quickly rose in the tag team ranks, and on June 29, 1999, the duo won their first Tag Team Championship, defeating the Acolytes (Faarooq and Bradshaw) on Monday Night Raw.

The Hardy Boys have since counted three other tag team championships, along the way etching their names in WWF history. Their battles with Edge and Christian and the Dudley Boyz have left fans awe-struck, following their high-risk manoeuvres. While there is a fear of injury, Jeff, 23, says that the best thing is just to go out and do it. "When you're at the top of the cage, and you've already said your going to do something, and your in front of 10-20,000 people, you've got to do it," he says, adding that hesitating before doing a move can be a cause for injury.

With their popularity rising, Jeff and Matt have a lot of highlight moments in their careers, from winning tag belts, to TLC matches, to working with their friend, Lita (real name Amy Dumas). All of this came through their determination to make their way to the top. "A lot of guys are waiting for that big chance and never get it and get so frustrated and they end up giving up," Jeff said. "We got that big chance and ran with it."

Imitation: The Ultimate Form Of Flattery

Lance here, with another attempt at a column. This may end up in the FanJam like all my others, but if you're reading this, then that means you care enough to take time out of you're day, and I thank you. But onto the point, in this column, I'm going talk about a sketchy subject, Backyard Wrestling...

Most people shun Backyard Wrestling. Some for the point that it is dangerous, while others say it's a waste of time. But some say they like the Backyard product, myself included. I'm a Backyard wrestler, so throughout the column, I will be taking a completely biased stand point. Backyard Wrestling has been around for a while, but it never really took off until about 1994, around the Era of Attitude. I remember sitting at home, watching WCW Monday Nitro, a commercial came on, showing some kid jump off his house, with a Leg Drop, putting his friend through a table. I was amazed, I never though somebody was crazy enough to jump off a house, with a Leg Drop of all moves. The commercial was for the popular Best of Backyard Wrestling videos. I went out and bought me a tape, got home and popped it in the VCR. As I watched I did something I had never done before, I fell asleep while watching wrestling. I tried watching the tape again the next day, but I was bored to tears. The tape was full of nothing, but blithering idiots, with the exception of a few, they were just grabbing the nearest object, and smacking each other in the face, it certainly wasn't the best wrestling I had ever seen.

But a couple guys did catch my interest. A kid named Nightmare and his friend Commissioner. They battled from a park, to a parking lot, to inside of a school, and back to the parking lot. I don't know what happened to Commissioner, but the kid Nightmare, happens to be a current TNA star, "The Original Playa From the Himalaya" Sonjay Dutt. A couple other current stars in the wrestling world emerged

from Backyard wrestling, a short list of which includes The Hardy's, Shannon Moore, Joey Mercury, Bryan Danielson, M-Dogg20 and more. Back to the point, The Best of Backyard Wrestling Videos sent shock waves throughout the country. Kids began to pick up chairs, light tubes, among other things, and beat the hell out of their friends. This gave the wrestling industry and bad rap and they got a lot of negative publicity, but as everyone knows, no publicity is bad publicity. WWE capitalized on the new found interest in wrestling in the media. They began to run videos, with certain Superstars, explaining their injuries, and telling kids not to do it at home. They didn't listen, but the message didn't totally go in one ear and out the other.

If you go to Google and type in Backyard Wrestling, a number of sites will pop up. If you check them out though, it's not all just beatings with random objects. There are some very, very entertaining products out there, some better than others. It seemed WWE's message motivated the Backyarders to actually learn the skills that it takes to become a wrestler. And because each of these kids did have enough love for the industry, they bumped on the ground, even without an audience, just because they loved what they were doing. People to this day still put Backyard Wrestling down, but in the end, if they are willing to take the risk of breaking their neck, like any other pro, isn't it roughly the same thing as a pro product?

by Lance C. ..

ant heald wrote:

Backyard Wrestling arghhhhhhhhhhhhhhhhhhhhh it brings back so many painful and nice memories. I remember the 1st of many matches (backyard and pro) i had in a shopping mall me vs a midget named "the dark destroyer" i battered him and pinned him in seconds. I even have my old backyard wrestling name as my wrestling name "the preston powerhouse" Heavy Traffic.

Many people do have a go at backyarders but over here in the UK were either poor kids with not a chance 2 go 2 a proper school or 2 lazy

ShaunCI wrote:

No. Pros are trained properly. Backyarders aren't. Case closed. Backyard yardtards are a cancer in the industry. If you wanna go pro wait to go to a proper training establishment. A \$3000 training course is better than healthcare checks for a broken neck. Of course over here in England healthcare is free but..... that's no excuse!

"Chaz" from Brooklyn, New York wrote:

I wrestle with a "Backyard" Fed called IBW (Insane Backyard Wrestling). We were recently aired on a CNN segment, which had brought on a lot of heat from other yarders to us. I have never seen this in my life. I know "Backyard" is looked upon as a shun, or don't do this by the industry... But even yarders go against each other there is straight wrestling against hardcore/deathmatch... But I don't know what's going on now because it seems like the whole BYW world is against us, saying how we have no skill, and that there is no talent in what we do, they sure didn't say that when they watched us wrestle because I remember hearing them talk about how good we were, and how they couldn't believe that people untrained could wrestle the way we do. And the same thing that happens with every other Fed. a week later after we do a show with them they get some kind of hate for us. And always start

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fighters saying how much better they are, because we used a light tube. Most people do not get to see the inside of "Backyard" or maybe that is just our problem

But i have a question because i seem to notice all the people who always say they are better and always on top of us to bash us. They never get any attention by anyone, no oen cares about these wrestlers in training who are in schools. The only thing that people seem to be caring about are the kids with no training, who "Just Smash Lighttubes" as they say. And they continue to bash us across the internet. Some have even gone as far to make threats, call in and say we are terrorist. I mean aren't we all in this for the same thing?

And I aim for going pro, and I have to sine online and get everyday of my life and have to hear soem asshole tell me that I'm a loser, and never going to make it or some sort of bullshit. It is starting to seem that they are fearing that this is what people want to see, because i seem to notice that people don't care as much for straight wresting as they do for the more free roaming hardcore.

I need to here what people think about this and please get back to me I have much more to tell, and I am not going to stop wrestling, and I am going to become a pro, and i am going to make something of this no matter who says what

Invasion of the Body Slammers



It wasn't the hundred screaming teenagers in the backyard that made Josh Piscura's mom mad. Nor was it her sons whacking each other with folding chairs and jumping off the garage roof. No, it was when they set the neighbor kid on fire.

"That was it," recalls Jackie Piscura. "I said, 'You guys are crazy. You can't do this anymore.'" She forbade

Josh and his friends from ever wrestling in the backyard again.

It was a banishment that shook the foundations of the entire backyard wrestling world. Josh couldn't make her understand that to hundreds of kids, he wasn't just Mommy's little demon. He was Josh "Prohibition," a relentless bad guy who loved the taste of his own blood. And without a backyard, he was all washed up.

Unbeknownst to Jackie, Josh and his little brother, Dave, had been engaging in neck-breaking activities regularly for the past two and a half years, right under her nose. Joined by Josh's buddy, a frustrated gymnast named Matt Capiccioni, they'd started calling themselves the Brecksville Wrestling Federation. Their triumphs and head injuries had caught the attention of a California wrestling video company, which immortalized them in *The Best of Backyard Wrestling 1* and *2*. The naive country cousin of snuff films, the video series features youths from across the nation piledriving their friends into the hoods of their dads' Chevy Novas.

"When they started, they would just kind of mock-throw each other," explains Jackie. "I have four boys, so that was nothing new." The barbed-wire ladder and the old mattresses, they'd told her, were just props for their "role-playing games."

Now that the jig was up, however, they had to clear the garage of all their painstakingly amassed wrestling appurtenances: the broken chairs and card tables donated by a friend whose grandpa owned a party center; the loose lumber scavenged from construction sites; the bells and the wheelchair.

The purging ceremony got them thinking. The family's manicured two acres gave them some notoriety, but that was kids' stuff. They were ready to head-butt each other before paying crowds.

They'd already tasted fame: On their Brecksville Wrestling Federation website, they got about 10 e-mails a day from kids. "Most of them are not very smart," notes Josh, a clean-cut 21-year-old with killer dimples. "There's a lot of spelling mistakes."

One devotee even sent them some homemade action figures he'd fashioned in their likenesses. "They're pretty detailed, too," marvels Matt, known in the ring as the friendly, non-homophobic gangsta rapper MDog-20. "He drew on facial hair. Mine has a cloth bandanna. He actually sewed a vest for him. How do you acknowledge that? 'Thanks' doesn't cut it."

Beneath the plastic chandeliers of venues like the West Park Party Center, though, they could freely pack in 200 to 300 pizza-chomping, beer-drinking, admission-paying people. And they didn't have to worry about their parents pulling up in the driveway in the middle of a thumbtack showdown.

The payoff was in popularity only, however. All the green went to an independent promoter they'd hooked up with before the fateful (but not fatal) fire stunt with the neighbor boy, says Josh. The crowds flocked to the Normandy High School gym, where Matt did an aerial somersault off the balcony, crashing through a table that Josh was lying on. And they poured into St. Michael's Hall, where all that barbed wire gave Matt a gash that required stitches.

But just as success beckoned, Josh got a concussion that landed him in the hospital. Sobered by the injury, they decided to try going pro. Unlike backyard wrestling, they reasoned, professional wrestling involves fewer full-force folding chairs to the noggin and more feigned, choreographed stunts. Plus, making it big wasn't impossible: The World Wrestling Federation's Hardy Boyz had done it, snagging a contract after only six matches on a homemade trampoline.

"I'm trying to get away from backyard wrestling," declares a reformed Josh. "That was all just goofing around."

Now, Josh and Matt are learning legit moves like the "Half-Crab" and the "Single Leg Shoot" at the Cleveland All-Pro Wrestling School. Housed in an old garage on West 46th Street in Cleveland, the place is a haven for all manner of big men -- from sinewy and athletic, like Josh, to 400 quivering pounds of Jell-O, like "The Canadian

Bad Boy." Neighborhood kids ride their tricycles up to the open doorway to peek in, lured by the blasting strains of Rancid on the boombox.

So far, Josh and Matt are the only veteran backyard wrestlers earning their Ph.D.s in pain tolerance at the school, where tuition is \$1,200 a year. But it shouldn't take them too long to graduate, says their teacher, James "J.T. Lightning" Haase. They're his two quickest studies. They're also proficient enough to perform at public matches for the school -- their next big blowout is June 16 at the West Park Party Center. What's more, J.T. doesn't even screw them over and keep all the money. Matt gets about \$90 a match; Josh earns "gas money."

Most of J.T.'s clientele come in from off the street -- "I'll take anybody," he says. J.T. himself rakes in a measly \$70 a night when he wrestles for a semi-pro federation (the WWF and World Championship Wrestling are the only two pro leagues). "I make \$42,000 in my day job" as a distribution manager, he says. "You do the math."

Meanwhile, Josh's brother, "Creeping Death" Dave, has stayed hardcore. Now a charter thug in the Parma-based Extreme Wrestling Federation, he's free to attempt those spontaneous high jumps onto hard surfaces. But not for \$90. He says he's always told he'll be paid, but never is. "It kind of sucks," he says. The fact that the promoter's name is Johnny Rotten should be Dave's first clue that he's gonna get stiffed.

When the going gets really tough, nothing beats a round of good old-fashioned whupass, says Dave, now 19. "I've also done backyard wrestling where we fight each other full-contact in the face," he says. "We tape that, too, but we really don't invite people to that, because it's just something we do for fun once in a while."

Who knew knuckle sandwiches could be such a delicacy?

Is Backyard Wrestling Bad?

Backyard wrestling has been the subject of debate for a couple of years now. It mostly started with the upsurge of popularity for wrestling in 1996. As wrestling's popularity grew, people began hearing more and more of instances with guys wrestling in their backyard. Most of these backyard wrestlers were teenagers and big fans of professional wrestling. Wrestling in their backyards was a way of emulating their favorite performers on television. With the increase in awareness to backyard wrestling, news stations aired more and more stories of backyard wrestlers getting seriously hurt. Parents became concerned and a large number of people began viewing at backyard wrestling as a hazardous, mischievous, and appalling practice. But did backyard wrestling warrant these criticisms? Is backyard wrestling bad?

News crews have convinced parents that by allowing their children to wrestle in their backyard, they are contributing to delinquent behavior, the degeneration of society and exhibit no consideration for their children's well-being. News reports featured injured children and then blamed the World Wrestling Federation for showing violence on television. The reporters blamed the WWF, and subsequently parents watching the news don't want their children to be next, so they tell them to

stop watching wrestling and to stop wrestling with their friends. Because of the criticism the WWF has received, they have made public service announcements using their professional wrestlers to discourage viewers from practicing the maneuvers they see on TV. With the news reports, WWF programming, and other sources telling viewers how unsafe and gratuitous backyard wrestling is, it is understandable why parents would be concerned about their children. But does the media discourage this behavior because it is evil, or are news stations looking for ratings and is the WWF hoping to avoid lawsuits?

What about the viewpoint of the backyard wrestlers themselves? Backyard wrestlers love to emulate their favorite sports entertainers. Backyard wrestlers have no intension of getting hurt, but only wish to entertain and have fun, by pretending to hurt and be hurt. Real injuries can occur, but they are the price that backyard wrestlers pay to play the game. Football players, baseball players, movie stuntmen, and the common man, put themselves in danger every day. It isn't that people want to get injured; they just like to live life on the edge. Backyard wrestlers have no intent of living mundane lives; they want to live while they are still young. High School football players get hurt everyday and, because of those injuries, may not be able to play football professionally. Is anybody asking for the abolition of high school football? No. It is an excepted pastime. Mick Foley, and many other wrestlers, currently employed by the World Wrestling Federation, wrestled in their backyards before making it big, guys like Edge, Christian, the Hardy Boys, etc. Now they are living their dream, to be featured on national television week after week. If asked, I don't believe any of them would have voluntarily given up backyard wrestling, just as other athletes never gave up on their interests before making it big. Mick Foley will admit to having many injuries in his illustrious career, but he wouldn't trade it in for the world. Do backyard wrestlers think backyard wrestling is bad? Hell no!

The news only publicizes the most horrible instances for the sake of ratings. They don't care about what effect their stories might have on viewers, other than inciting interest. The World Wrestling Federation only discourages backyard wrestling because they know there are people out there who would attempt to sue them, should the opportunity arise. If the WWF had it in for backyard wrestlers, they wouldn't hire them to perform as WWF Superstars. Parents don't like backyard wrestling because they feel it was always been their job to protect them. What parents sometimes forget, is that their children cannot be prohibited from living life. What wrestlers of all ages understand is that there comes a risk with every activity. The people who are too scared, will live sheltered lives in their home, watching other people have fun on TV. The doers, like Mick Foley, will go out into the world and put everything on the line, including his health and well being, for the sake of becoming the type of person he looks up to. If backyard wrestling was okay for Mick Foley, and the other wrestlers in the WWF, than it should be okay for backyard wrestlers today.

Is backyard wrestling bad? No. Is backyard wrestling the safest pastime in the world today? No. Are backyard wrestlers delinquents and the scum of society? Not always. As long as there is violence in the world, there will always be people emulating it. The critics need to realize that the violence emulated by backyard wrestlers is choreographed, and not used in a malicious manor. So let's not criticize these amateur sports entertainers, they could be doing a lot worse than pretending to beat each other up.

Kids Pro Wrestling Was A Dream That Came True

In 1984 when I was 14 years old, I had a dream to run my very own professional wrestling league. Starting out with nothing but four bed mattresses, by 1986 we were promoting live venues all across the Twin Cities metro area and were also producing a weekly cable wrestling show all across the nation, I was 16 years old.

For five years during my teenage life, I was involved in a pro wrestling league for kids between the ages of 10 ½ to 16. The league was known as the NWF (National Wrestling Federation). It was a dream come true for me, as I was doing what I loved as a kid, running my very own wrestling league. And in doing so, I learned a lot of valuable lessons in life, both personally and business wise. It was quite an experience to say the least, and it was a time I will never forget.

Sometime in 1989 when I was 19 years old, I hooked up with local promoter Eddie Sharkey and thought I was ready to go big time in the world of professional wrestling. I still had the dream in me, and the love for the sport. I thought that perhaps I really could make it to the big time. But in 1990, after a falling out with Eddie over the politics behind the scenes of professional wrestling, my career in wrestling came to a sudden halt.

For several years, I wanted nothing to do with professional wrestling. The incident I had with Eddie took the dreams I had for my future in wrestling and destroyed them. Seeing how the real world of professional wrestling operated made me realize that it was not what my dreams were all about as a kid. And watching wrestling on TV reminded me of this, so I just distanced myself from the whole thing.

But over time, I would think back to the days of the league that I used to run as a kid and watch some of the shows we produced back in the 1980½s, and the memories of what I did as a kid started to come back to me. Looking back, I realized that we had something special in those days that has never been duplicated since, and perhaps never will be.

In the mid 1990s, a new type of wrestling started to surface as well, and they called it ½backyard wrestling½. But unlike the shows we did, this stuff was completely different. These kids weren½t trying to work together like we did to put on a good show, they were trying to hurt one another. It was about pain and how much one kid could inflict onto the other. It was nothing close to what professional wrestling was really all about.

Watching that stuff made me think back to what we did in the 1980½s, and made me once again realize that we did something that was very unique at the time. And so the idea of writing a book about our story soon hit me. But where do I begin? I had no clue as to how to do this. So several years went by with me just me having this story in my head.

Then in recent years, self-publishing had become very popular and reasonable to do. And last year I did some Internet searching and found that writing a book and publishing it is something that can be done quite easily. So after figuring that out, I

went to work on writing my story. I spent about six months writing my story that explained how I ran my very own professional wrestling league as a kid, and had great success in doing so. My main objective with the story was that I wanted kids to learn that they really can accomplish anything if they want it bad enough.

And finally in January of 2005, *Pro Wrestling Kids: Style The Most Amazing Untold Story In Professional Wrestling History* was a published book. It was a life long accomplishment that took me years to get to, but it was finally a finished product. In addition to the book, I also released four special DVD titles that showcase some of our big events we held in 1986 and 1987 that drew hundreds and hundreds of fans. The purpose of this was to show the wrestling world how a group of kids performed professional wrestling in a safe and fun environment, unlike the backyard wrestling as it exists today.

Today, I run my own business in a architectural design service. But in my spare time, I manage my website at <http://www.nfwrestling.net>, which showcases our NWF Kids Pro Wrestling league that we had back in the 1980's. It's basically a historical site that explains our past. With the release of my book and DVDs, I have done several radio interviews all across the country, including ESPN Radio and Fox Sports Net.

Since I put the NWF website up about a year ago, I have received hundreds of emails from kids of all ages all around the country wanting to know more about the NWF. They ask questions like: *How can I start my own league?*, *How did you produce your own cable show?*, *How did you make your title belts?* But the most popular question I get is *Can you start the NWF back up again for kids?* And that is always a tough one to answer.

Will I ever start the NWF up again for kids? Who knows for sure? Who would have ever thought I would have done what I did back in 1984? But we have talked about doing a NWF Kids Pro Wrestling reunion show back at the Anoka Armory this fall in Minnesota. And if that happens, besides some of us old timers getting back in the ring, it would only be fitting to have a few kids matches again as well. As for the kids that would take part, the most important thing is to keep it safe and fun, because once you cross that line, it just isn't worth it.

Live Underground Extreme Wrestling

Homegrown monthly extreme wrestling smackdown gains in popularity

A bloody pulled-from-the-socket cow's leg, a ham, and a chainsaw.

According to The Green Phantom (a.k.a. The Hardcore Hero), one of the psychopathic stars of the International Wrestling Syndicate, these were the most memorable items brought to last year's "Fans Bring the Weapons" match. So if you're going to Un F'n Sanctioned, the annual and annually controversial IWS event at Le Medley on June 3, and want to contribute to the FBTW concept, you'll have to one-up some pretty crazy stuff.

So how the hell can they get away with staging an event like this, legally?

"In Quebec, the athletic commission doesn't bother our performance," says former IWS commissioner Joseph Fitzmorris, "because they deem it as just that - a performance."

A performance, perhaps, but facts are facts: There's simply no way to feign pile-driving or body-slamming someone through a table, or onto thumbtacks. The amiable yet physically imposing Fitzmorris, who has suffered concussions, broken ribs, dislocated shoulders and a crushed left testicle for his art, knows full well of the widespread "wrestling is fake" opinion of what he does. And while he does not deny the performance aspect of his craft, he's just as quick to emphasize - making reference to the patina of scars on his body - just how real it gets. "In order to make shit look real, it has to be a little real. The illusion is just an exaggeration of the truth."

The IWS is a success story that, regardless of your tastes, should be given its due props. Born almost a decade ago, the organization has gone from staging underattended shows in bars to putting on one live show a month. Moreover, they can claim an association (past and present) with profitable, well-known, big business enterprises like the Playboy Channel and pay-per-view. Best of all, most of the wrestlers and brain trust, including Fitzmorris and a character called "PCP Crazy Fucking Manny," the syndicate's owner, are all local boys - local boys, it should be noted, who have fashioned their wrestling syndicate within our city's proven predilection for indie grassroots movements of all kinds.

Fitzmorris cautions neophytes not to confuse the IWS and the WWE, an organization whose performers he once saw spending "thousands of dollars a week" on steroids and doing some utterly disgusting things, like "injecting pig fat into their muscles, directly."

"There are no characters [in the WWE] any more, just bodybuilders in tights," he says, with derision in his voice. "Ours is an extreme stunt show. Hardcore wrestling. Some of the moves are way too 'dangerous' for them. I think they're real pussies. And [that's why] their show is fucking boring."

Don't sugarcoat it, Joe. Tell us how you really feel.

Un F'n Sanctioned
At the Medley, June 3
Tickets at Ticketpro or the Medley box office
THE IWS
syndicatewrestling.com

((My Two Cents))) - The True Extremes

I used to be a huge WWF fan so I have watched a myriad of documentaries and such. Firstly, when the federation began, it was all about heart and there was a lot more risk that the wrestlers were willing to take. In a two hour program, there would be about one hour and a half of actual wrestling, and an half an hour of talking and interviews. Now however, that is not the case. Wrestling in the WWE is not about heart and passion for the sport, it is about money and the wrestlers are not willing to take any more risks. In an average show of two hours now, you'll have about forty minutes of wrestling and one hour and twenty minutes of talking and interviewing. ECW (Extreme Championship Wrestling) and WCW (World Championship Wrestling) have both been shut and all that is left is the WWE. This is what caused a rise in backyard wrestling associations and a lot local federations filled with local superstars. For all the non-wrestling fans reading this I will attempt to make an analogy. Let us say that the WWE wrestlers are the 'Hollywood actors' and the local federation stars are 'Indie film actors'. Hope that analogy helped.

These wrestlers, like the federation in the above article, love wrestling and are willing to put their body on the line every day. I have watched some documentaries where people would get lit on fire, slammed through tables with barbed wire, jumping off roofs, and smashing people with neon lights. Seriously, these people get severely injured, go to the hospital, get stitched up, and go right back to doing what they love: wrestling. They love it, it is their passion, and they will do it until the day they die.

Zachary Masoud

{45 votes}

June 2nd, 2006

Real Sport

I do not see the blood spilt as anything sort of what was entertainment centuries ago in the Mayan civilization when sport was rough. I do not think we have evolved much since gladiator times either. The slugfests have found their right moment to appear because people love violence, it always makes headlines. Every now and then one has to set parameters as to what is sport and what is revenge and a mockery of civilization.

Martin Dansky

{4 votes}

June 7th, 2006

"Only stupid people are breeding"

sigh Is it me or does it sound like this line from Harvey Danger's Flagpole Sitta sounds more and more accurate with each passing day?

There, why dont I give you a few more lines for your reading pleasure:

"(...)been around the world and found
that only stupid people are breeding
the cretins cloning and feeding
and I don't even own a tv"

When crap like American/Canadian Idol, Jackass, reality TV and the dumbest of the dumbest, (pseudo or real) violence-filled/IQ-deprived stuff becomes the norm, I don't know, call me a cynic, but I think that our "culture" is taking a turn for the worst.

Geneviève Hunt

{6 votes}

June 7th, 2006

Just Don't Get It

I never got wrestling. I can appreciate that this IWS league is "as real as wrestling gets", but it is still just a performance right? Not real? And I know it may seem hypocritical of me to say so, because I love theatre and often go, but don't we usually frown upon bad stories and bad acting? I mean, I won't go see these things like I won't pay 100\$ to go see Brittany Spears, who lip syncs in concert, even though I would probably enjoy her throwing those things all around and up in my face and what not. But come on.

I'm not a huge fan of boxing either, but I have seen a match live before, cause I can at least appreciate the fact that one, if not both people are ACTUALLY getting the bejesus knocked out of each other. Crass gladiatorism? Of course. But it is entertaining in the sense that both parties trained hard and agreed to do that to themselves. And I know that serious injuries can happen in these "wrestling" matches. But isn't that just a case where the choreographed "routine" goes tragically wrong? We get really mad when boxers throw a fight. Shouldn't we get really mad when a wrestling performance results in the injury of one of the players? Or are we there in the hopes of that, like some people hope for an Indy or Nascar crash? Is that wrestling? Watching bad soap opera in the hopes that someone screws up their lines so bad that they are physically hurt? I guess I just don't get it.

Josh Piche

{5 votes}

June 6th, 2006

Sizzling Summer In Mtl!

I'm sorry but with all due respect to Joseph Fitzmorris and the boys of International Wrestling Syndicate I wouldn't be mouthing off too much about how bad the WWE is because I know for a fact that if Vince McMahon called up any one the IWS superstars they'd debase themselves and try on whatever dumbass gimmick the WWE image makers came up with just for a shot at the big time. Better and greater people have buckled so Fitzmorris' is pretty much just blowing smoke in my view. If Canadian wrestling icon Bret Hart can work with Vince McMahon and the WWE again in *any* capacity given what bad blood there was there I'd say that Fitzmorris' argument is very much full of hot air.

~

I've been to a handful of IWS and other indie promotions shows and honestly they are a hoot to watch. Some suck beyond the telling but most put on these shows with great bumps and the crowd reaction is generally high. If there's one thing I can say as a longtime wrestling fan it's this--extreme wrestling is generally speaking lazy and cheap to pull off and too many indie promotions rely on them as a crutch. The wrestlers that are technically skilled and can do hardcore are few but when you see them in action you know the ring hacks from the genuine mat technicians. Go watch an indie show and compare it to what the WWE (or God forbid TNA) has to offer, then draw your own conclusions as to what sucks and what doesn't.

Pedro Eggers

{21 votes}

June 4th, 2006

Boo!

C'mon, don't we get enough injuries already? DO we really need to show our strenght through showing off how much pain we can take and offer? This is supposed to be a civilized world, not some barbaric contest. The so called "real wrestling" is just another way to increase our already huge lineups at the ER filled with stupid excuses. How about showing off your strenght through a more civilized fighting sport, such as martial arts. I bet it's fun jumping from on top of a house right down on your buddies back breaking the table he was sitting on waiting for your fall, but is it really worth it to have his neck possibly break paralyzing him, or you legs broken? leave wrestling to the dummies on TV. They make it seem much more fun, and they do it safe. Mess with the story plot creating a show, not with your lives creating a catastrohy.

Vlad Visan

{16 votes}

June 4th, 2006

Real Deal

The IWS is about as real as wrestling can get. What I think is awesome about IWS is that they started out as a small group of guys doing backyard wrestling type shows. I was first exposed to them when I was attending Dawson College and wrestler Sexxy Eddy sported a leopard print speedo and put on a quick show at a Dawson event. With A LOT of hard work and dedication these guys have really made the IWS something - they even survived when one of their wrestlers was accused of sexual assault. Although the charges had nothing to do with the IWS, the group handled the bad press with ease and professionalism. Check it out if you can - it is something different to do on a Saturday night than crusing around downtown!

Kara Hughes

{17 votes}

June 2nd, 2006

Keeping it Real!

Real Wrestling - well, not quite but the scars that these hard-core locals wear and the mayhem that they unleash in the ring (and apparently around the ring, in the stands, etc...) bear witness to the International Wrestling Syndicate's extreme dedication not only to entertainment value, but also performance veracity. These guys go to extreme lengths to keep it real in their slugfests - that's not fake blood you see glistening and the implements that they use to pummel each other (a ham? a chainsaw!?!) are not props but weapons - well, maybe not the ham...lol...but you get the point.

Mark St Pierre

Savage 'fun' with body slams and barbed wire

SANTA ANA, CALIF. - On Saturdays from 3 p.m. to sundown, the backyards of this working-class neighborhood echo with the sound of body slams.

* Terry Adams, 16, who goes by the nickname "Twisted," launches a "Vader bomb" - a horizontal dive from the third ring rope, landing on his opponent's neck.

1318

* Dirrick Fretz, 18, polishes his "moonsault," a back flip off the corner ring post onto the stomach of an adversary lying below.

* Justin Sullivan, 15, takes direct whacks to the forehead from an opponent swinging a metal folding chair. Later, the chair is covered in barbed wire. At the end of the match, Justin proudly wipes away the blood streaming down his face.

Along with some 50 other aspirants, these teens gather each weekend to wrestle, inventing ever more extreme moves, which they hope will open doors to a future on TV or in front of paying crowds.

This "backyard federation" is one of an estimated 1,000 nationwide that have emerged in the past two years. It's become one of the most seductive new outlets for teenage boys seeking both thrills and a future in big-time wrestling.

But the trend is raising serious safety concerns amid larger questions over escalating violence in society and sport.

To these weekend warriors, the matches offer a combination of savage fun and an outlet for aggression. Many harbor hopes of one day being discovered by talent scouts for the World Wrestling Federation (WWF) or World Championship Wrestling (WCW). The WWF's programming is seen by some 20 million viewers weekly, many of whom are teenage boys, drawn in by the extravaganzas of soap-opera story lines, comic-book characters, and over-the-top stunts that now regularly include flips off arena balconies.

Yet because these backyard federations are unregulated and largely unsupervised, serious injuries are a common phenomenon, as the teens try to emulate their TV idols. On this particular day, a half dozen boys leave the ring covered in their own blood.

"We now have a group of post-pubescent youth coming through the most vulnerable stage of masculinity, bombarded by TV images they feel they ought to be able to emulate," says Alan Klein, a sports psychologist at Northeastern University, in Boston. "Some try to copy [professional wrestling moves] as a proving ground; for others it's a way to gain acceptance; for still others, it's just pure acting out."

The top two leagues these teens aspire to, the WWF and WCW, openly discourage backyard federations. And a growing chorus of parents, communities, and schools is calling for a stop to the activity, even as law enforcement largely looks the other way.

"We are adamantly opposed to the concept of 'backyard wrestling,' " says Bruce Prichard, vice president of talent relations for the WWF. "Any attempt by our fans to emulate our superstars' physicality is extremely dangerous and irresponsible. Backyard wrestling is not a path to WWF superstardom, and we accept no applications or videotapes from those who practice it."

Wrestling wannabes

Those comments, and the scarcity of professional league contracts - there are fewer than 250 at the moment, leagues say - are in no way a deterrent to these wrestling wannabes.

"This has been my dream as long as I can remember," says Danny Rivera, a 15-year-old Latino who has been practicing for eight months and wrestles under the moniker "Stray Cat." He points to his forehead, arms, and torso, where scars have been left by thumbtacks, light bulbs, barbed wire, and even fire used in practice performances.

He displays a wide leather championship belt made of a rotary saw blade painted gold and embossed with the title, "Youth Suicide Hardcore Champion."

"I got a reputation for being hard-core right away," says Danny.

Andy "Hair" Johnson, 16, began practicing punches and leg drops on a family mattress five years ago. He wrestles and runs track at his high school, but enjoys this much more.

"This is just pure, out and out fun," says Andy. "This is like my total dream to go pro. People say it's dangerous but that's why we're here practicing, 'cause if someone got really hurt that wouldn't be any fun."

With similar single-mindedness, Andy's colleagues spend the afternoon practicing basic moves known as arm drags, hip tosses, leg drags, and drop kicks. They claim they are under the tutelage of two local trainers who have trained extensively in the pro leagues.

"You absolutely have to have serious training at this or you are going to hurt yourself," says one of these trainers, an 18-year-old named Leroy who asked that his last name not be used.

With a \$2,400 loan from his grandparents, Leroy just finished a 12-month course with a local pro-wrestling school he says wishes to remain anonymous. "The big leagues don't like these backyard federations, but I'm here helping out because these guys are all my friends," he says.

The other trainer here, known simply as Andre, is an 18-year-old who has been wrestling since he was 12. Sidelined by a back injury after diving out onto a table covered with barbed wire and light bulbs, Andre recently purchased the group's professional-quality wrestling ring for \$5,000.

Until this week, the group had been practicing on wood planks suspended on stacks of old tires. The 50 or so teens are now pooling their resources to start their own league, rent an arena, and charge admission.

Selling the act

As heavy metal music blares out of a dusty boombox, Andre barks out commands like a high school coach, as his friends run through choreographed moves in the ring.

Besides performing several routine maneuvers that include back flips, hairpulling, head locks, and body slams, each is asked to "sell" the act by grimacing in pain, holding body parts as if injured.

Onlookers chant for more as wrestlers whack the mat, wince, quiver, and shriek. As each boy exits the ring, he is asked how it went.

"A lot of people think wrestling is a fake sport, but we get hurt all the time," says Dirrick Fretz, who performs as "Trizzy Dee." "I get really angry when people just think we're a bunch of punks. We're out here practicing regularly just like pros."

The kids say they get encouragement from adults such as Pam Adams, whose backyard hosts the ring, and whose son participates regularly.

"I support the kids a lot," says Ms. Adams, an unemployed mother whose husband was killed in a truck crash one year ago. "People squeal that this is so dangerous, but you can get hurt in hockey and football just as bad. I would rather have these kids here where I can see them than out on the streets doing drugs."

Hidden dangers

But Andy Gillentine, who teaches the psychology of coaching at Mississippi State University says this kind of wrestling is dangerous, since participants don't use padding and are attempting stunts that are more dangerous than they know.

"These kids have an invincibility complex, like kids in all sports," says Dr. Gillentine, who has conducted three research studies for the WCW. "But they are mimicking moves that have taken years to perfect by seasoned pros."

Indeed, league spokesmen say the majority of wrestlers they put on contract are top professional and collegiate athletes. Case in point is current WWF champ, Kurt Angle. The best wrestler in the US during his college years, Angle went on to win the Olympic gold medal in 1996. When he entered the WWF, he still had to go through two years of training before the league felt he was ready to perform.

The WWF says it has 36 schools in four geographic areas of the US where aspirants can train. But they underline the fact that few ever make it to the pro ranks.

"When you realize there are only about 250 wrestlers on contract in the top three leagues, you realize your chances of hitting the big time are far less than an actor has of making it to Broadway, a football player to the NFL, or a basketball player to the NBA," says Alan Sharp, spokesman for the WCW.

Still, teenagers often think they are the exception. Many hope to be like Terry Funk, a WCW legend who still continues at age 56 - though Mr. Funk wouldn't recommend following in his footsteps.

"I think we have too much violence in wrestling, on TV in general, and society as a whole," says Funk. "If I had a son, I would steer him away from wrestling. It was fun for me, but for most it's not healthy in the long run."

Suburb pins kid wrestlers

They gather every other Sunday at Kittridge Park in West Dundee, 18 teenage boys with dreams inspired by the likes of The Rock and Stone Cold Steve Austin.

Like the pro wrestlers they emulate, the teenagers, who call themselves the Midwest Hardcore Brawlers, say they're only acting when they hit each other with boards and chairs and light bulbs. The only injuries they inflict, they say, are occasional bruises or scrapes.

But West Dundee officials say the high school students have gone too far in their efforts to imitate the World Wrestling Federation for homemade videos.

"We won't tolerate this on public property," said Andy Yuscka, a village trustee who lives across from the park.

Maybe the students haven't been seriously hurt, but they have left behind plenty of trash, Yuscka said: broken glass, pieces of wood and other props that he said are a hazard to others.

And so, on Monday night, the village board in the Kane County community was considering this: Should The Elephant Man, The Animal and Professor Palpitater be banned from public parks?

The proposal to ban anyone on public property from taking part in an "activity in a rough or reckless manner so as to endanger, injure or damage others or property"-with fines of as much as \$500-passed unanimously.

The wrestlers, who have been holding matches at Kittridge Park the past few years, don't see anything wrong with that.

"It gets you really pumped up," said Ken Oishi, 16, of Algonquin, who wrestles under the nom-de-ring of Sonny Ono, the name of a real pro manager. "It's not like we are hoodlums."

Jon Chapman, 16, of Algonquin, aka The Elephant Man, said the wrestling matches are scripted and videotaped to post and sell on the group's Web site. A short video clip showing Chapman throwing someone to the ground was removed from the site Monday afternoon.

"We are trying to put on good wrestling shows, not hurt anybody," said Chapman, whose father Richard A. Chapman is a Sun-Times photographer.

Props include fluorescent bulbs, which easily break over wrestlers' backs, and sheets of plywood that are broken during matches, he said.

Both wrestlers said they always clean up-except for the time police came to a match earlier this month and took names of the wrestlers.

But other local backyard wrestling groups-one Web site lists 42 groups in Illinois-apparently aren't as careful. Wrestlers in one group admitted they suffered broken bones, concussions and set each other on fire.

Sasa Nikolic of Glendale Heights, who wrestles in the DuPage County Wrestling Association, said his head split open once when he was hit with a chair. Another wrestler tore a tendon. But he said injuries are rare.

Matches can attract 200 people.

"You wrestle to entertain other people," said Nikolic, who likes it so much that on his 18th birthday Monday, he enrolled in a pro wrestling academy.

Nikolic's mother, Sue, doesn't approve.

"No sane mom approves of it," she said. "I can't discuss it with him without wanting to fling him across the room."

This is supposed to be fake, right?

First of all, thanks to first-time banner maker, Hatchet Harry for sending this my way. If you're a member on our message board or frequent our IRC chats, you'll know him as the guy who gives out random porn. Which explains the above banner, heh. He also knows one of my weaknesses is Briana Banks, so this was going up no matter what other banners I had to choose from.

Well, it certainly has been a while since I've regaled you all with tales from my exploits in that crazy world of pro wrestling. For any time I've tried to write this with everything that's happened lately, even MORE shit seems to fall. Never in a million years would I have thought that trying to put on a wrestling show would be so difficult and piss off so many people. But before I get into the good stuff, I should at least recap -what I used to do best - what's happened before all this started (since I doubt anyone remembers what I've written before, but if you want to read more, here's another post I did regarding my training).

This all started back in late 2001-early 2002. A bunch of friends (who I'll re-introduce as I go along) and I decided we were going to go to Calgary and get trained to become wrestlers. Of course, the odds of making actual money was against us, but it's what we wanted to do at the time. Kevin decided that in order to go, he'd have to drop out of school and knew his parents wouldn't like that at all. So his father called up an old friend, former wrestler and promoter, Stephen Pettipas, to straighten his son out. Instead, he convinced Kevin to go through actual training here in town for a small fee and while he was at it, get some of his friends to do it

too. Sure, he was gonna make a cool grand each off of us, he'd also provide an education into what it was like to wrestle like the guys on TV we used to watch on when we were little. After several months of training in the basement of a warehouse, we learned everything from the basics - bumping, chain-wrestling, etc. - to the psychology of the match, we sorta graduated with the big guy saying we did pretty well. He even pointed out that I was one of the better students of the group and was even told afterwards by my friends that they didn't think I would finish. Probably because I wasn't a very active person, but I was determined to see this through and I did.



That summer, ACW (All Canadian Pro Wrestling) had started up as a regional promotion that toured around the Maritimes, and after speaking with the promoter ("No Class" Bobby Bass) and one of it's stars (Kingman), we thought there'd be an opportunity to have a match or two in the promotion. Now, Kingman had been to a few of our training sessions, so he knew who could go, and who couldn't. He didn't care for most of the group, but he did like a couple of the guys. He didn't particularly care for the fact that I was overweight (him being built like a brick shithouse) but he didn't say anything bad about me either. He even offered to help me lose weight at the time, but I passed on it since I didn't have the money to pay him for it. I look back on it and wish that I had, but it's not something I regret. As time went on, a few of the guys did get a couple matches in ACW. The two best of the bunch were Joe College and Ryan Storm.



Storm had the habit of liking to kick out at the last second, which the ref never noticed so he counted to 3 anyway, ending the match prematurely. Poor Ryan, this

caused a very embarrassing moment in which one of the guys he was wrestling slammed him to the mat and began pinning him while at the same time doing push ups, thrusting his crotch into Ryan's face. Ryan pulled the ol' kick out at the last second, but the ref didn't notice so he counted to 3. Ryan was pinned with his face full of crotch. As for me, I was sort of happy just putting the ring up and taking it down so I could watch the show for free. I knew in my current condition I wouldn't get a match, but felt I wasn't ready for it anyway. Didn't stop me from thinking about wrestling, but I thought that maybe I would have a better chance the following year. But, my first opportunity would come when they wanted a bunch of us to fill out the battle royale in an upcoming show. We were all looking forward to it, but when the time came, we were very nervous. And not just because we'd be out in front of a hundred people, but most of the wrestlers backstage were telling us they were gonna rip our shirts off and chop the shit out of us. Rip MY shirt off? Ohhh, I wouldn't want to be the fans watching this match at all. The battle royale was mostly the rookies in the corners getting chopped by the other guys who were actually lining up for their chance at fresh meat. Flesh Gordon turned around and as soon as our eyes met from across the ring, he got this crazy look in his eyes and ran towards me. He damn near tripped over someone lying on the mat trying to get to me. He hauled back and damn near chopped me out of my boots. This was getting crazy. Finally, towards the end, which I was surprised to see I had made that far, I got thrown out of the ring and walked painfully to the back. Everyone was pretty happy over surviving the massacre, and so was I, but after a while it sunk in; those guys were assholes to do that. Was it just to make us "earn our dues"? I'm sure that had something to do with it, but I feel sorry for the fans who had to watch that crapfest. Anyway, hope they had their fun, that was the only time I stepped in the ring for ACW. And there was no "next year" to speak of; after ripping off some of the wrestlers' money, Bobby Bass closed down ACW and there hasn't been a promotion in the Maritimes for over two years.



The following winter, Pettipas started up another training class but it was nowhere near as successful as the previous year's. Most of the guys who had been trained didn't go back and there weren't many new guys. I kept showing up cause I had nothing better to do on the weekends, so Pettipas always got me to spar with the new guys in the ring. Hey, ring time is ring time. All the while, he let us use the ring to keep practicing when training was over. Though the ceiling was low, therefore making it hard to jump off the top rope when your head touched the ceiling from the second rope, we had hoped that the landlord would let us take over Pettipas' rent so we could possibly put a show on in town. The guy said he had to talk it over with his

wife, and we saw the writing on the wall right away. After several phone calls to which we got no answer, he finally got back to us saying that he couldn't rent to us, even if we would pay the full price of the rent (he gave the space to Pettipas at a discount as a favor to a friend). Even though we didn't have a place for it, a few of the guys put their money together and bought the ring, so it's all ours now.

For months (to illustrate how long it took, I'll write it like this: MOOOOOOOOONTHS!!!!!!) a few of us (mostly Chris Tubb) looked for ANY building that could possibly hold a ring. As we looked in the paper, we saw that the warehouse we had been kicked out of earlier had been advertising the space for rent as soon as we had left. Instead of taking the money like any other person would, they just didn't want wrestling going on in their building. YOU BASTARDS! After a long search, in October 2003 we found someone who would put up with us and our stinky ol' ring. It was a warehouse in the middle of an industrial park that was dedicated to hydraulic lifts and elevators. Seems the steep price of two thousand dollars a month was a bit too much for the two guys running the business, so they let us take up half the space for a measly eight hundred dollars. We tried to split it all up evenly but a few of us wound up paying hundreds of dollars a month to keep the place. But at least we were back to wrestling. While the place was too small to actually advertise a show (we didn't have a license or permission from the Wrestling and Boxing Commission anyway) we put on shows for friends mostly, just to practice and get better at our favorite sport and hobby.



While I was backyarding, I didn't try to impress people with my wrestling skillz, yo, but rather with my sense of humor. My character was that of a hippie, who would get high, drunk and just fool around. It was a hit with my friends who loved to laugh but

loathed the matches. It seemed like we were starting things all over. We changed our backyard name from Greater Moncton Wrestling (GMW) to the Japanese-inspired Pro-Wrestling RAGE. The "RAGE" doesn't stand for anything, though one lady seemed funny to call it "Real Assholes Grabbing Each other". Really hard to argue that point when you think about it. With the new change came a new character for me. I had always wanted to be a heel, but my hippie character was so over the top funny, no one could ever boo me. So I simply changed my character. When I first started training, Stephen Pettipas told me that I should wrestle as a clown, since I was always making people laugh during training. I never put much thought into it, until this point. I was really into the Insane Clown Posse at the time, so it all kinda fit like a puzzle. I had chose the song "Mr. Happy" for my entrance and also my gimmick name. I couldn't think of any other name, but a heel clown called Mr. Happy sounded interesting. Plus, there was a part early in the song that went "I'm kinda fat and I sweat a lot. . ." which made me laugh and had to use it. So there's my dirty secret; I chose my name due to a song mentioning I was fat and I sweat a lot.



Hey, I changed the face paint up. A bit. Sort of. Shut up!

The character had a bit of an uphill climb in getting over, since everyone was used to me being a nice guy, but soon everyone grew to hate me. After we moved into our new home, however, the small group of fans we had got into the clown so much that after a month they were cheering for me. Stupid fans, heh. Anyway, we were putting on some pretty good shows, in my opinion, with some great matches that you could only see in the indys. Not my matches, mind you, but I was improving. I was consistently vying for being the #1 contender to our title and even got a couple of title shots in which I came just short of winning. We were doing pretty well as a whole, until early January, when the other renters had some bad news to tell us.

At the end of January, the elevator guys told us that they could no longer afford the rent and were moving somewhere else. We could barely scrape eight hundred bucks for our share of the rent, there was no way we could afford two thousand. So we decided we'd finish up all the current story lines at the last show, made for January 30th, 2004. Just when we thought we might be able to get somewhere, the rug was pulled out from under us. However, we decided to put on a hell of a show to go out on and give the 20 or so people who would show up to watch something to remember. I was put into a three-way match with a couple of guys who didn't have anything going at the time. I had finished feuding with the champ, Venom, but couldn't get a title shot in time. It was always meant to end with the face going over, I think, but just didn't know when. But that night, the booker told me that after

Venom retained his title to end the show, I'd come out and challenge him for a shot at the title. I went out for the three-way and got my left leg banged up pretty badly. Though I was walking with a worked limp, it wasn't as worked as I wished it had been. Venom defeated Ryan Storm to retain and before he could celebrate, I came out and said there would be no way I was going to let him leave with the title. After wrestling for over 20 minutes, he was very tired but he agreed. What followed was probably some of the worst 2 minutes and 4 seconds of wrestling, but after I had made him tap out, the small crowd erupted and it sounded more like several hundred people screaming than 20-30 people. They were happy and the main event of a barbed wire match between Hardcore Henry and Kevin Tyler really made them remember what a great show it was. But the next day would really suck when we had to return to take the ring down and put it in storage until we could find another place. Several months would go by with nothing in sight.



We'd had some really bad breaks, but what would happen next would be a blessing and quite probably a curse for us. One of our guys, wrestling as Chris Cole, worked at a bar complex in town called the "Oxygen" which was the biggest club in the complex. Big enough. . .for a wrestling show. He talked with the owner of the place, who just so happened to be a big wrestling fan. He had promoted a few boxing shows there and was very interested in doing some wrestling as well. He let us store the ring there FOR FREE as well as let us keep most of the money at the gate (the beer money, of course, would be his). Who could stop us now? The Boxing and Wrestling Commission, of course. I forget his name, but the guy who was pretty much the president of the group hated wrestling. A local backyard fed called Irishtown Hardcore Wrestling (IHW) had a hell of a time trying to get a license. Eventually they did through some miracle but since they couldn't find a place that wanted them to pay from 1 to 4 million dollars for insurance, they had to wrestle out of town. When we initially tried to get a license, we were denied since there was already one group with a license, no need to give out any more. I wondered how the hell ACW could've gotten a license to run in this town. Oh, Bobby Bass was friends with the guy, so it was pretty easy there. Not so for us. We though we were up shit creek til Simon, owner of the Oxygen, stepped up to the plate. Now, I don't know the details, but we were told not to worry about it and sure enough, a week or two later, I was told that we were fully licensed to wrestle. On top of that, the Commission's president was knocked down a few pegs so there was nothing he could do to do to stop us. No one could, except a threat from Puerto Rico that caught us off guard.

Yeah, Puerto Rico, home of Savio Vega and I don't know who else (I don't really

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follow Puerto Rico that much). What the hell would they have against us? Well, here's where the story gets interesting. Our old pal, Kingman, kept up with a couple of the guys, mostly Joe College. They'd talk from time to time. Kingman's also one of the bigger known contacts for wrestlers here in the Maritimes. When ACW closed, he just got offers to wrestle elsewhere, and chose to go to Germany where apparently it says in his contract that he is not to bump. Ever! Apparently news had leaked about us starting this renegade promotion though there was no one else around to renegade against. At least not yet. Apparently, a new promotion is going to start next year that would be backed by some rich guys from Puerto Rico and they don't want us starting for fear of scaring away fans. He told his friend Kowboy Mike Hughes (or Hangman Hughes) about us and he flipped when he heard about us. As I was told, he was so pissed, he wanted to fly up from Puerto Rico, kick our asses and shut us down! Damn! After we shat our pants over this news, we got over it and figured something like that would never happen. There hadn't been wrestling in town for over two years and the WWE never comes around often enough. So we were gonna bring wrestling back to the fans of Moncton and have a blast doing it. While some of the guys wanted to become pro wrestlers for a career, most of us were just wrestling for fun. But some people didn't want us having fun.



Left to right: Kurrigan, Bobby Roode, Kowboy, Kingman

Despite this threat from afar, we put on our first show at the club on October 3rd, and we had a bigger turnout than expected. It wasn't earth-shattering, but we had around 50 people which was a good start to us. We were extremely worried that no one would want to see a bunch of people they've never seen before wrestle, especially me. Remember, not only was I the current champion, I was a fucking clown! All my fears were put behind me when I got a great reaction and had a pretty good brawl with Harvey Metal all over the bar. Everything was going great, we were having good shows that the fans loved and we even got featured in a newspaper that got us some good publicity. We'd put on a show every couple of weeks (as suggested by Simon would be the best way to go), which would give us plenty of time to get ready for our matches and advertise ahead of time. Yep, everything was fine, until this past Sunday, where we were paid a visit by some wrestlers who were pissed off at what we were doing.

They were good friends with Kingman and Kowboy, and I'm assuming that's who sent them. I saw them at the show but they didn't come talk to us until my match was on. They didn't even bother watching my match! Well, it wasn't that great so I'm glad they didn't. Well, the show itself wasn't that good aside from one good match, but it happens, right? I've seen plenty of bad shows with ACW, it was bound to happen to us sooner or later. Anyway, after my match, I walked to the back and saw these guys bitching at the group for ruining the business. Yeah, ruining the business. We've heard it plenty of times before (mostly from Kingman), and he said we would ruin wrestling in the Maritimes if we went ahead. Seeing how that couldn't possibly be the case we went ahead and now we were being told again. Details were slight since no one really wanted to talk about it, but here's what I got from the meeting. The word is out that there's backyard wrestling going on in Moncton. Since they don't consider us wrestlers (admittedly, we don't have huge muscley bodies like they do, but that doesn't matter to us, we can still wrestle), we're referred to backyarders who somehow got a place to do shows in town. And promoters don't want to do shows in places with backyard wrestling since there's the chance they could lose money. Hey, I heard this was a business, and part of business is having competition. But they don't want us as competition so they were pretty much asking that we stop because if we continue then they couldn't earn the money they could get in Moncton if we weren't there. However, if we were just doing this for fun, they don't have a problem with us, but if we say we are pro wrestlers, they will BLACK BALL US FROM THE BUSINESS! Yes, we were threatened of being banned from wrestling anywhere by these guys. Could they do that? I'm not really sure since I haven't heard of anyone getting blackballed from the industry in years. But I think they really meant that we'd be blackballed from wrestling in the Maritimes and with the new promotion. Most of us probably don't care, but I know of a couple of guys who are really thinking things over. Do they really want to jeopardize their chance at wrestling as a career? Only time will tell.

I really could've gone into a lot more detail, but I didn't want to bore everyone to tears. And I'm pretty sure this post will piss off some people in the business, so I kept some details scarce, but I thought this had to be told since it's an interesting look into the business.

Even though we got told what'd happen to us if we continue to ruin the business, we will still put on shows until we no longer can. If the new promotion starts up and blows us out of the water, so be it. That's business. But if they can't draw as many people as they want because of us, then I guess they'll have to try harder.

Our view: Safety first

An enterprising young group of Carlsbad residents, desiring some additional local entertainment options, recently decided to take matters into their own hands.

Once or twice a month, these young men gather their friends and family members around a large pit and a trampoline. They spend the next few hours putting on a show featuring flying leaps, fake punches, corny acting, props and staged grudge matches.

It's called backyard wrestling. It's a national craze of amateur professional wrestling (pardon the oxymoron) that peaked at around 2001. Backyard wrestling includes incorporating risky jumps and the fake use of weapons into the rehearsed shows. Moves are prepared in advance, but there's a little more of a deliberate use of absurd gimmicks than with televised wrestling.

Carlsbad's backyard wrestlers are mostly adolescent males who take on names like The Garbage Man and The Little Warrior. Family members wearing supportive T-shirts cheer from the back of a nearby pickup truck while wrestlers leap on top of each other. Other teenagers in the audience giggle at the corny announcing.

OK, it's a bunch of guys just having fun.

Carlsbad's backyard wrestlers should be encouraged. It's an activity that promotes fairly high levels of creativity, teamwork, and yes, athleticism. Planning a rehearsed wrestling performance is actually a much better use of time than sitting in front of a video game system. It keeps kids busy in a way that doesn't involve vandalism or gang activity. Instead of complaining about not having anything to do, these young men took the initiative

On the other hand, the event does present some serious safety concerns.

Most professional wrestlers discourage backyard wrestling because it involved the imitation of stunts that can cause serious injury by individuals who have not been trained to execute them.

At Carlsbad's local event, the wrestlers leap from a concrete platform onto a trampoline. The sharp edge on the platform is a serious safety issue - perhaps the edge facing the pit could be covered in padding. There are several other potential safety hazards that should be addressed.

The wrestlers ought to meet with local firefighters, police officers and even individuals involved in established mixed martial arts tournaments. These safety experts could provide few tips that will eliminate some of the more serious real dangers of the arena. The safety precautions could certainly be implemented in a way that won't interfere with the actual fun of the event.

The wrestlers also need to take care of a state license that will make their event legitimate.

As the old saying goes, boys will be boys. There's nothing wrong with that. But a little safety never hurt anyone. Carlsbad should encourage its budding young wrestlers -- once licensure needs and safety precautions have been taken care of. After that, it's on.

Moonsaults on Mattresses

To be perfectly honest, there's really not that much to do in Dublin, CA. The wave of rampant development has given birth to strip mall after strip mall mixed with fields

of endless track housing. If you're a teenager trapped in the East Bay suburbs, you really have to use your imagination to entertain yourself. I mean, I like to go to Orange Julius as much as the next guy, but how many times a week can you really go to the mall and make the scene at the food court?

To quell the boredom of suburbia, a select group of high schoolers created an organization known as N.C.W. So what exactly does the N.C.W. do on the occasional Sunday when members gather in their parents' backyards? They wrestle, show-core style.

In theatrical wrestling, there are two distinct styles: hardcore and showcore. Hardcore is known for things like rolling around on piles of thumbtacks or hitting opponents with flaming 2x4s. The N.C.W. or, Non-stop Chaotic Wrestling organization is dedicated to an entirely different style of wrestling. Showcore is the wrestling style known for its flamboyant personalities, like Super Fly Jimmy Snucka, and is somewhat choreographed with a predetermined routine that plays out like an overtly dramatic brawl. It's the stuff you see on T.V., like the WWF or the WCW. And the handful of N.C.W. just can't get enough of it.

"It's my passion above everything else," said Cole Calcote, an 18 year-old student at Dublin High School. From the time Calcote watched Mexican wrestling legend Ray Mysterio Jr. in action, he was hooked. "I was enthralled how almost poetic the movements were," he said. "It (wrestling) looks so barbaric, but when you sit down and look at the grace it takes to do those thing, it just fascinated me."

That same fascination quickly turned to obsession and at the beginning of the N.C.W., a small group of young devoted wrestlers who want nothing more than to get it on within the squared circle.

This weekend Calcote and Paul Dennis, an 18 year-old student at California High School, are pitted against each other in a head to head match-up that they've been practicing for the past few weeks. Within the N.C.W. the two are better known, respectively, as Grim and the K.O.A, or King Of All, if your not into the whole brevity thing.

The Saturday before the match they set up the ring at the Dennis' household by using four metal posts, attaching few pieces of ropes to the poles, and three old mattresses. After the ring has been hastily assembled the two go through their routine, which they've broken up into several distinct segments and touch on some of the more difficult maneuvers like moonsaults, belly-to-belly supplexes and D.D.T's.

They've been going through this routine for months, adding a few slight variations for each match. Though no matter how much they practice, this is still wrestling, and getting injured is just part of the routine. As Dennis and Calcote go through the end of their elaborate routine, Dennis catches an elbow to the face. Immediately, blood seeps from his nostrils and runs over his lips. This isn't the first time blood has been shed within the squared circle and it probably won't be the last. Though the routines are precisely planned, things still go wrong, and wrestlers still get hurt.

"I call it athletic acting, the injuries are just as real as football," said Dennis, who, as a result of numerous injuries now suffers from chronic knee and back pain.

"We do everything we possibly can to not get hurt, but on the flipside of that you can get hurt. It is dangerous," said Calcote. "I once jumped off a 14 ft playground tower and when I hit the ground my feet came out from under me and I landed directly on my tail bone. I couldn't move for two minutes and thought I was paralyzed. I really scared the hell out of myself."

The following day an intimate crowd of friends and family gather in the backyard under a small gazebo to watch the pseudo match-up. Another wrestler, known within the N.C.W as "Snowflake," has volunteered to pose as the referee for the match.

Setting the mood for match, the two wrestlers crank up their theme songs by Linkin Park and Rammstein and dressed in their homemade costumes, make their way through the "gate" which is built out of about 20 milk crates and a piece of blue tarp.

The crowd watches in a strange silence as the two teenagers immerse themselves in their wrestling personas and battle through their 10-minute routine. A number of suplexes and super kicks later; Grim emerges victorious finishing his opponent with a moonsault off a small ladder.

After the match the crowd slowly clears out and Dennis and Calcote slowly dismantle the ring, storing it away in the garage until the next N.C.W. match up. Though there is a distinct lack of glitz and glamour in the N.C.W., there's no sign the league will be defunct any time soon. Calcote explained, "we don't hold a candle to anything you see on T.V. but what we do share is the same passion for wrestling."

Wrestling gets a grip on teens' fantasies

Whether it's watching World Wrestling Federation superstar The Rock decimate opponents on television, or actually participating in matches in their own backyards, teens are becoming obsessed with professional wrestling in massive numbers.

"We're just hard-core fans," says Eric Schultz, 17, of North Fond Du Lac.

Schultz, a senior at North Fond Du Lac High School, is addicted to professional wrestling along with many of his friends. So addicted, in fact, that they have formed their own wrestling federation.

The Wisconsin Wrestling Alliance is one in a growing number of "backyard" wrestling organizations. These federations, often involving teens, give aspiring wrestlers like Schultz an opportunity to perform and imitate their favorite professional superstars. Schultz said that he and his friends participate because they "love wrestling."

Some people argue that backyard federations are too dangerous, but Schultz downplays that concern.

"What we do is no more dangerous than playing tackle football in the backyard," he says.

Many other teens share similar interest wrestling, but limit their involvement to the TV screen. Liz Bartnicki, a junior at Catholic Memorial High School in Waukesha, says she can understand why many teens are so interested in the programming.

"It's stupid, but entertaining at the same time," she says.

Phillip Lehman, a senior at Marquette University High School, agrees.

"Wrestling succeeds in attracting attention because of its fast pace and shock value. I believe teens are addicted to it because it is something entirely different from anything else on TV."

Dr. Raymond Gallope, a Mequon psychologist, believes that the teen interest in wrestling is nothing unusual.

"I think teens have always had an inclination for the extreme, things that are not in the mainstream and are not appreciated by most people. Pro wrestling has a niche that way," he said.

Gallope attributes the sport's growing popularity among teens to the fact that they "tend to gravitate toward what other teens like." He also noted that the sport might be an outlet for young people to release aggression or stress.

Overall, the trend is not something to be concerned about unless it is carried to "the point where it becomes an obsession that distracts from healthier things," he says.

Teens concur with Gallope's analysis that the viewing of wrestling is a vicarious release, but also admit to being drawn in by the compelling plots.

"It's like a soap opera for the male gender," Bartnicki says.

Wrestling with Bad Behavior

I remember a few of the wrestling icons during my adolescent years - Dick the Bruiser, Baron Von Raschke, and Andre the Giant are three that come to mind. I wasn't an avid fan, but I do recall being entertained by their individual personas, specialized techniques, and the hoopla that surrounded their antics in the ring. Much remains the same in today's world of professional wrestling. Wrestlers are still known for their outfits, unique (and often acrobatic) wrestling moves, impressive physiques, and overall charisma. When I tell you what has changed, it will sound like a rewind of the kind of criticism leveled at the movie and television industries. So here goes...wrestling is sexier, bloodier, and more vulgar than ever. Just tune in to a few minutes of *Smackdown* on UPN, or *World Championship Wrestling*. You'll here braggadocio brawlers berating their opponents - no change here. But what is quite different is their choice of words. Four letter words are common, and crude

expressions bring oohs and aahs from adoring fans. All this and more during prime time.

And the English vocabulary is not the only thing they're undressing. Enter the lovely ladies of professional wrestling. Let me just say that these girl's uniforms are designed for maximum exposure and maximum ratings. I would not let my sons (ages 7, 10, and 13) be mesmerized by these muscular madams. No wonder the Parents Television Council, a media watchdog group, rated *WWF Smackdown* as the 2nd least family-friendly television program of 2001. WWF stands for the Worldwide Wrestling Federation. It is just one of several wrestling programs that are influencing a large percentage of our nation's boys and young men. In *Focus on the Family's Breakaway* magazine, which is targeted to adolescent boys, Bob Smithouser writes:

Why has the WWF gotten so raw? It all began with a desperate ploy to boost ratings in the early 90's. More sex. More bedlam. Then McMahon pushed the envelope again to compete with the fledgling World Championship Wrestling in a knock-down-drag-out fight for the loyalty of more than 35 million wrestling fans. The result is a morally bent freak show on steroids.

And what about the violence? "Backyard wrestling" is one of the latest youth fads getting attention by the mainstream media. Rough and tumble adolescent boys are getting together in makeshift wrestling rings or on trampolines to imitate the well-rehearsed stunts and acrobatics performed by professional wrestlers. The problem is that these boys aren't using stunt equipment or stunt methods. Instead, they're slamming each other with real 2 X 4's and metal folding chairs, dropping opponents on their heads (imitating the popular "pile-driver" move), and doing very real physical harm all in the name of fun.

In February of this year, the principal of Nogales High School, Nogales, AZ, confiscated 2,400 copies of that school's newspaper because it featured an article about backyard wrestling. In defense of his decision, principal Marv Abrams said, "Our campus newspaper does not exist as a forum for irresponsibility and nonsense. We don't print stories about...people who hit each other over the head with ladders."

There are different forms of backyard wrestling, some as harmless as the kind of tussling that boys have been doing since the dawn of time. The specific dangers that parents should talk to their children about include:

- **"Hardcore" wrestling matches.**
In these matches, wrestlers are allowed to use weapons like bats, 2'X4's, trashcans, and folding chairs to pulverize their opponents. Numerous Web sites feature home videos of hardcore wrestling. It may be advisable to check the history of your child's Internet use to see if they are visiting these sites.
- **Wrestling moves that involve lifting an opponent from the mat.**
What goes up must come down, making these techniques extremely dangerous as bodies are slammed to the ground, breaking limbs and even necks.

- **Glamorized Video Violence.**

Video games featuring animated versions of the male and female stars in professional wrestling are enormously popular among boys. In our opinion they hold no value for children or adults, and have the potential to encourage violent tendencies and activities.

There is some good news on the wrestling front coming from the Parents Television Council (PTC). In a study examining television programs aired by the WWF (Worldwide Wrestling Federation) and the WCW (World Championship Wrestling), the PTC found some positive signs that efforts by concerned groups have helped to clean-up professional wrestling. The programs monitored were the WWF's programs - *Raw is War / War Zone* and *Smackdown*, and the WCW's cable show *Monday Nitro*.

Here are some of those results:

- Overall offensive material had decreased by 15.9 percent from Spring 2000 to Winter 2001.
- Incidences of foul language dropped three percent.
- Sexual material dropped by a little less than one third.
- *Raw* was the only program that was, overall, quantitatively more offensive in Winter 2001 than in Spring 2000.

These positive developments are somewhat encouraging but the battle against indecency goes on. As a ministry, we encourage the body of Christ to rise up and allow our voices to be heard on this issue and others that negatively impact the family. After all, we are representatives of God, charged with the responsibility to bring His Word to the world.

So what does God's Word say to Christians on this subject? Proverbs 24:1-2 says, *Do not envy wicked men, do not desire their company; for their hearts plot violence, and their lips talk about making trouble.*

In Ephesians 5:3-4 we read: *But among you there must not be even a hint of sexual immorality, or of any kind of impurity, or of greed, because these are improper for God's holy people. Nor should there be obscenity, foolish talk or coarse joking, which are out of place, but rather thanksgiving.* Are we suggesting that children should sit quietly? Of course not! We just need to teach them God's principles for healthy, constructive interaction so they can enjoy good, clean fun!

Wrestling's Morlocks

You're familiar with Steve Austin, The Rock, Hulk Hogan, Randy Savage. You know these names. In bright lights, glittery with the flashbulbs of adoring fans, these individuals shine in the big sunny spotlight of popular culture, without a care in the world. Movies, books, money and fame are synonymous with their names. They represent the public face of the wrestling world that we see almost everyday. When a young kid or a teen decides to become a wrestler or that he wants to try to get into wrestling, these are the faces and people he or she thinks of. Wrestling success personified. The Eloi of the wrestling world, to rip off a page from HG Wells classic

novel "The Time Machine."

In "Time Machine", the Eloi are a race of people that live on the surface, kinda plump, short, pretty damn happy, and living without a care in the world. Akin to the top wrestlers of today, the Eloi had no real struggle to their lives. The only concern of the Eloi in the Time Machine came from the form of the Morlocks, a race of humans who lived in caves underground, and only came out to snatch an Eloi, drag that person down to consume them. You've probably seen the recent movie or remember the classic rant of Gary Sinise in Ransom about the struggle between the Eloi and the Morlocks in relation to the plot of that film. The struggle between the two distinctions.

In wrestling today, there is much the same struggle. No, it's not as stark as indy wrestlers abducting and eating a guy like Hulk Hogan, but there's an underlying struggle to the business all the same. A struggle between the dirty and dank against wrestling in the media spotlight and on your TV set. We all know who the Eloi are today, WWE 'superstars', NWA-TNA performers, high profile indy promotions such as Ring of Honor... but how many of us have gone down in the caves and breathed the air of the Morlocks of the Wrestling World? How many of us have searched out and seen what the alternative is to wrestling stardom? Well, now is your chance as we rev up wrestlings version of The Time Machine and take a look at the people under the mat.

Wrestlings Morlocks - Backyard Wrestling

When you're talking about a dark side of wrestling, none comes to mind more readily than **Backyard promotions**. For the uninitiated, a backyard wrestling promotion is typically a group of morons that get together and hit each other in the head with various weapons. If I were to try to profile every garbage backyard promotion in this column... well, it would almost literally never end. And for the most part, this is a fairly widely covered topic among columnists. But let's highlight a couple of these before plunging deeper along the journey of people into the wrestling business and deeper into the dank underbelly of wrestling.

Anarchy Zone Wrestling - AZW's "website."

One of the first sites I ran across atypified your usual backyard wrestling promotion, and that's Anarchy Zone Wrestling. Your typical goofs really, wearing bad clothes and wielding chairs, ladders and other forms of "hardcore" wrestling. Most of the content of the site is found in their "action shots" gallery. Here's a couple examples...



Pumpkin shirt gives camo doof a chairshot

The amazing thing to me is the background more so than the foreground. Sure, it's something that two idiots will go out there and beat each other up with chairs, pretending to be wrestlers. Yeah, it's something, but it's not amazing. What *is* amazing to me is the dumbshits in the background sitting on chairs watching it. Now, I can expect people to be stupid and hit each other with chairs, but the fact that people would actually sit around and watch that garbage is a whole other realm of stupidity. But it's not just chairshots these goons are watching...

Exhibit A:



The flaming chair

Exhibit B:

The idiot on the flaming chair

When individuals think of wrestling, more and more this is what they're beginning to think of. Two rednecks in their backyard, drunk more than likely, hitting each other with chairs and other household items. Then, these "rasslers" post their crap on the internet, thinking that they'll be seen as "hardcore" and "people who just love wrestling." Most of us know the truth about the view people who actually are in the industry take on idiots like this, and it's a dim view indeed. But it's easy for me to sit here and point out this example of a backyard "morlock" promotion. "What about the good ones!?!?" those associated with this site who "perform" backyard wrestling ask. Well, that brings me to example 2. A "good" one, so to speak.

Backyard Wrestling Federation - BYWF's website

Now we get a little murkier. This backyard wrestling federation has been around since 1998. It received coverage in USA Today in 1999 and also has received other writeups in the news, one of which I'll get to in a bit. The website is actually pretty nice. It uses ASP, a pretty good web language and streams mpegs and real media of their "wrestling events." The BYWF has the same message board script I use for my site. With 140 members and active daily conversation, the BYWF is a fairly good sized "backward wrestling promotion." All in all, everything seems on the up and up.

The problem is, it's the same type of shit you'd find in the "AZW", just with better production. But it's enough to fool some people. Take an article printed in the **Halifax Herald** printed on March 20th, 2003 by David Silverberg. (Link to the article.) It was also, perhaps even more alarming, printed to a website called the "young peoples press", a site designed to give content for a younger audience. What follows is a sippet of the authors "news" piece and the picture he paints.

From the news story...

BYWF organizers were careful not to associate themselves with action involving trash can lids, kitchen pans and dripping blood.

Federations built on gore and **stomach-churning injuries** have popped up all over the Web, attracting enough blood-hungry shock-lovers that Howard Stern touted an extreme wrestling videotape. The dangers prompted WWE wrestlers the Hardy Boyz to criticize the safety and legitimacy of these thrill-seeking federations, while retired superstar Mick Foley starred in commercials warning against the dangers of untrained fighting.

"Backyard wrestling gets a bad rep because of all the other crap out there," says Kris Verri, 21, who plays the character Dylan Foxx for BYWF. "Some people think it's real, like they think the WWE is real." He refers to the copcat sites weighing down Web searches. While some produce more violent shows and boast uncensored and unscripted wrestling involving **weapons** and fire, Verri says the BYWF doesn't pretend to be one of those groups.

"We have skill, we have athleticism," he says. "And we're not going to disappear like other sites."

End of writing from the news story

Now, again, it seems reasonable. However if you have the... oh, integrity or I suppose, stomach to bore yourself watching one of the BYWF's shows like I did, you'll find that every claim made in Silverberg's article is bullshit, just by watching one show. Rather than the "clean" and "non-hardcore" action you'd expect to see from such a glowing news review, you witness the same staples that the AZW performs. Just watching one show (July 11th's "Friday Night Massacre"), I observed...

- The show starts off with a "TV M" logo, with the warning that the content is for mature audiences.
- A recap of the previous week, focusing in on one of the performers jumping off a seven foot ladder onto another kid. The result? The idiot jumping off the ladder injured his ankle in the botched spot. They of course used the popular "gunshot" sound for the landing.
- A match for some form of "extreme" title where one competitor uses a chair and a baking tin on his opponent.
- A variety of poorly executed "wrestling moves" such as dangerous DDT's, tornado DDT's and other forms of throws. And of course, what are they landing on? Solid ground, not any form of ring.

Turned out that I didn't even really have to watch one show to get an idea of what type of "wrestling" this was since the site also features plain pictures of kids being through through a chain link fence. Now, maybe an individual like David Silverberg would look at a fairly nicely designed site with impressive video production and quite a lot of bandwidth and buy into the "non-weapon, athletic" lies told by the individuals in the BYWF, but any actual wrestling fan with a brain knows better. These individuals, while on a larger scale than the AZW, are the same stupid clowns at heart, using weapons, poorly executing wrestling moves and basically hurting themselves for a few "gore seekers" on the internet. Unlike AZW, these morlocks

have more internet ability. Like AZW, they have absolutely no wrestling ability.

Whenever I hear claims of "but my backyard wrestling is different", I have to snicker. Basically no matter what form of backyard wrestling you're putting on, it's going to be akin to AZW and the BYWF. Shoddy, dangerous, and not suitable for any human being to perform. Now, this is all well and good, but how does it "bring down an Eloi to cannibalize" them per the Time Machine analogy? Quite simple. Each time one of these dumbshits hurts themselves and gets media attention via a newspaper like USA Today, or a news show on TV, they smack a stigma on the proper forms of wrestling. Much akin to the Lionel Tate case of a fourteen year old killing a six year old by supposed "wrestling moves", a defense basically borne out of a big lie, these backyard wrestling injuries bring down each and every actual wrestling performer on the big stage.

However, as bad and as covered as "Backyard wrestling" is, it simply does not compare to other ventures out there, specifically two aimed at females.

Wrestlings Morlocks - Female Wrestling

Most of us know that the wrestling industry is not a good place for a female to get involved. Drugs, prostitution, sexual payments, all of these aspects are rigidly inherent with a females rise through wrestling training to the independents. Yet still, each year, hundreds of females set out on the path to become "the next Lita" or "like Trish Stratus." The vast majority of them will be swallowed, chewed and spit out by the reality of wrestling. After all, it's a male-dominated profession. And a male-dominated "anything" will be one of the hostile environments a female can walk into. And because of wrestlings low radar on the media scene and because of the very nature of independent promotions, there are not the same types of protections for females in wrestling as there are in other types of jobs.

Even as high up as the WWE, females have been harassed and attacked for being in the wrestling business. Sable's treatment in the WWE, while overblown, is a great example of this. To a lesser extent, Nicole Bass as well. The rise and fall of Tammy Lynn Sytch is also an illustration of how anti-female the wrestling business is. But what about the women that never rise to the ranks of the WWE? What about the females we never hear about? Where do they end up?

Women's Extreme Wrestling - ECW meets WOW.

They end up in places like Women's Extreme Wrestling. Women's Extreme Wrestling is a "wrestling promotion" not a "backyard promotion" as stated above. Actual individuals involved in wrestling promotions end up there, both female and male. The promotion is run by Ex-ECW'ers (*not surprisingly, may I add*) and features storylines, videos, etc, etc. Run from a strip clubs, these "events" are what 80% of trained female wrestlers will end up doing.

Don't believe me? Consider that on their active roster are not a ton of strippers, but actual wrestling females. Alexis Laree of NWA-TNA, for example, works WEW. The Prodigette of ECW "fame" also works WEW. And "females" from here such as "GI Ho"

are now making appearances with the rising in popularity Major League Wrestling group which runs out of Florida. Recently she valeted for Raven and Norman Smiley.



GI Ho with Norman Smiley

The promotion has even been featured in a complimentary review-column on 1wrestling.com. Though, as we all know, the columnists on 1wrestling.com are beyond terrible, it is still the largest wrestling site on the 'net outside of WWE.com. So, what type of "action" does WEW produce? Basically the same type of action ECW females produced, just with nudity and of course, male on female violence left and right. Rather than tell you, I might as well show you.



Fat guy with Barroom Barbie

The above is one of their "angles." A bunch of hillbillies highlighted by a five hundred pound fat fuck. Their goal, to sleep with the female performers. How do they try to accomplish that? By beating them up, of course! Oddly enough, reports of WEW shows have these individuals being cheered in their attempts to force themselves on female performers like the aforementioned "barroom barbie" and Alexis Laree. A Rock-ripoff called "The Smoke" serves as commissioner, beating up females left and right. They even have the "indy requisite" nWo knockoff, the "Pussy World Order." And of course, rampant nudity also ensues.

Now, I'm no puritan as anyone knows. These types of "matches" have been around forever on the internet, in the form of video tapes of "apartment wrestling" such as Apartment Championship Wrestling, a "promotion" that does video only sales. Sadly and as a bit of a tangent, Apartment Championship Wrestling has a nicer website than most independents and as been in business longer than most of them as well since it has been operating since at least early 2001. However, and back on topic, the problem with WEW is that they're going out and trying to stage actual wrestling events like this. Directly borne out of ECW, these individuals are carrying on that "legacy" by furthering the flushing of professional wrestling down the toilet.

As well and by extension, their invasion of the wrestling scene is causing the role of females in wrestling to get worse and worse. Consider my previous example of "GI Ho" valeting for Major League Wrestling. She took the spot of a female wrestler that night. Yes, she took the spot of a female wrestler who values her dignity. But perhaps it's not really a person like GI Ho's fault. You see, with the flooding of

independents with this sort of content, any female with morals who wishes to do more than show skin and roll around are now going without bookings. It's either WEW style-smut or get out of the wrestling business for females more and more. In coming years, it will be rougher and rougher the more a promotion like WEW and the "new GLOW" flourishes. Truly, WEW is just one example of the new "type" of wrestling promotion. Smut-rasslin' is also employed by the new GLOW and a few other small federations out there. Out of the hyperlink or small ad in the back of a porn magazine for videotapes and into the public consciousness.

Rather than moving further to a respectable level for independent wrestling (and by extension, WWE) we're moving further away. Wrestling's morlocks, loosed from ECW, are now off fouling up the rest of wrestling, continuing the work ECW started. As things progress, the old stigma of being a "dork" for watching wrestling is being replaced by the stigma of being a "pervert" for watching wrestling. Killing the female fanbase and lowering respectability for all involved. This is one area where we're all being actively cannibalized by former ECW employees selling the further destruction of the wrestling business as we know, from the Eloi at the top of the wrestling business, to we fans further down the ranks.

As bad as WEW and promotions like it are, there is even a step lower in wrestling's caves and one that is infinitely more local for myself. As always, our society devolves. Garbage wrestling gained popularity, now? I don't even know what to call this newest form of crap.

Wrestlings Morlocks - "Alternative" Wrestling

The old axiom of "Everything bad is always replaced by something worse" is definitely true when it comes to wrestling. As bad as a promotion like ECW was, it was replaced by XPW. As bad as XPW is/was, it certainly can't touch other, smaller forms of more "advanced" garbage wrestling. The longer we go, the deeper we go, and a perfect example of this happens right in my own hometown of Portland, Oregon. An interesting thing about Portland, we, until recently, had some of the strictest rules regarding professional wrestling of any place in the United States. For a ten year period, WWF and WCW did not come here due to our archaic rules. Recently, the WWE made their big return to wrestling in front of a sold out Rose Garden and fifteen thousand screaming fans for a house show.

But before that and before the rules were changed, we here in Portland have been "treated" to the newest devolution of the wrestling industry. While we couldn't have "big time" wrestling, local politicians turned a blind eye to something infinitely worse.

Portland Organic Wrestling - POW's website

The organizers of POW will tell you and tell you that they're not a "professional wrestling" organization. That's true. They're really not "professional wrestling" at all. Just as WEW is not, just as AZW is not, and just as BYWF is not. Unlike the other three, this organization claims to be an intentional "parody" of professional wrestling. However, such claims are basically laughable considering the content of POW. Marketed as "wrestling", just not "professional", they perform at a fairly area-famous

club called the Satyricon. They put together wannabe-offensive gimmicks and parade around with patented wannabe-goth angst. It's really hard to put into words how mind-numbingly stupid it is, luckily images from their own website will do the trick.



An idiot lifts up a cow

Performing unsafe and untrained wrestling maneuvers on a hard club floor probably doesn't sound like your cup of tea. But's what POW attempts. Usage of all kinds of backyardesque weapons, such as bicycles, chairs, and other implements happen at every show.



An idiot is floored under a bike

Getting a picture? Here, one more...



Yes, behind all stupid things there is a fat guy.

Now, if POW were truly just some angsty "My mom and dad are rich and I'm acting out for attention" parody of wrestling group, there'd probably be less to really bitch at them about. But their members go online to wrestling boards, advertising their wrestling performances to the same groups of people who go to independent wrestling shows in the Northwest. An element of scorn occurs in every true parody, however it's absent when it comes to POW. And furthermore, these particular morlocks have done things worse than debase women such as WEW, or injure themselves stupidly ala an AZW type backyard promotion. In fact, I would say they've probably done more to drag down wrestling locally than anything Vince McMahon has ever done.

In October of 2002, two wrestlers associated with Portland Organic Wrestling got together to do some promotional work for the organization. Now, did they pass out flyers, which is your typical indy advertising? Sure, that was the intention later on down the line. But what did they think would be a good idea to do to have content for the flyers? Well, what happened is something that has forever pockmarked wrestling in Portland, Oregon here. The person in question, a scumbag named Darcy Lee Olson bit the head off a rabbit while his slut-of-the-month, Angela Lynn Moss photographed it madly. The pair had planned to get a ton of pictures and toss them into the Portland Organic Wrestling crowd during one of their shows.

Luckily, there are decent individuals that live in this world. The film developing

company the two morons had picked turned the photographs over to police. According to Portland police Detective William Crockett: *"It was a horrible act, the rabbit screamed and kicked. The guy had to consume a lot of alcohol before doing it."* Management at POW tried to deny that Darcy was still an active performer with the group, however his intention to pass the pictures out while performing at the show really makes you snicker at that claim. The promotion itself has an "animal stable" of individuals dressed up as huge stuffed animals, a heel stable. It's widely believed and alledged that the stunt was approved in advance by the organizers of POW to get people talking about their "animal heel stable" with the pictures being used in a storyline against the "stuffed animal heels." Regardless, the black mark this incident left on Northwest wrestling, nay, wrestling in general, typifies the point of this column.

These "morlocks", be they exploiters, the stupid or simply rednecks in their backyards, have increased public scorn towards wrestling ten-fold. In the case of POW, their actions caused such a backlash against wrestling here that the newly formed "Portland Wrestling" ended up being cancelled off a station that airs "Blind Date", "The Fifth Wheel" and "Eliminate" because the station didn't want to be associated with the word "wrestling." Portland Wrestling's attempt at Eloi Wrestling, thwarted by the morlocks over at POW. Isn't it a sad day when Eliminate is considered something people want to be associated with rather than wrestling?

As we move forward through the years, less and less "Eloi" wrestling will be available. The costs of running a "clean" promotion are such that you really do need TV. And what TV will offer itself when the salacious side of wrestling, the WEW's, the POW's are out there killing the last vestiges of whatever quality the word "wrestling" has associated with it. We're not only moving backwards, we're moving downwards. Slowly and surely, the coarseness that ECW popularized has expanded itself and absorbed what would otherwise be actual wrestling. The morlocks described in this column have one by one, emerged to practice their cannabalistic nature. But unlike The Time Machine, they're not eating human beings. They're not eating wrestling promoters, or announcers. They're not physically devouring wrestling workers either. Instead, they're simply consuming and eating wrestling itself. And the only product of that consumption? Why, it's the same product that occurs in real life...

Shit.

BYW Brotherhood

I look around at Backyard Wrestling and all I see is rivalry. Serious honest to god rivalry, not fuckin' gimmick, not for fun, not for storyline or angles. Which is honestly sickening me.

I believe in Backyard Wrestling as being an entity which no other force can match. Think about it. If every single style, preference, ethnicity, creed, race, gender, EVERYONE in BYW just accumulated into one giant force we would close down WWE or any other Pro or almost Pro fed in 3 shows.

The clashing needs to stop. The Bashing needs to end. It's getting old and so are all of us. We're all in a ripe age, even if not at our prime we're at a level of compliance

and understanding. Shut down the egos, gimmick or real and open your eyes to BYW falling apart.

I'm not saying follow one style, no matter what posts I have ever written, all I'm saying is follow your roots, follow what has brought you as far as you are today, and it will take you THAT MUCH further.

The brotherhood needs to be rekindled. And it starts here. on the Backyard Wrestling Link, The Leading provider of BYW connections. Not a shameless plug, just an obvious statement.

Spread this if you believe in it. Write your own feelings about this subject on this or any other BYW related message board. Just get in known that all BYW need to come together as a whole and stop this fucking bullshit.

Just imagine what could be done. Feds using they're contacts to get shows or clips of Canadian feds on Texan TVs. Recourses we could all use for each other. Just endless possibilities. Most yardies these days (at least the serious ones) have the ability to do pro, if not already there. But the yard is where you began... and if it's not it where the roots of your ideals began.

Make BYW A brotherhood again. Make it a recognizable force and not some fad people think we do cuz we're stupid/crazy or what else yardie's have ever been labeled.

Email by Bobby Blaze

Bobby Blaze Speaks Out Against Backyard Wrestling

The letter below is a condensed e-mail that was sent out by Bobby Blaze, who is a former Smoky Mountain Wrestling Champion, former WCW talent, and promoter with almost 15 years of experience in the pro-wrestling industry. He discusses how backyard promotions are a threat to the industry.

=====

From Bobby Blaze, Professional Wrestler "Trouble Shooting"
For Our Business

The guys in professional wrestling are suppose to be professional. Do you know what it takes to be a professional athlete? It takes more than dedication and discipline, it takes guts. WE ARE ALL IN THE SAME BUSINESS TRYING TO MAKE A LIVING FOR OUR FAMILIES AND FIGHTING AMONG US IS NON PRODUCTIVE. Please take a moment of your time to read this and pass it along to everyone involved in wrestling as a whole. This will hit home w/ some and others will be the same stupid [expletive] that they were before reading it...As some will know I have ran Ashland, KY since Thur. May 12,

1994 in front of a \$3,000 house or roughly 500 paying fans at \$6.00 a ticket. A backyard group now runs this town and have killed my area. They have false advertised and disrespected me, our business, and everyone of you that try to do your job as professionals, which they are not.

BUT THIS ISN'T ABOUT BACKYARD [expletive], IT'S ABOUT PROFESSIONALS, AND THOSE INTERESTED IN MAKING MONEY IN PROFESSIONAL WRESTLING. While in Japan, several of the groups there work together as opposed to working against each other. It's all about trained talent. There are 27 companies in that country and they all do good business, and there's really only one big one here and several others trying to make it, but there's a [expletive] more ripping people off. We can make this happen. In Japan they don't tear down others posters or mention guys that work for other companies and make challenges, especially when the guy is in another town trying TO MAKE A LIVING FOR HIS FAMILY. It's just so disrespectful.

Now I know nothing is older than yesterdays newspaper SO YOU CAN SAY, that's the former Smoky Wrestling Champ, the old NWA Jr. Heavyweight [Champion] in 1993 or the guy that went on to WCW or the one that has wrestled on 5 of the 7 continents, and that's a shoot, thinking I'm bitter or upset, but that's the farthest thing on my mind, I'M ABOUT THE FUTURE THE FUTURE OF US ALL AS PROFESSIONALS. This is to anyone of you, whether your full time, part time, a ref, a mgr., a promoter, a fan. I have been in this business since 9-11-88 and went full time 7-4-91 and worked full time 10 years, a long run in this day and time.

...LET'S WORK TOGETHER!!! Get these marks and smarks out of our business. In one mere booking you may have killed a guys town or his livelihood. ANYONE IN THEIR RIGHT MIND DOESN'T WANT THIS TO HAPPEN...PLEASE FORWARD THIS TO THE [expletive] PEOPLE DOING THESE THINGS AS WELL AS THE WELL RESPECTED BOYS THAT IT SHOULD BE READ BY..YOU..THE PROFESSIONALS. THANK YOU FOR YOUR TIME AND CONSIDERATION.....

When Will It End?

Blaming someone for certain things is very easy to do. Just pick a topic, and a victim, and go off on them. Usually when this happens, a huge fight ensues and then the chips fall where they may. Now who are we to blame when it comes to Backyard wrestling? Man, is there a long list of potential prospects in this argument. It goes from large sports entertainment organizations, to individual wrestlers who have put their bodies on the line for your joy and hard earned cash. No matter how you present it, you will find that, almost always, everyone on that list will be implemented in the accusation. Yet why are so many parents willing to support their

kids in such an outrageously stupid and dangerous activity? Oh, there is so much to ponder and oh so much to point out.

Where can I begin? Well let's start with the obvious "offenders" shall we. The WWE, in all its glory, has been around since the dawn of dirt. It has brought us so much in terms of entertainment and memories. It's the more recent history of this company that has been a target for much of the hoopla about backyard wrestling. The Attitude Era back in the mid through to the late '90s was when this phenomenon began showing itself to the general public. Now because of the fact that Vinceworld was such a high profile entity, it became an automatic bull's-eye to those who went through the horror of seeing their sons and daughters end up injured through idiotic means. What fascinates me is that when I was a kid growing up in Brooklyn, we did the same thing these guys were doing! We did all of the same play fights that any kid does mimicking their heroes. Only difference was that if we really got hurt, we'd have to get hurt all over again cause mom and dad would have at us something wicked with our belts. Hey, what can

I say?! We had strict parents back then and we didn't want to have to add to any misery we put ourselves through.

More instances of laughter, in a sense. There was a small yet highly popular group in Philadelphia that made a huge impact on the wrestling world. ECW was such an obscenely huge change of pace for wrestling fans that we gravitated towards it like bees to honey. The amount of violence was something that no one this side of the Atlantic had ever bared witness to. It was Japanese-style Hardcore wrestling that just made eyes pop out and jaws drop. They, just as well as the WWE and even WCW, fell under the microscope of citizens rights groups. To such a degree that everyone in the wrestling community had themselves a good time really. Everyone was in the spotlight, but for all the wrong reasons. Why did they have a good time with it, you ask? Easy, because each one of those individuals knew that these outraged parents had not a foot to stand on. I know it sounds cruel to say people had a good time. But when you're on the crap end of the stick, it's funny to see the person holding the stick has a little bit of crap on themselves.

Now no matter how much you looked at these organizations, you couldn't, as a concerned parent, expect much from a large company with high priced lawyers to back them up. So what is the next possible course of action? Don't pick on the house; pick on the people inside the house. So that's exactly what was done. So many wrestlers were singled out and used as fodder that it almost seemed like there was a third inquisition on the horizon. The innocent were looked upon as guilty. Guys like Mick Foley, Tommy Dreamer, and Sabu just to name a few were singled out and openly crapped on for their irresponsible actions as entertainers. Newsflash folks.....they are wrestlers, not freaking Smokey the Bear. They have a persona that they use to bring their storylines across as vividly as possible. In as much, they are actors who have lines, sacrifice their bodies and bleed real blood. All of it done for the mere purpose of entertaining the public and earning their keep in society. So once again, all of these performers sorta just shrugged it off their shoulders and safeguarded themselves further by not condoning these backyard wrestling groups or what they do. Furthermore, WWE began putting disclaimers on all of their shows and home videos. You know those annoying little tidbits you get at the beginning of your WWE DVDs that you can't skip over, "Bodies have been broken...". God they

annoy the crap outta me!

So what are these parents to do?! They just can't sit there and let their kids watch this stuff! Then let them go unsupervised to their buddy's house and let themselves get mashed into concrete and grass?! How irresponsible of them as parents to do such things?! C'mon folks, get with the program. Don't blame these other people for something that your kid did or still does. Why don't you do what our parents used to do to curb a teen's stupidity? Put the fear of god in them...or better yet sit and talk with them about what they want to accomplish. Then let them know that by doing these things, they risk the chance of not being able to do what they want to do in life. I don't know about many wrestlers in WWE or elsewhere but if there is a kid that wants to go into wrestling, they should first avoid a pro wrestling ring like the plague. There is nothing like a green guy in the ring who has done backyard stuff that many guys would want to get their hands on him big time. At least that has been my experience. It's done with the pretense of seeing how much this kid can take and dish out. There is no rest for the wicked as they say, and in wrestling the wicked barely blink.

If I had advice to offer any parent about how they should encourage their kids to stay away from this type of situation, here it is: I know it would be hard to do in some places and cases but try to get your kid involved in team sports. There is nothing like that kind of atmosphere to give him/her the necessary tools to begin to understand the importance of teamwork. You see, what happens inside a wrestling ring is not really an individual effort. Usually there are three people inside that ring and each of them are 99% of the time on the same page. You are just as responsible for the safety of the people in that ring as they are for your safety. Next, if wrestling is something they really want to try then see if their school has a wrestling team. That can help them greatly if this is a path they wish to follow. They'll get a better understanding of teamwork in an environment that's as close to pro wrestling as they could possibly get. Plus, the upside to it is that they at that point have begun the basics for mat wrestling and that is always a good thing. At the same time I must stress this one thing. It's not because of what's going on currently with the debate on steroids, but because it can hurt them more that they'll ever know. Make absolutely sure that your kids, while doing all of these things to help them get into wrestling, stay off of any kind of performance enhancing drugs. Or for that matter any kind of drug that isn't prescribed and/or monitored. Most of the time while all of this can be good for them, as to instil discipline and such, they will decide after sometime as to whether or not they want to pursue wrestling as a career. With school always being the most highly stressed priority, support for their decisions must always come.

There really is a lot more to this than what I have gone over. This is more than just a passing fad or the ever apparent excuse of "kids will be kids". The difference in this whole situation boils down to this: are you willing to let your kid leave your house and come back in a wheel chair never to walk again? Or is this something that you can work on as an adult and responsible parent to avoid such horrible thoughts from coming to life. As a parent I can tell you, I am never going to let my kid walk out the door without them knowing how much something that looks like so much fun can actually hurt them forever.

Till next time folks! Catch you on the top rope.

Interviews

This section provides interviews with important figures in backyard wrestling.

Interview with Airborne Extreme

What is your wrestling name and gimmick?

Airborne Extreme - Basicly not much of a gimmick. I'm just a guy fighting for respect. After years of being told he's too small or too weak, fighting against the odds.

Describe your wrestling attire

I wear a white and black mask, a whit shirt with "Airborne Extreme" on the front and red pants.

How long have you been wrestling and how did you start?

I've been wrestling for 7 years. I started one summer when me and my friends were just hanging out watching wrestling. We had a match and loved it so we decided to start our own federation. We didn't even know there was such a thing as backyard wrestling.

What fed do you wrestle in?

HBCW - Harrisburg Backyard Championship Wrestling (formerly Hardcore Backyard Championship Wrestling and Extreme Basement Wrestling)

Describe your best or most enjoyable match.

My favorite match would be Myself versus Cronic in an "Airborne's Extreme Death Match" in 1998. One of our last hardcore matches with loads of weapons, not a great match but I loved doing it!

What is required to be a good backyard wrestler?

I'd say you have to truely love wrestling. Alot of my guys like wrestling but they don't love it the way I do so they don't really care if they improve or if they have a good match.

What do you do to prepare for a match?

I don't really prepare, I'm too busy getting the show together while everyone else sits around.

What is your chosen style of wrestling?

1353

I am a Technical/High Flyer with a dash of hardcore.

What is the best part of being a backyard wrestler?

Doing whut I love to do ... Wrestle!

How long would you like to keep on wrestling for?

I'd like to go indy but lately, its looking like I won't get that opportunity. I love wrestling and I plan on doing it until I am too banged up to continue or there is no one left to wrestle.

Any words of encouragement for up and coming backyard wrestlers?

Don't become a backyard wrestler because its the cool thing to do. Don't do it cuz all your friends do it. If you don't truely love wrestling, your going to suck! If you love wrestling, don't let it bother you when people don't like whut you do... Your doing it for the love of the sport, not to impress others!

Interview with Dakahn

What is your wrestling name and gimmick?

The wrestling name I go under in backyard wrestling is Dakahn. The gimmick I try to portray as "Dakahn," is this very relax, but yet explosive wrestler ala RVD(Not really, but an example). To get a little bit more in depth on my Gimmick is somewhat a spiritual martial artist kind of gimmick.

Describe your wrestling attire

My ring attire consist of black Nike shorts, wrestling shoes, white kick pads, two knee pads, taped fists and now white forearm guards.

How long have you been wrestling and how did you start?

I've been backyard wrestling for about 2 1/2 years. I started when a two friends Lithium & Seipher of EBW asked me if I wanted to be apart of this idea of being in a wrestling fed.

What fed do you wrestle in?

Extreme Backyard Wrestling in Portland, Oregon

Describe your best or most enjoyable match.

I would like to say I have a best match, but I can say my most "enjoyable" match to date has to be myself (Dakahn) vs.. Lithium at our PPV called, "Capital Punishment 2001." To describe it, wow... To start off I was just nervous getting prepared going

into the match. Our opening chain wrestling was 100% flawless and hitting almost every move in our arsenals made it even more of a plus. Then it came to my high Swankahn bomb from about 10/11ft in the air. The feeling of free falling like that was somewhat scary as I'm kind of afraid of heights, but when I landed... The pain disappeared for a moment, but as soon as I could feel it seconds later I knew I had survived. The emotion that ran through me the entire match just made me feel I was wrestling in front of 10,000+ people.

What is required to be a good backyard wrestler?

Great question! To be a good backyard wrestler is to have the knowledge of "wrestling." If you want to succeed in backyard wrestling or in wrestling I think it's best to know about the business itself. Next to it is the ability to learn and execute.. as in skill/talent to do it, if not you are in the wrong genre. Being able to learn/adapt is probably the best thing required, right after knowing the business.

What do you do to prepare for a match?

I usually lift weights during the week doing squats, bench, and power cleans. I also go for a jog/run for at least 20-30 min a day. If it's a big match I go over the spots that are planned with the person if possible and when entrances start. I end up stretching, doing pushups, and sit ups. I do though stretch more than just that and do it before even the production of the show has started so that my body is well prepared.

What is your chosen style of wrestling?

My chosen style... If you break it down technically you could find the style. For me, I do whatever fits my ability/skill/and talent. I try to do everything and have that "overall" feel to my style.

What is the best part of being a backyard wrestler?

Best part of being a backyard wrestler is the fact that you are able to express, portray and perform how you feel in a match.

And finally, How long would you like to keep on wrestling for?

I would like to maybe someday end up going pro, but right now I will cont. backyard wrestling up until my graduation in June 2001 this year. We will see how life treats me and if wrestling is my "destiny/destination."

Interview with Dave Maynard

I first got into backyard wrestling during sixth grade when I made a friend with a trampoline (Firestorm). At first all we did was practice doing moves to each other. Then came all of the punishment. First it was while back into the winter when Firestorm told me to punch through a 3 inch thick block of ice. Little did I know I was about to take a shot straight on, shoot right to the head by the block which put me

out for about 5 minutes face first in the snow. Mick Foley has nothin on that head shot. That day I became the wrestler named Iceblock that never wrestled because of a nonfitting mask.

Next came the basement cushion ring. Get ready to hear some of the craziest bumps ever! First came the underhook thunder fire power-bomb off of an air hockey table STRAIGHT on my head!!! Next was the razor's edge off of the air hockey table 5 MINUTES LATER, neck first onto the wood of his couch, off none other than the air hockey table. One week later I was power-bombed into a cement wall, then a 1080 power-bomb onto the wood edge of another couch the head first onto a cement floor 3 day later!!! And about two months ago before Wrestlemania 16 came the REVERSE RAZOR'S EDGE INTO A RIKISHI DRIVER on none other than the wood of another couch. Finally about 3 weeks ago I was burning hammered down straight on the top of my head that caused my voice to change!!! After all of that I still had the determination to wrestle, but before all of that; one day we decided to tape ourselves in May of '99.

I was a rip-off known as PPV Davie. When we first saw it we thought we did awesome but if you watch that tape now you would think it was god awful. The first move i ever wanted to learn was the hurricanrana and after about a month from never doin it, I became an expert at performing the move. from that first tape to today i have improved at least 200% and so has Firestorm.

During the second week of April i became the wrestler known as Black Fire during a match with the highly talented GEW!!! The ceiling in the place we wrestled in was so low you couldn't do any high risk moves which was a reason why my showing wasn't as good as i hoped, but i did manage to use my patented hurricanrana. That was the first and only time I used the name Black Fire. A few weeks later Firestorm told me that Devilman had invited me to do a GEW show, but due to complications i was not able to attend and this happened again a few weeks later. I was to be known as Holocaust Kid from now on and i just got a sweet new mask. If it wasn't for GEW i wouldn't have been as excited about wrestling in a backyard fed as i am now. I noticed from the style of "Massive" Matt Schalk that our styles are very similar and i can learn a lot from him.

Well November rolled around and I was in gym class. I tried to reverse dunk (keep in mind, I was 5' 1") and the rim didn't break away. I swung off and electric chair dropped myself from 10 ft. onto hardwood, and boy was that fun. HELL NO, I broke my wrist in 4 places and dislocated in 3. the ambulance drier was a dick and went fast over speed bumps. What an ass! We managed not to wrestle somehow, and I got my cast off in mid December. January 10th held one of my best spots. It was the first time I did a 450 to someone onto the ground. By the way it was from a 9 ft. ladder! This was when my whole feud with Firestorm started.

All of these matches were great! I soon became a bump machine again when I went against Firestorm at Hamilton Music Hall. I got germaned from one corner to the other onto my head!!! So gross and so real. The 7 match feud we had RULED. All of them did, and that's no joke. I won the series 5-2, but we both lost our masks in BAD-ASS cage match! The whole meaning behind my mask is long as hell, so bear with me on this explanation. PLEASE!

When I first started in GEW I was known as the Holocaust Kid, Firestorm's partner. He never talked, EVER! Not dialogue from Hkid in over 11 months of wrestling. No promo's, no interviews, and no whining. A mysterious guy came across the street and was asked to be a referee for a Vicious Vince match. His name was Dave Maynard, AKA Mr. Maynard. He "knew nothing" about wrestling and led that to a T. after Vince lost the match nothing happened really and Mr. Maynard was just a normal ref for awhile.

Then came the day of June 9th. The Mask vs. Mask & Title match! So many highspots and never before seen moves! If you get pinned, tap, out, or get KO'd then you lose your mask. The match was excellent and was about 40 minutes long of just great moves. Hardly any down time. With one last ounce of energy, I super huricanrana'd Firestorm through a table. I was out, and Firestorm went for the cover. BUT!!!! Vince ran in and NAILED Firestorm with a chair. Vince waited for the double KO to be counted. Vince proceeded to look at Hkid and say, "I know who you are. Take off your mask, and give me your next title shot!" I refused but a chair was wielded and I had to take off my mask. I took it off and was found to be Mr. Maynard all along! Maynard was Hkid... Hkid was Maynard! From there I became the new member of the Vicious Klique. I am now known as "Mean" Mr. Maynard.

CHAPTER 2: Maynard debates on quitting

A very sad and enthralling time for me happened this summer at the end of August. One of the saddest times in my life because of something I love, was about to be let go. I had no way to GEW and missed 3 shows in a row. My matches were sucking and I felt like I was no use to GEW anymore. The matches I had in my opinion were the worst of the show, because of botched spots... hurting people on accident (Wasn't my fault, but I felt responsible), and never doing anything cool and new.

One night I was talking to Devilman and talked to him about the whole ordeal. I couldn't help from crying and trying not to look like a jerk. D-man talked to me for about 2 hours on this subject and stuck by my every word. So cool... after a bunch of convincing and confidence boosting, I decided I'd give GEW another shot for myself. I remember at night crying myself to sleep, wondering what to do; give up GEW and all of backyard wrestling because of self-humiliation, or stay even though I felt like I was awful and tear GEW's talent line down. I was in a huge pickle. By the way, when Devilman talked to me before all of this, I always felt like weren't friends but more of acquaintances. After that night I found out that I had a great friend that doesn't come around every lifetime. He's a great guy... THANKS RUSSELL!

Well the next show I had 2 matches. The first sucked so much and I was about to cry at the show... but I don't think anyone knew about it until now. The second match I had was a tag match which I thought was pretty cool, so I was still debating. After that show came my #1 match up to that point against Super Vertigo. There were 3 points into the match where my mind went from "make this match good" to "I cant leave these guys, they're my friends." 1) the double tygerdrivers. Vertigo no sold a driver and gave me a '91! 2) my first ever standing yang time. I hit it perfectly! 3) and definitely the greatest suplex in GEW history... a superplex off of an 8 ft. ladder. OH MY GOD! VERTIGO BOUNCES OFF HARD WOOD! Those 3 points of the match were the turning points of my whole outlook on my abilities. I then had confidence to

wrestle again and decided that I would stay. From then on, all of my matches have RULED!

Interview with Gravedigger

Travis Johnson: I am conducting an interview with the owner of Total Non-stop **Wrestling**, Gravedigger. I wanted to ask the owner himself what TNW is really all about, how it came to be, and other important questions you might be wondering. I would like to start off by saying thanks to Gravedigger for sitting down and doing this interview with me.

Gravedigger: Not a problem at all, I'm ready whenever you are.

TJ: Ok, let's get started right away. Probably the biggest question for any federation is, where, when, and how did the fed get started?

G: It all started in the winter of 2003/2004. Alan and I were sitting in his room watching **wrestling**. We began talking about how they fake certain moves, or land certain ways so it doesn't hurt as bad. We decided in the spring we were going to try **wrestling** each other just for the heck of it. We tried building a ring up in a friend's garage, it was working well, but it got ruined. So we wrestled on their trampoline for the summer of 2004. We recruited a few new faces, first being Inferno and Exodus, and then Cataclysm and Catastrophe joined later on in the year. This year we have our own trampoline and hoping this season is going to be awesome.

TJ: What are your views on **backyard wrestling**?

G: I think **backyard wrestling** is a great past time for youth. It is an excellent way to stay in shape, improves charisma, self-esteem, and attitude. The only thing that frightens me is the fact that some federations out there think its "cool" to hit your friend over the head with a chair until he is unconscious. Weapons are a great thing to use if you know how to use them and not hurt anyone. TNW uses weapons, only to improve storylines and matches. We focus more on the **wrestling** than weapon usage. The key thing is, take things slow; you're not going to be a Rey Mysterio or Chris Beniot over night. Don't ever do a move that you are uncomfortable with, that is the way most wrestlers get injured.

TJ: That's great advice, but don't you ever worry about getting hurt?

G: It's a constant thought in every wrestlers mind. At TNW though, we have great trust in each other, we trust that when another wrestler is doing a move to us, he is going to make sure we are safe. That is the way it has always been around here. Looking out for each other, I think that is the most important thing you can have to keep yourself from getting hurt, trust in your fellow wrestlers.

TJ: What is the worst injury you have gotten while **wrestling**?

G: I once got kicked right in the face by Josh Uran. You probably don't recognize the name; he never actually taped with us. This was during a practice match. I am still not sure if my nose was actually broken, but there was lots of blood everywhere.

TJ: That sounds pretty painful. One of the biggest questions I have, and probably constantly in the mind of the fans who follow us, how did you pull off that buried alive match? Were you actually buried alive?

G: (laughs) No, I was never buried alive. That would be extremely dangerous. I never plan to reveal the secret of the TNW buried alive match. I am going to take that secret with me to my grave, no pun intended.

TJ: (laughs) Ok, fair enough. So your now 100% owner of TNW, how do you feel about that.

G: It's an honor. Alan and I ran it together since the beginning. It just got to be too much having more than one owner. Too many different thoughts going around at once, Alan decided to step down and become full time wrestler. He is still in charge of booking. I am in charge of everything else though.

TJ: So what's in store for TNW fans in the future?

G: More wrestlers, better storylines, better matches, a DVD, Psycho's CD, and many more things.

TJ: Sounds like TNW is going to be really coming together this season. Speaking of Psycho though, what are your views on that crazy individual?

G: Psycho is a great person, very nice; he is all about the fans. TNW just would not be the same without him. In fact TNW would not be the same without anyone on our current roster. We all pull our own weight, we all make interesting storylines, we all love the federation.

TJ: What is on that CD of Psycho's anyway?

G: (laughs) I'm sorry, I can't tell exactly what's on it. I can tell you it is very funny. Psycho's song "I Believe in You Mr. Bear" is on there. Psycho also has a segment where he interviews Alan, which is possibly the most interesting interview I have ever heard. Then there is a segment where Psycho interviews Stuart from Mad TV.

TJ: That sounds like a very funny CD; I can't wait until that comes out. Well, that's all the time we have, thanks again for taking time out and doing this interview.

G: Not a problem at all, I would do it again, this was fun.

On Backyard Wrestling

SOLEDAD O'BRIEN, CNN ANCHOR: They call it wrestling, but of course it really is just fighting. It's pictures are pretty horrible. It's kids taking violent fighting to the

extreme, and then they videotape and they call it backyard wrestling.

Adaora Udoji joins us with more on this story. These pictures are horrible.

ADAORA UDUJI, CNN CORRESPONDENT: It is terribly graphic, and we're not talking just a few teenagers. Backyard wrestling is a booming subculture with an estimated 7,000 young men taking to homemade rings across the country, and many parents simply have no idea how violent it is.

Let's take a look.

(BEGIN VIDEOTAPE)

UDOJI: How did you guys find this place?

(voice-over): Nearly every weekend, 17-year-old Shawn and his friends head into their Brooklyn field of dreams into a violent and bloody world you are not going to believe

SHAWN: You are going to see some crazy stuff today.

UDOJI: Prepare yourself. It is shocking. This is hardcore backyard wrestling. And it is Shawn's dream to go pro. Shawn, who is studying for his GED, started IBW or the Insane Backyard Wrestling federation with more than a dozen of his closest friends.

(on camera): Why do you call it that?

SHAWN: Because we are insane. If you watch any other backyard tapes and something, there is nothing like this out there.

UDOJI (voice-over): They call it entertainment. A combination of showmanship and choreographed moves using weapons, meant to shed blood but only look painful.

There are no rules. No supervision. Just friends bashing each other with keyboards, whacking themselves with fluorescent light tubes and ramming each other into the ground head first. And that is Shawn, stage name Pyro, setting himself on fire just to get the crowd going.

UNIDENTIFIED MALE: He's lighting himself on fire!

SHAWN: It makes it more interesting. Especially for, like, our fans. If you did a move or something, they'll be like that's cool, but if you hit somebody with one of these, they'll go crazy, they'll be like oh my god that was sick.

UDOJI: Notice there are no trainers. No adults, not even a band-aid. But they insist no one really gets hurt. The blood is just show for the cameras.

SHAWN: We won't wrestle unless it is on tape.

UDOJI (on camera): Because?

SHAWN: Because then you got hurt for nothing.

UDOJI (voice-over): That video ends up on Web sites like these where teenage boys post thousands of clips showing their most daring moves in an online battle to prove who is toughest. There is an estimated 700 amateur backyard wrestling federations nationwide. And with ten to 15 members in each group, we're talking about more than 7,000 young men.

A quick Google search triggers nearly a million hits to sites with names like Megacarnage, New Blood Wrestling, and slogans that brag, brutality is our business.

You might wonder why Shawn doesn't play football or basketball or soccer. We did too.

SHAWN: I'm really bad at sports. This is the only thing I'm good at.

UDOJI: He says backyard wrestling opened up a new world and new friends.

UNIDENTIFIED MALE: He's my best friend here. We can beat each other up and still friends.

UDOJI: But where do they get these ideas?

UNIDENTIFIED MALE: Thumb tacks.

UDOJI: They say they learn the moves watching video games like this one where a wrestler's head is pushed into a deep fryer. And DVDs widely available from World Wrestling Entertainment or WWE in which pro wrestlers use fire and cheese graters for maximum shock value.

(on camera): WWE officials responded in a statement, saying they are adamantly opposed to the concept of backyard wrestling because of the risks of injury to untrained amateurs.

(voice-over): The statement goes on to say, "We urge parents to be proactive in discouraging their children from undertaking this dangerous practice."

Back in Brooklyn, Joe Giardano had no real idea what his son Jordan was up to until he saw it for himself. It was his first time and he watched in horror as Jordan took a beating.

UNIDENTIFIED MALE: We'll talk about this later.

UNIDENTIFIED MALE: It is right there.

UNIDENTIFIED MALE: Want some water?

UNIDENTIFIED MALE: Is it bad?

UNIDENTIFIED MALE: Not bad.

UNIDENTIFIED MALE: One of those little ones?

UNIDENTIFIED MALE: Yes.

UDOJI (on camera): You're clearly upset.

JOSEPH GIORDANO, FATHER OF BACKYARD WRESTLER: Yes, a little bit. I thought I would handle this a lot better. I thought it was kids wrestling. All I can see is a piece of glass going in his face and his eye, his hand. This isn't what kids should be doing.

UDOJI: And then there is this kind of backyard wrestling, literally in a backyard with well choreographed moves, well developed characters and supervised by parents.

UNIDENTIFIED MALE: The Show Stealer will never be defeated.

UDOJI (voice-over): This is 18-year-old Jared, stage name Brimstone. And his parents' backyard, the matches are elaborate. He and many of his friends go to professional wrestling school.

They spend hours developing detailed plots of good versus evil. Each line, every move perfected before they enter the ring.

UNIDENTIFIED MALE: As soon as I do it, he comes in.

UDOJI: No weapons are allowed.

UNIDENTIFIED MALE: A well executed move looks ten times better than some idiot smashing themselves over the head with the trash can.

UDOJI: That's good news to Jared's mother Arlene who, along with other parents, watches in the sidelines.

(on camera): You see yourself as supporting his ambitions as opposed to creating a potential risk for him.

ARLENE WERNER, MOTHER OF BACKYARD WRESTLER: The parents have to be more involved with their kids. You can't go in a ditch and wrestle. There is nobody there. What if they really do get hurt?

RENEE CARLSON, DANIEL CARLSON'S MOTHER: Ready to head out.

DANIEL CARLSON: Yes.

UDOJI (voice-over): That risk is now a reality for 16-year-old Daniel Carlson and his parents Renee and Dale. Last summer Daniel was dropped on his head in a backyard wrestling match and broke his neck. Life for the Carlsons changed forever.

CARLSON: Doctor looked at us and said your son is going to be paralyzed. I have to admit, the first thing I thought of was he's 16 years old. This isn't right. He had his whole life ahead of him.

Daniel, can I get you anything else then?

UDOJI: The Carlsons say they thought Daniel was just horsing around, They had no idea he and his friends were staging organized wrestling matches.

CARLSON: They can say they know what they're doing, but they really don't. And you can get seriously hurt and Daniel is proof of that.

UDOJI: But physical injury isn't the only risk according to pediatrician Shari Barkin who studies links between images of violence and aggression. She watched our video of hard core teen wrestling in disbelief.

DR. SHARI BARKIN, PROFESSOR, WAKE FOREST UNIV.: Being violent creates an addictive property. So that once you've done it, just seeing the same thing over and over again is no longer interesting you have to escalate it. And escalate it. And escalate it. So where as the final escalation?

UDOJI: Dr. Barkin says teens who feel invincible through hard core violence may not be learning the coping skills they need to reach their full potential.

Back in Brooklyn, Shawn's match has moved on to thumb tacks, dozens of them, for a favorite big finish. It is hard to believe but he says getting punctured several times in the back is no big deal.

UDOJI (on camera): None of that hurts, Shawn?

SHAWN: No.

UDOJI: It looks painful.

SHAWN: That's the whole point.

UDOJI: But it is a very big deal to Jordan's dad, Joe.

GIORDANO: I'm sure the other parents have no idea what is going on here.

UDOJI: Are you going to tell them?

GIORDANO: Every kid that is here that I know I'm going let their parent know.

UDOJI: OK.

GIORDANO: If they don't believe me, let them come and take a look for themselves and let them get shocked like I did.

UDOJI (voice-over): Adaora Udoji, CNN, New York.

(END VIDEOTAPE) UDOJI: Every therapist, psychiatrist and doctor we talked to said this backyard wrestling, especially hardcore wrestling, is not only physically risky, but emotionally risky for young men. They say there are two major concerns, first glamorizing violence, they say, teaches teen there are no real consequence tote. And

secondly, they say, too many teens can learn to rely on violence as a way of coping with life's stresses.

S. O'BRIEN: What is wrong with these kids? what is wrong with them? I mean, this is just...

M. O'BRIEN: They're jackasses is what comes to mind. What is going on?

UDOJI: In their mind, they want to be like the professionals. They're just practicing. And they have this sense of invincibility, which of course any rational adult would say is a little frightening, because it's a constant escalation. They'll try anything to sort of get one another going, to outdo the next guy.

S. O'BRIEN: It's not just this little group of kids in that little part of Brooklyn.

UDOJI: No, it's happening from one end of the country to the other, and if you go online, it's astonishing. I think we had 2.5 million Google hits. Put backyard wrestling in. There's all sorts of Web sites. The kids upload their video.

M. O'BRIEN: So what is a parent to do? I mean, that poor parent who was there, obviously, he didn't have much control over that child.

UDOJI: He was shaking. We were waiting for him to break out in tears at any moment. He had no idea, as many parents don't. These kids say I'm going over to my friend's house and we're going to do a little wrestling. So parents think horsing around. They don't think toasters, and metal chairs, and plywood and thumbtacks. That's not what they're thinking.

M. O'BRIEN: Oh gosh, that is awful.

That is so weird. Yes, thank you, interesting report.

Grudge Match

The Legends and the newbies battle for the soul of Portland Organic Wrestling. The smackdown's set for Thursday night.

In its heyday at the turn of the millennium, Portland Organic Wrestling's absurdly conceived take on pro wrestling-style conflict could be counted on to pack Satyricon and, later, the Ash Street Saloon.

Audiences freaked out to—and sometimes fought over—the fight cabaret's alcohol-soaked pageantry: Roly-poly Knotty Clown slathered the house in oceans of shaving cream. A (literally) smoking Hero from Ground Zero railed against post-9/11 jingoism. Nakedness was preferred, dildos were favored, and beer and gore rained down on the assembled crowd.

Seven years after its start, that beer is falling on more floor than fans. POW is playing regularly to a near-empty house. The giant rabbits, fuzzy bears and occasional drum corps are gone. Instead of Bike Boy and Kegbot battling with

messenger bags and beer bong, the POW of today is defined by flavorless, backyard-wrestling wannabes pounding each other with less flair for showmanship than a TriMet bus-stop tussle.

This is what ex-POW champion Seantos saw in January at POW's monthly gig at Sabala's, the Southeast Hawthorne Boulevard club where he recently started working as a manager:

"I felt like Vince Lombardi coming back to watch the Super Bowl," says the man who hasn't wrestled for POW since 2001, "and all I saw were cheap skanks playing tag football. It's pathetic. It's weak. It's lame."

So what could bring down the Portland institution that managed to survive an earlier showdown with the state Gaming Enforcement Commission and a name change to the Portland Organic Wrestling Theater Troupe? Certainly, moving from the more accessible downtown club circuit to Sabala's in August 2004 hasn't helped. But the real answer appears to be simpler and sadder: The stars of POW are gone. Time and internal strife have thinned the ranks of key players.

"We haven't been delivering the shock and shit that we used to," confesses Matt Tedisch, a POW actor since October who recently took on the duties of show promoter. "Our show has become more wrestling than performance art, and we need to pull ourselves back from that."

The good news is that a few of the old stage generals are set for a brief return. This Thursday, March 2, as part of POW's seventh-anniversary celebration, Seantos will be leading a group calling itself the Legends of POW, a faction of fellow POW "retirees" made up of the likes of Harvey "The Hard Cock" Hellcat, Bonesperm, Emcee Cat Daddy and Mo the Talking Mime. Also joining these old timers are Elvis the Destroyer and Garcia the Dirty Hippie, both of whom still perform with POW.

"I offered a challenge to these motherfuckers," says Seantos, a.k.a. Sean McDonald. "The Legends of POW against their fucking, goddamned, welfare office, Gresham-ass, motherfuckin' bullshit."

More simply put, the Legends hope to kill what they would save. Their grudge and mission: pit themselves in matches against the current crop of POW talent and inflict a deadly-looking lesson in the art of making people love and hate you.

Somebody's got to.

Representing the Legends of POW: **SEANTOS**

Body: "5 feet, 10 inches of wrought-iron love"

Weight: "200 pounds, but you can feel my intensity a block away"

Favorite Move: Victory

We cornered Legends of POW leader Seantos for an interview in the Towne Lounge men's room, 15 minutes after he finished a set fronting local sleaze-rock combo Starantula.

WW: What do the Legends of POW have over current POW performers?

Seantos: Talent, style and a knowledge of entertaining. It's about giving great performances. Making people hate and love you. That's wrestling.

Whom will you be fighting?

Bruce D'Anus. He needs to get slapped up against the fucking corner of the wall and have his ass raped by Garcia the Dirty Hippie. It's a fucking puppet show these people are running, POW now.

Back in the day, Seantos, you were truly disliked by fellow POWs. Are all the Legends willing to lay aside past grudges?

Anything that I ever said that got people pissed off at me, they found out that I was right. That's why I can get the Legends back.

Representing the current crop of POW: **BRUCE D'ANUS**

Height: 5-feet-10

Weight: 225 pounds

Favorite Move: "Making Seantos eat his own rectum"

Today, Jared Jantzi is the most visible face for the organization as POW announcer MC Scat Daddy (not to be confused with POW Legend Emcee Cat Daddy), but he'll appear in Thursday's match as his original POW persona—sailor poof Bruce D'Anus. We caught up with Jantzi to ask a few questions while he worked his night job, playing music and introducing ladies at a popular Southeast Portland strip club.

For someone who has been around as long as you, why side with the new POW?

Bruce D'Anus: Honestly, I would have to say I'm more pissed off at the Legends for leaving us when we needed them the most. I think it's more their fault than POW's for the product sliding a bit.

Tell me about your match with Seantos.

He was one of those quitters who quit and never went to see the shows again. When he saw it, he said, "This isn't POW" and got upset, and now he wants to fight. I'm the person everyone sees on stage the whole time, so he wants to fight me. I agreed to it because, from what I remember, he was a pretty big wuss.

At your match, Seantos is threatening to beat your ass while Garcia the Dirty Hippie rapes it.

The minute Seantos can actually beat my ass, I will let Garcia rape me.

An Amazing Tale Of A 14 yr Old Who Organized A Kids Wrestling League In The Mid 1980s

Today Norm Goldman, Editor of Bookpleasures.com is pleased to have as our guest, Shawn "Crusher" Crossen, author of *Pro Wrestling Kid's Style*.

At the age of 14 Shawn managed and promoted a wrestling league, wherein young kids participated in venues all over the USA.

Thanks Shawn for agreeing to participate in our interview.

Norm:

As you look back on what you had achieved when you were 14, what would you say was the most important lesson you learned?

Shawn:

The fact that a person can accomplish anything if they put their mind to it, no matter how old they are. That would have to be the most important lesson learned for me. These days, too many kids hear the phrase "It can't be done." and just accept it. I could have easily done the same thing many times, yet I learned that if you work hard enough for something, you really can make it happen.

Norm:

Upon reading your book, I noticed that there was no mention of concern among the parents of the kids as to the possibility of serious injuries. Would you care to comment?

Shawn:

Back 20 years ago, times were different. Nowadays, it is easy to think of injuries doing a kids pro wrestling show like we did, because of all the bad rap that "backyard wrestling" has generated. But you have to remember that "backyard wrestling" did not exist back then, and our intention as a league was nothing like "backyard wrestling". What I mean is, we were all putting on a show of sports entertainment, and the parents knew that. They looked at the risks of it as no more dangerous than "little league football", or "little league hockey". Also, we grew into what we were doing. We started out on bed mattresses and it took years to get to being in an actual wrestling ring. Had we started out using an actual wrestling ring right off the bat, I'm sure my parents would have stepped in.

Norm:

Did you or any of the kids receive training in the sport of wrestling? If not, how did you learn the various moves such as head locks, slams, etc?

Shawn:

In the beginning, there was no training at all. We just self taught ourselves. And after a while, we actually learned all the maneuvers and how to do them properly all on our own. At that point, we would teach all new comers that came into the league the same. We were also given advice from local trainer and wrestling promoter Eddie Sharkey when we met him in 1986. Advice from him was used to polish up on some moves we were doing wrong, but it was really just minor things and nothing serious.

Norm:

Did any of your participants go on to enter the world of sports at the College level or at the professional level?

Shawn:

Yes, a lot of the kids went on. Besides myself going on to work the local indy circuit in professional wrestling, Chris Barger and Mike Bauer (The Rack-n-Roll Express) both went on the work for some small time wrestling leagues in West Virginia. Todd and Troy Dusosky (The Super Ds) both play professional soccer for The Milwaukee Wave. John Hoffman (One half of The Destroyers) went on to become a professional boxer and is currently one of the biggest boxing promoters in the state of Minnesota

Norm:

How did your book come about and did you receive any editorial help in writing the book?

Shawn:

About 5 years ago, I got the idea to write the book, but I did not know how to go about doing it. Early last year, I did some web surfing and learned how to self publish, and the rest is now history. I did have an editorial review done for grammar, and I was blown away at all the changes I had to make (there were many). The only thing that I did not change that I was told I should consider changing was the use of "And" and "But" at the start of sentences. I felt that changing that would alter my writing style. And many people have told me that my "style" is what makes it so interesting to read. So I left those sentence structures as is.

Norm:

What were the greatest challenges or obstacles you encountered while writing your book? How did you overcome these challenges?

Shawn:

Everything went so smoothly in the writing part. The only challenge was to make it interesting. And for that, I took my time. I did not rush it. I only wrote a chapter at a time, and spent weeks on each chapter.

Norm:

How do you intend to market your book?

Shawn:

Everyway that is possible and feasible. Everyday, I search the internet and find ways to do this. Currently, I am having my book displayed at several book fairs around the country. I am also running some ads in the "young adult" direct marketing brochure put out by PMA. I placed full-page ads in the wrestling trade publications last winter. I have done and continue to do several radio interviews all over the country. And I recently sent out several review copies to major papers and trade publications.

Norm:

How have you used the Internet in promoting yourself and the book?

Shawn:

Absolutely. I set up a website to not only promote my book, but I use it to promote the DVD series I also released. The website also serves as a historical "look back" at our entire league and all that we accomplished.

Norm:

Is there anything else you wish to add that we have not covered?

Shawn

In closing, let me say just this. Back 20 years ago, I managed to do something that was not being done, and did it very successfully. It was a dream come true for me. So I wrote my book "Pro Wrestling Kids' Style" to help share my story with others to learn from. My message is simple, and that is you can accomplish anything on any level no matter how hard it may seem. Although my book is enjoyable at any age level, I really want kids to read it. Because they are the audience I am speaking to. They are the ones that can make a difference now in the choices they make that will forever change their lives. Perhaps my story can inspire them and help them to make those choices.

Thanks again and good luck with all of your future endeavors.

Interview with EXW

I have shared a few words with a fellow lately who is the owner of a backyard wrestling promotion in NC. I think most of us have at least heard of backyard

wrestling, and if you know anything about it you know it is a grand ol' time. Violence for the sake of violence and people probably taking a few years off of their lives all for the entertainment of others. Well this young man is looking to take his backyard wrestling federation to the next level by putting on some professional shows. In the near future I will be covering both the backyard shows and the arena shows. Until then I picked up a few words with this guy and this is what he had to say:

Me: So what's the name of your organization for starters

Him: EXW

What does that stand for?

Eastern Xtreme Wrestling

Okay. So how did things get started for you? What made you decide to put together a wrestling organization

I was watching ECW One Night Stand and it came to my mind if they did it i can to and we started backyard wrestling and now were trying to go pro

Backyard wrestling has been popular a few years now, but it's also been ran into the ground by a lot of critics and people who think it is too dangerous. So when you started this up what was the general reaction from people you knew?

Well most people didnt think we could do it and they said youll never get people to come watch you but tryed and i got over 25 people to our backyard shows and everyone started going along with it and what not and it all worked out but they did think some of the things we did was kind of crazy

What are some of these crazy things you speak of? Most backyard feds have a lot of hardcore spots, lot of high impact. What are some of the craziest spots the wrestlers have done?

Well we have actually pulled off a buried alive match, we had one of our guys take a ladder and put a guy on top of it then put another on top of him and do a swanton bomb on top of it, then we had our wrestling get superkicked, chokeslammed, and simply hit with a steel off a 20ft building through 3 tables

Thats some pretty wild shit. So when you're going from backyard to an actual arena...are your guys going to have to do anything to change up their style, or are you still going to bring all of those high spots to the indoors?

Hell yea were bring it all in and wait for the main event for the first show in the armory its gonna blow your mind

Now it is going to vary depending on where our readers live, but I know where I live in NC we have honestly 20 different organizations that I know

of. What are you guys going to bring thats different enough to make someone want to come to a show?

Were gonna bring in a new style of wrestling we know what the fans want to see they want to see blood and people breaking through tables and people being smacked with lightbulbs and there face grinded with barbwire but we also know they want to see some wrestling and we got some very good wrestling and the shw i got planned for june 29 is called steel massacre its a match no one else has ever done

Can you give us any info on what this match might involve?

Well you know i really want to but i want to keep it to myself because someone might try to take the idea from me but youll see on that show

Thats cool. And I'll be sure to make it to that show so I can cover it for the folks reading this. So we're going to wrap things up. But before I do, I noticed you have some women in your organization...something for the guys I assume. Are the ladies into the hardcore wrestling as well?

Well the ladies are still learning a little more about wrestling but yea were gonna use our women like no other there gonna be a lil hardcore not just pussy stuff like pillow fihgts and shit its gonna be awesome

Very nice. One more question, does backyard wrestling help you get women?

Well the girls liked it but i wouldnt say it helps me get women

Thanks for taking out a little bit of time

Yea thats goo sbut i got one word to add

Go ahead

AIWF (a rival promotion) be on the look out and be ready cause in a few weeks you aint gonna know what hit you

Well we will end it with those big words.

Interview with Kolt

What is your wrestling name and gimmick?

As of right now it is Kolt, it has transformed from former names and angles to the name Kolt. The gimmick is always evolving, but you can compare him to the heel RVD of old, Scott Steiner, and Rocky Heel.....Cocky, Funny, Conceited, but a badass none the less.

Describe your wrestling attire

Which one lol, ok theres basically 4 attires, theres the Blue Attire, which is a Blue T-Shirt with Blue Socker Shorts, White kneepads, white kickpads, blue elbow pads and black punchpads black shoes...the white one....is a white tanktop with white jean shorts, white kickpads and kneepads and taped fists and white shoes....the red one is a red "muscle" t-shirt with white taped fists, red shorts with black section and design on back, white kneepads and kickpads with red an dwhite shoes....and the black attire which is a black and white singlette, black elbow and punch pads, whtie kneepads and kickpads and black shoes.

How long have you been wrestling and how did you start?

I have been wrestling for about 3 and a half years, it started out as kinda shoot wrestlign with my friends then we started fucking around incorporating things like elbow drops and out of that came the UWW, which was the firts fed i was in.

What fed do you wrestle in?

HCW of Miami Florida

Describe your best or most enjoyable match.

Wow, there isnt a best, theres alot that stand out in my mind...2 out of 3, Ladder & Survivor Match with Lefty, First Blood, Ko & First Blood, the match at this aint about respect, all those 3 against krazy, and 3 way dances with lefty and white dogg....and my last 2 matches against will da thrill...those are my favorites of old time and of course old stuff i used to do with Mr. Sunday Night(Stephen K. Frost of NBW)...and El Nino

What is required to be a good backyard wrestler?

Good backyard wrestler depends on what style the person viewing ur match enjoys, some people like flyers, others liek technical, others liek power....i think its just about having fun and then looking at your match and being proud of it

What do you do to prepare for a match?

Hmm, plan out the spots and chains and tlak over my match with opponents, ask other wrestlers for opinions, then start to relax and watch the other matches of the show(if we arent the first one, eat) then when i really start to get impatient i know that im ready

What is your chosen style of wrestling?

Alot of Suplexes/ Power Moves, Weird ways to drop people on their necks and alot of flashy things to add to the style.

What is the best part of being a backyard wrestler?

1372

Hanging out with your friends, wrestling itself, and having fun and making some great memories for when u get older.

And finally, How long would you like to keep on wrestling for?

If i can make it to the pros.....for years and years to come.

Interview with Lithium

What is your wrestling name and gimmick?

My wrestling name is Lithium. I got my name from the Nevermind CD by Nirvana. My gimmick is basically worshipping Kurt Cobain and being grunge (which is how I am in real life). I hate to use the term grunge, because it was created by the media to set a trend and to make money. People call me a Raven rip off, but I don't see it that way. To me that's like saying everyone who listens to Nirvana or Pearl Jam are Kurt Cobain rip offs or Eddie Vedder rip offs.

Describe your wrestling attire

My ring attire consists of

- Kurt Cobain t-shirt*
- Cut off shorts*
- Elbow pads*
- Kneepads*
- Long black sock on my right leg*

How long have you been wrestling and how did you start?

I've been a backyard wrestler since June 12th, 1999. My official debut was on June 28th, 1999. How I started was I was looking up backyard federations on the Internet at my friend's house (Seipher). After that we just decided to create a backyard wrestling federation.

What fed do you wrestle in?

Extreme Backyard Wrestling in Portland, Oregon

Describe your best or most enjoyable match.

Hmm. I couldn't really tell you that, because I've had so many bests and so many enjoyable ones that I've lost count and can't keep track of them. So I can't really answer this question.

What is required to be a good backyard wrestler?

Well, originality helps along with some athletic skill and charisma. Knowledge of wrestling terms and moves (otherwise, how would you know what to do). That's about all I can think of.

What do you do to prepare for a match?

I usually listen to music, mostly Nirvana. Either that or watch old Raven tapes from ECW. Those two things seem to get me pumped the most.

What is your chosen style of wrestling?

I prefer to use high flying moves and cheap heel tactics. So my preferred style is High Flying.

What is the best part of being a backyard wrestler?

Just putting on a great show no matter how many people are watching. Just doing it for yourself and having fun with your friends.

And finally, How long would you like to keep on wrestling for?

For the rest of my life.

Mick Foley on Backyard Wrestling

In his early days, Mick Foley was a backyard wrestler. He made home movies in his persona of Dude Love. The most famous scene, which has been aired on TV numerous times, is one in which Mick climbs to the roof of his friend's home - salutes his idol 'Superfly' Jimmy Snuka - and leaps on to a mattress below.

In April 1999, Mick revisited his backyard wrestling roots prompted by *Raw Magazine* and a desire to respond to ABC-TV's® *20/20* show where his quotes were taken out of context. While being interviewed Foley was shown a piece of video of some kids playing around - all pretty harmless and commented, "...for the most part that looked fun." Though he didn't like the idea of them hitting each other with a garbage can. *20/20* played his comment during a particularly violent scene of two guys using barbed wire and a cheese grater. Mick says that today kids get more organized, often using the Internet to organize a league of wrestlers, and admittedly a minority take it to extremes and it does get dangerous. Backyard wrestlers have gone as far as building rings to compete in, "You assume that with these elaborate rings that Mom and Dad have to have some kind of idea what's going on." Though some go to warehouses and other places - that's where it gets dangerous, "If Dad is too wrapped up in his six-pack or newspaper to pay attention to what the kid is doing, then I can't be to blame for that."

"I'm not going to discourage these kids from having fun but...you can't be hurting each other, and stay away from head shots. If you don't have an appreciation for the human body, don't get involved." He reminds children that WWF Superstars are trained professionals and know how to perform these dangerous moves correctly.

Mikey Whiplash Interview

ECWPerth: Well, we have had alot of offers to conduct interviews with many of Explosive Coastal Wrestling's stars, but noone has intrigued us more than this next wrestler... and I want to welcome Mikey Whiplash...

Mikey Whiplash: Yeah thanks..

ECWPerth.com: Now Mikey, you came to us and said you wanted to conduct a 'shoot interview'... Can you explain to some of the fans what a 'shoot' is?

Mikey: I am going to tell it like it is... no bullsh*it... I am not afraid of anyone's criticism...

ECWPerth.com: And we can only assume you have many, after the way you conducted yourself at ECW's Awakening? I mean we saw you abuse fans with language that we couldn't possibly repeat?

Mikey: Get used to it...

ECWPerth.com: Well, I guess we can ask how you got into wrestling?

Mikey: I have been an avid wrestling fan since I was 6 years old, and have always tried emulating what I saw on the television, much to the disgust of many so called 'wrestling purists' in Australia. A couple of years ago, a guy came to me with a proposal to join a backyard federation... I joined and raised that backyard fed to the top...

ECWPerth.com: Backyard wrestling? A past time that is truely frowned upon by many wrestlers and educated fans? How do you respond to the criticism?

Mikey: The same way I respond to any criticism... People can say what they want... I am Mikey Whiplash, I am the new sensation of innovation and I will do whatever the hell I want... you can like me or hate me.. but you will know who I am... I can only say to anyone who trashes backyard wrestling and backyard wrestlers... to jump in the backyard one day and try it...

ECWPerth.com: Could we now just acknowledge ECWPerth.com's policy of not neccesarly condoning everything that our wrestler's say in these interviews... to change the subject slightly, what are you goals for the shortterm here in ECW?

Mikey: I wanna make my way to the very top of Explosive Coastal Wrestling, kicking some ass along the way and doing things that no one else in this stinking federation can do.

ECWPerth.com: And the longterm...

Mikey: I want the ECW Heavyweight Title...

ECWPerth: Of course everyone competing in ECW shares that view... is that a direct challenge to our Heavyweight Champion at present, Davis Storm?

Mikey: Look... I like Storm's style... although he had better watch his back, or he could just lose that strap...

ECWPerth.com: Well Mikey Whiplash, thank you for providing our website with this coveted 'shoot'... we can only wish you the best in your rise to top...

Mikey: Yep...

The not so normal life of a professional wrestler

Back in 1999, Backyard Wrestling let a few boys from Brecksville make a movie featuring them at their brightest. You know, jumping into trees, dancing almost naked in a cardboard box named "the party box" with bums, throwing each other on barbed wire, and having three completely straight men go into a tanning booth with each other. The results? The DVD can be found at Best Buy, and has made two amateur wrestlers, professional. M-Dogg 20 and Josh Prohibition would rise from the streets of Cleveland and see the world.

I never really considered professional wrestling a real sport, just like many jocks don't consider cheerleading a sport. For the most part it looks like a bunch of long haired, single middle aged men on steroids, bouncing each other around while the crowd of mostly toothless individuals with an income under \$20,000 scream in over excitement. Little did I know that was all about to change?

I started seeing these ridiculous shirts with a short buff kid on them with the name M-Dogg 20 pasted in red. At first I thought nothing of it, until I saw the short buff kid standing next to the legendary Misfits front man, Danzig with a stern face and a raised fist. My curiosity led me to this website, and there he was straddling his friend and colleague Josh Prohibition, in the wrestling ring with the line, "There is nothing wrong with dudes hanging out," bordering the web page.

M-Dogg 20 started growing an ambition for doing some crazy stunts that led to amateur wrestling when he was 18. Now 6 years later you can find him traveling from city to city in the United States, Germany, Mexico, Ireland, England and leaving in May for Japan for the second time. "Go up to your stock broker or fireman and they haven't even been out of the country. I've been fortunate to see a lot, and it's priceless. I'd never give it up," said M-Dogg 20 seeming genuinely grateful for his spontaneous life.

How'd it get that way? M-Dogg 20 started doing gymnastics at the age of 10, with two problems he was confronted with. One, he was a little old to just be in the beginning stages of gymnastics. Two, he had a problem with fear. "Oh ho, gymnastics, that's gay. I started late anyway and people do think gymnastics is gay for dudes. Then I had my new found mentality," With M-Dogg 20's new found mental state, he would turn into one of the world's greatest acrobatic and flipping masters of wrestling.

With no time to lose, M-Dogg 20 and some local chums made a movie entitled, "A Passion for Pain" that started pushing his name internationally. The movie was advertised on Howard Stern, and Pay Per View. The movie gave wrestling the fun

and goofy look rather than just the fake lame persona. "You can't be some fat potato couch dude and be a successful wrestler. It does take skill, you have to have excelled at something athletic before," said M-Dogg 20 as he bit into a mouthful of protein provided by Chipotle.

If you stand in a room with M-Dogg 20 you can literally see the veins in his biceps from yards away. I asked him what his diet was like and he seemed to chuckle to himself. "I used to drink a carton of egg whites a day, and that is partially why wrestling is 24 hours a day. Not once a week or once a month," and continued to say that he wakes up around 3 p.m. on average.

With a back round in gymnastics, M-Dogg 20 proved that it takes talent and ambition to put on the tight pants and throw people around. M-Dogg's gymnastics coach was not pleased with the abuse of talent, and neither were his parents after paying for years of gymnastics. Three men that M-Dogg 20 practiced gymnastics with went on to the Olympics. So, what about M-Dogg 20?

One of the biggest names in Cleveland, JT Lightning picked up M-Dogg 20 and Josh Prohibition and began training them. "It was and is my job. Every weekend I'm out there doing it for shock value," said M-Dogg 20 with a grin knowing that he has a reputation of doing the craziest tricks known in wrestling. One among many reasons why M-Dogg 20 is a respected and successful wrestler is because of the acrobatic moves he performs in the ring that can be viewed on his website at www.mdogg20.com.

Without even being in the WWE, M-Dogg 20 was made into a video game character for the game called, "Backyard Wrestling: Don't try this at home." "All of it never hit me and I never thought it would happen. Anyone can get thrown into a game, but life for me is frozen in time in 1989, if I could be Mario that would be cool," With his name forever etched into time, what else is there to do?

"Of course I want to be in the WWE. If you want to make a living doing this, you have to be there. Ultimate goal. I do a hundred gay interviews all the time and I'm sure one of the scouts have seen me, but it's still a goal for me."

The name M-Dogg 20 has been published world wide in every wrestling magazine imaginable. "It is really cool to see an entire article about yourself that you can't even read because its in a different language," said M-Dogg 20 describing his reaction to an article about him in Gong Magazine, a Japanese publication.

As successful as M-Dogg 20 is he still makes a ton of time for his fans. "I do have fans, and rather than thinking they are mostly girls most of them are homosexual dude," On his international travels he find fame, "When you're about to go out and wrestle and you hear 600 people yelling "M-Dogg" in funny little accents, it's awesome to me. It was all so surreal. My neighbors don't even know my name but these people do," At M-Dogg 20's website you can see some of the art that his fans young and old have created for him. An appreciated M-Dogg 20 takes all the time to reply to each and every e-mail.

At that point in M-Dogg 20's life he became his own boss and determined his own fate in the wonderful world of wrestling. Everyday M-Dogg 20 waked up late, (only

wakes up early if he has an international flight to catch) eats his protein packed diet, wrestles if he has an even schedule, and if not he hangs out with his girlfriend or "dudes". Everything seems out of the ordinary when it comes to M-Dogg 20's life. M-Dogg 20 has never filled out a job application, or filed for taxes. Instead he makes t-shirts to sell at shows or to mock his friend, and hangs out with celebrities when out of town.

Everyone forgets that wrestling is all real. M-Dogg 20 has had three concussions and is still wrestling despite doctor's advice. "When I went to the doctor that knew me from seeing me on T.V. I had a cut finger and it was completely unrelated to wrestling just doing something else dumb, he advised me to stop wrestling. Of course, I didn't even think about listening," said M-Dogg 20. There are dangers of wrestling just like any other athletic event that people forget about. "You are not 100% in control of your boy when you're wrestling. Every time I get in the ring, I know it could be my last," said M-Dogg 20 realizing the dangers of wrestling.

It's no lie; people go crazy for professional wrestlers. How many people do you know are adored by the guys of Jackass such as Chris Pontius because of their crazy lifestyle? A lot of professional wrestlers actually get invited to some of the premier events in Hollywood. Again on M-Dogg 20's website you get to see him with Anna Nicole Smith at a release part. Even the guys of Against Me! And other punk bands love M-Dogg 20 and friends for their outrageous stunts. "I think that there are a lot of parallels between punk rock and wrestling. A lot of us wrestlers would be doing something with punk rock if we couldn't wrestle. If not we just like sharing experiences," said M-Dogg 20 with a serious tone in his voice because of his true love for punk rock.

I'm sure that you have personally walked by a professional wrestler and you never realized it, but if you did know you would have made a disgusted face because wrestling is lame right? Wrong. The huge kid that threw you out of the punk show you saw last week for underage drinking was a professional wrestler named Raymond Rowe. That really tall kid that you always see bike riding around down town Cleveland was a professional wrestler named Josh Prohibition. The short buff kid that you saw at The Exchange holding the CD that you wanted was a professional wrestler named M-Dogg 20 and you probably have something in common with each and every one of them.

Not too many people can see a parallel between professional wrestling and Disneyland, but somehow, Billy Hopeless the front man of the punk band, The Black Halos put it all into perspective, "Wrestling is fun, and I still enjoy going to matches all the time. It's like Disneyland, and everyone who says Disneyland isn't fun is a liar," replied Hopeless as I sat next to him on the stage of Peabodies Down under a few weeks ago. Believe it or not, even your favorite band member is probably professional wrestlers like Hopeless or is a big fan of one.

To this day M-Dogg 20 still gets excited for wrestling events and still gets a trill from flying in airplanes to wrestle in another country. His parents share the same feeling, "I hear my Mom, she brags on the phone that she doesn't even know where kids are in the world, but they are getting paid to do something," said M-Dogg 20 definitely making his Mom proud.

What can we expect from M-Dogg 20 next? "Lots of ridiculous crap and not making any sense," said M-Dogg 20 with a solemn face looking about to bust out laughing. So, the next time you have some free time on your hands on a weekend night go support your local wrestler. Make sure to make a funny accent when you chant M-Dogg 20.

Interview with Paul Hough

At the moment, it is not hard to see that media representation of Backyard Wrestling is incredibly bad...what audience reaction are you expecting with "The Backyard"?

I had one public screening of an early rough cut in a movie theater in California. The crowd was very vocal throughout the film, yelling often at the characters. Sometimes jeering, sometimes cheering. At the end there was a large applause, which was fantastic, especially because you don't get that in movie theaters. There was a mix of people in there: wrestlers, non-wrestlers, fans, non fans, backyarders. Overall, the way the characters were represented seemed to please everyone. I made sure at the start of the film to portray it "as it is". I think that with this honesty, you see everything. From the bad, to the good. From the arguments within backyarding, to arguments outside of the backyard world.

Do you think it will be a niche movie, appealing only to wrestling/backyard wrestling fans?

It will definitely appeal to backyard/professional wrestling fans. However, as filming progressed it became not only a film about wrestling, but a film about determination, ambition and triumph. There's tons of cool action in the film to satisfy action fans, but there's also a lot of humour and human interest. Ultimately it is about a journey of someone attempting to get out of the backyard and become a professional wrestler.

As you may or may not be aware, there is a huge debate in the online BYW community concerning two prospective BYW related video releases. Rick Mahr's "Best of Backyard Wrestling and Michael Moody's "Backyard Criminals"...what's your take on the guys, their product's (or prospective in BYC's case) and the online arguments they have had over these?

I think the arguments are there because they are both trying to make money from backyard wrestling. I think Rick is upset that there is competition as far as compilations go. I'm a big fan of The Best Of Backyard Wrestling. I have met Rick and his partner several times, and I like them a lot. I have spoken to Michael Moody a lot on the internet, and while I have nothing against him, there have been a few red flags. The biggest red flag is that when I told him he should come over to watch The Backyard, he had a number of excuses not to. I thought that was very strange. I believe that Backyard Criminals, in similar fashion to The Best Of Backyard Wrestling, is a money making vehicle.

How will "The Backyard" differ to the above videos?

Think of it as "Beyond The Mat", but with backyarders.

You went to a lot of places far apart to make "The Backyard", care to name where you went?

California, New York, England, Arizona, Nevada.

"You said you went to England, who did you see there and how did it differ from you travels in USA?"

I went to a federation about two hours from London, in the seaside town of Great Yarmouth. The guys there were really good, and put on one of the best displays of technical wrestling that I'd seen. I saw a federation called East Norfolk Backyard Wrestling: a group of guys who I really hope pursue their wrestling careers. There were some differences in the way that they did it compared to the Americans, but I don't want to spoil part of the film to tell you what that was. All I can say is that they also gave the film one of the most bloodiest moments of all. Because of it an ambulance was called.

Amongst your travels, what sort of characters and people have you met and what's your overall impression of Backyarders?

My overall impression is that backyarders have passion. They are doing something they love. I've met a whole variety of backyarders. There's no such thing as one type of person who's a backyarder.

What's the craziest thing you have seen whilst producing the film?

One of my favorite moments in the film is where one backyarder staples something onto another backyarder's head. When backyarder's were taking pure plate glass to their heads I made sure to stand back. Didn't really want to burst an artery.

What ranks as your favorite moments in your time making the film?

One of the backyarder's auditions for the WWF. During the filming he became a good friend. I really, really hoped he would make it into the WWF, and when he found out whether or not he got in, as he walked toward me to tell me the news, I couldn't read his face. It was really exciting.

Was you ever frightened or concerned for yourself/others making the film?

Definitely. I went to the Emergency Room with one backyarder. When we turned up at another federation a guy pulled a knife on my assistant. Luckily he was a black belt, and wasn't intimidated. A few of the feds were in scary places, but I often felt protected since most of the backyarders were really, really tough, and I knew that if anyone was going to attack me they would step in to protect the camera.

Anything particularly humorous happen when making "The Backyard"?

Yeah. But if I tell you it'll spoil the film.

Is it likely there will be a home video release?

Well, there definitely will be at some point. However, it's our aim to get the film into selective movie theaters. That takes some time.

And finally, if there is anyone who is still deciding on whether to see the film or not, what will you say to them?

When you hear its playing in a movie theater in your State, check it out. To see backyard wrestling up on the big screen is awesome. You can always wait for it to be on video or DVD, and it will be, but see it when it hits theaters if you get the chance. You won't regret it.

Thank You very much for your time Paul, we look forward to seeing "The Backyard"

"The Backyard" premieres in Austin, Texas at the South By Southwest Film Festival March 7th-18th 2002. For more information visit www.thebackyard.tv

Rick Mahr on Backyard Wrestling tapes

It is debatable whether watching professional wrestling leads to violent behavior in adolescents, as has been alleged in a recent Wake Forest University study. But as chronicled in the Best of Backyard Wrestling Volumes 1 and 2 videotapes, there is no denying the impact that the hardcore wrestling style popularized by Extreme Championship Wrestling had on some of the industry's younger fans. The 60-minute tapes show highlights of more than 25 backyard wrestling "promotions" with footage that ranges from amusing to disturbing, like two teenagers mutilating themselves in a basement in a homemade version of the Mick Foley vs. Undertaker boiler room brawl. In the following interview, Backyard Wrestling Inc. president Rick Mahr talks about his product and the genre of backyard wrestling.

Q: How did you get the idea to do this?

Mahr: "Really, it was myself and my partners. I used to be a cartoonist for WOW (Magazine) and I've always followed wrestling even when it was in the closet and not quite so cool because there was a real stigma associated with watching pro wrestling. We had been trading tapes on the internet and my partners have a background in TV production. We've seen what is going on in backyards across America and it was something we liked to watch. Basically, being fans first, we decided this would be something that other people might enjoy. The light bulb went on and we started from there.

Q: When did you get started and how did you get the tapes?

Mahr: "This started coming about 3½ years ago before backyard became more of a household name. We have the world's largest library of backyard wrestling footage. There are hundreds of groups out there. When compiling this, we knew people who knew people who already were into that kind of culture, for lack of a better word. We scouted things through word of mouth and hearing things from other people who know what's going on within that circle."

Q: What was it like watching all that footage?

Mahr: "It's similar to any kind of documentary style of footage. I felt like it was time to recognize something going on out there. You don't need to support it or be against it to watch and realize there's a reason these guys are doing this. Really, it's kind of pro wrestling capturing the imagination of these guys versus other traditional sports. The things they're doing are more physical and higher impact than other kinds of sports. I really shouldn't even say it's a sport. It's a form of entertainment. It's part sport, it's part theater. Skateboard and other similar kind of activities that were shunned not too long ago slowly become more accepted (in the mainstream). Skateboarding is a prime example of that. People may have wanted to be like Michael Jordan five years ago. Now, maybe they want to be more like The Rock or Steve Austin. This may not be the way you or I choose to spend our Friday night, but these guys are having fun doing this or else they wouldn't be."

Q: Have you ever been to a backyard promotion show?

Mahr: "I have been to quite a few. It's pretty wild."

Q: The first volume of your tapes has more comedy bits than the second one. Why the change?

Mahr: "We kind of try to do a little bit of everything. The new tape coming out

probably is even more so along the lines of being a bit more hardcore yet there is comedy spaced throughout. And again, this is all open to interpretation. We have the Best of Backyard Babes tapes coming out which has a bit more of everything. It has sex, comedy, simulated violence and all that stuff."

Q: How many people do you figure got seriously hurt on the tapes?

Mahr: "I'm happy proud of the fact that nobody got seriously hurt. This tape is not about people hurting each other. It's not about how much pain someone can endure. It's high impact, similar to other sports or activities that have elements of risk associated with them. I'm very happy with the people we have chosen to associate with doing backyard wrestling. This tape eventually would have been done whether we were around or not. But we chose people from the beginning who didn't have the mentality that they wanted to hurt themselves or the other people they were performing with."

Q: What was the most serious injuries suffered?

A: "Really it was just cuts and bruises. It's amazing when you see the footage. I think it's unlike anything you will ever see. It's guaranteed to entertain whether or not you support this activity or not. It delivers as far as being entertaining."

Q: What's your take on the media coverage of backyard wrestling?

Mahr: "I think the media is doing what the media often does. Unfortunately, the media spends too much time trying to get ratings. Nothing gets more ratings than this kind of footage or because it's so captivating that you can't turn away from it. It's a very good fit for kind of what the media is all about. I'm not trying to come down on the media but I do think these guys are unfairly stereotyped most of the time."

Q: Should parents be concerned about their kids if they're doing this?

Mahr: "I think as parents there's no reason to not know what their kids are doing, but I'm not saying that anything these guys are doing is wrong. It may not be what you or I choose to do, but it's not anything illegal. It's more theater than anything else. A lot of guys use it as a release by doing this."

Q: Do you believe that pro wrestling leads to violent behavior?

Mahr: "I wouldn't pretend to know exactly how something as powerful as TV and the entertainment industry is on other people. Without getting too philosophical, violence and this type of behavior has been around since the beginning of time. I think backyard wrestling gets a bad rap because of people who may be a little troubled mentally. It's like a bad apple spoiling the bunch. If somebody jumped off the roof of a building because he saw Superman do it, does that mean nobody should be able to enjoy Superman movies because of that incident?

"I can't tell you how many pieces I've seen with footage pulled together from across the country. I've seen a piece start by saying a backyard wrestler was being charged for murder for the killing of a six-year-old girl. The guy was not a backyard wrestler and it had nothing to do with putting on a show. It was a beating. It's one thing to see stuff on tape look crazy and know it looks crazy on purpose. It's not meant to be taken seriously outside of when you're putting on a show. If you judge Mick Foley by his Mankind character, he is not the articulate, smart, kind guy he appears to be outside of the ring. When these guys are in front of a camera, they ham it up 10 times more than normal to entertain."

Q: Why is Mick Foley listed in the "thank you" section of the credits?

Mahr: "A lot of people out there see Mick Foley as the icon of hardcore wrestling and backyard wrestling. We kind of liked to pay homage to him, but we're not necessarily saying he is responsible for what everybody is doing with backyard wrestling across America."

Q: I'm going to read a recent quote from Foley about backyard wrestling and wanted to get your reaction: "I think there's a feeling amongst the kids doing it that I just jumped off my roof and worked my way right into a lucrative wrestling career. In my first six years, I earned a total of \$30,000 and really went through a lot of tough times. Even when I was training, the emphasis was always on the fundamentals and that I didn't start throwing anything even remotely risky into the repertoire for a few years. I think if they knew that, they'd stop looking at me as their role model. But I think kids are going to do stupid things because there is a certain percentage of the public that is stupid."

Mahr: "A lot of people assume these (backyard wrestlers) just go out there blindly. It would be wrong to assume they all go out and jump off roofs and take risks with no thoughts whatsoever. They don't see all the hours they spend rehearsing. The average age of our guys is between 18 to 22. We've got one guy who's a gymnast at a Big 12 school. We have another who is a straight A student on academic scholarship at a college. Some of the guys are now working on the independent scene. I think they do understand that they aren't necessarily going to be the next Mick Foley. But I do think they do this for the same reasons Mick Foley started doing this. That's a love and passion for wrestling. I think Mick will be the first to admit he never started doing this because he thought he would become a millionaire. It was something he loved to do."

The Best of Backyard Wrestling Volumes 1 and 2 cost \$19.95 apiece or \$29.95 for both, plus \$4.95 shipping and handling per tape. The tapes are not intended for anyone under the age of 18 because of their violent nature and some brief female nudity from some of the "Backyard Babes" (including ex-WCW valet Tyrene "Major Gunns" Buck). To order, call 1-800-641-5656 or visit <http://www.backyardwrestling.com>.

Interview with The Walterd

Describe yourself as a wrestler in detail

6 foot, 230 pounds, prefer power to any other style. ahh what else you want? lol i dont know what to say

How long have you been wrestling and how did you start?

2 years, and me and my friends were just big wrestling fans, we tried to wrestle and we sucked REAL bad, then we found HCW maryland, and started to try alot of the shit they did, and in time we became what we are now.

Describe your best or most enjoyable match.

It was a three way dance between myself, the Run4funner, and the Jazzmaster, it was the end of the day and everyone had basicaly left, so we had amatch were we just basicaly messed around, i dont think it was the "best" match ive ever had but i enjoyed myself alot.

What fed do you wrestle in and how good would you rate your fed??

I wrestle for SAW - Stupid Ass Wrestling. I prefer to think we're pretty good, but regardless of talent we don't take ourselves all that seriously, and because of that we have a lot of fun, and try to personify being the biggest "Stupid Asses" in the backyard world

What do you do to prepare for a match?

Go over a few spots with my opponent, and make sure we both have an idea of what we want to accomplish in the match

What is your chosen style of wrestling?

Straight power and technical, although I've been known to do a second rope legdrop too, but that's the extent of my 'flying'

What is the best part of being a backyard wrestler?

Going out, and having fun, and enjoying yourself with your friends, and posting clips and having people say there's great is pretty cool too haha!

What do you hope to accomplish as a backyard wrestler?

Nothing, I BYW purely as a hobby, I do it just for fun.

How long would you like to keep on wrestling for?

As long as possible I guess, my wrestling days are sorta winding down so I really only hope to have another 2 or 3 good events.

Interview with Trevor Lee

Describe yourself as a wrestler in detail.

A wrestler in detail... Well, I'm 16, 138 pounds, and 5'10". My wrestling style is power, high-flying, technical, and brawler. It's rare that you'll see me do any submission moves. I don't know why though, lol. I started wrestling 2 years ago this summer (backyard the whole time), and since then, I think I've done pretty good at getting better at it. I think it's really weird that for only 2 years, people consider me really good.

What was your best match as a Backyard wrestler. Who did you face and what happened?

I've sometimes thought about that, but I've never come up with an answer. I don't think I've ever had a single best match, because there are a lot of them I like.

What fed do you wrestle for and how good would you rate your fed?

I wrestle for both Poverty-Stricken Wrestling and Clarksville Wrestling Federation. PSW has a well-rounded roster because most of us have been wrestling each other for quite a while now. CwF is awesome, I love how it's just "all fun and no work" there. Yeah, there's wrestling in CwF, but it's all in having fun and choosing who you wanna wrestle, no huge storylines putting you in your place.

What do you think about "blading" or "juicing"?

I'm fine with other people doing it, but I personally don't plan on it. If I bleed, then it's naturally. Besides, I'm never in extreme hardcore deathmatches as it is, so you won't see someone "slice me open" with a woodshop saw or anything like that.

What do all your work friends/school friends think about wrestling in general?

A lot of them don't like it. Actually, just about all don't, mainly because it's "fake" and all that crap. But whatever, their opinion's not gonna influence me anyway, lol

What do you think about the UK BYW scene?

From what I've seen, the UK's got it goin on, lol. Especially ENBW. I'd really love to see those guys and some of the others in UK get together for a big inter-fed event, but I think something like that's already about to happen.

Thank you for your time, Trevor. Are there any outstanding things that need to be said?

Look for me at GEW's BYFest4, against Devilman. Should be a great match, and a great experience for me, seeing as how I've never been in any big inter-fed events like this before. And thanks for interviewing me dood.

Taking Sports Entertainment to the Max

Some would say professional wrestling is for dumb jocks and arrogant jerks, but anyone who has met face-to-face with U of S student Andy Van Zandbergen would see things differently. This Birch Hills native was quite polite, eloquent, and professional, which is a complete contradiction to his character Max Fiend. This young pro wrestler has been with Pro Outlaw Wrestling for just over 15 months now, and definitely not looking back.

His voyage into professional wrestling started with a sign from above. Not from holy intervention or a burning bush, but rather a small white poster hanging on a local gym's wall. "I came in and there was a sign, both in the locker room and out front, and they wanted to know if anyone wanted to try out wrestling, there was a two-day tryout camp." He got involved and was hooked.

Don't tell these guys that this stuff is easy or that the pain is fake. Their exercise and training content is probably more intense for one month that what the average joe does for one year. Aside from actual wrestling training during the week, Andy lifts

weights four or five times a week and jogs three times a week. The wrestling training itself is just that much more hard-core and intense. The beginning rookies start their conditioning with lots of calisthenics and lots of stretching, as well as some very basic wrestling moves. "You have to start really slow at the beginning 'cause if you don't know how to take a bump properly, that is when people get hurt," notes Van Zandbergen. The training camp emphasizes the importance of the basics but mistakes can still happen. "We have had a couple guys hurt pretty bad from doing something as simple as an arm drag because it wasn't done right, and the guy is now laid out for about two weeks."

Another big no-no is to even compare these guys to backyard wrestling. Although these guys tend to be more ECW, hardcore style, they are definitely not backyard wrestling. "Backyard wrestling has got to be the worse form of wrestling out there. It's not entertaining, it's just not wrestling. It makes a real wrestling promotion like ourselves look bad. The guys are just not trained. They have absolutely no clue of what they are doing," states Bryan Bailey, owner of Pro Outlaw Wrestling. "There is a reason that we do something when we do it. They don't know that."

His character in this realm of sports entertainment: Max Fiend. "He is a heel, a bad guy. He doesn't talk a lot, but when he does, he is loud and he screams. He does a lot of power moves. He has been known to cheat from time to time," chuckles Andy. In fact, his finishing move 'The Pendulum' is referred to "as the best finishing move in sports entertainment today" by Bailey. "It was thought up by one of our ref's. Actually, it causes quite a bit of pain. It knocked the wind right out of me," says Bailey, cringing in pain from the recollection.

How does he like being a bad guy? He loves it. "You get to yell at the crowd. . . and do nasty things that you wouldn't get to do in your regular life. You can't really be a bad guy walking the halls of the university. I think that it is a lot more fun than being a good guy, personally."

At the Bar Room Brawl at the Pat on December 2, Max Fiend took on everybody. He came out in the first match and kicked both Raw Skillz and White Lightning's asses, finishing them off with the Pendulum, a sort of tilt-a-whirl slam, and then proceeded to gorilla press slam White Lightning into the crowd. He had his own match in which he finished off Biggie Phatz with the Pendulum. So being the bad guy does have its additional perks.

Andy has a long road ahead of him. He is determined to get the most out of wrestling as he possibly can, and he is well on his way. Bailey speaks about him in the tone of a proud father, as a master speaking of his young prodigy. He earned the respect through hard work and dedication. Max Fiend may be a bad guy, but he sure has a lot of heart.

the basics

Character Development

What exactly is character development? While it is not specifically, yet consists of, acting (gimmicks do this), it is the creation of a fictional character meant to entertain someone or a group of people. That is, it is getting your character known and understood by the audience in all aspects, forming an equal or opposite personae than your current, and finding a way to effectively present yourself as a new and different being while being yourself at the same time, to tell a set story by following a storyline and feuds. Character development, nor acting or even wrestling for that matter, is NOT, nor should it be considered an escape from reality as if you believe this, then you most likely suffer from traumatic past life events and must seek psychiatric help immediately.

Developing a character is very important as a wrestler besides talent and the other skills which come with it. There are many important aspects to consider when developing a character vital to developing that character. First comes those traits which will identify your character, and thus, differentiate him or her from the others: your name, logo, attire, move list, signature moves, and your gimmick (ring presence, including entrance and exit, attire, style, attitude (taunt), famous quote), which defines who you are and are supposed to act. Next, there are the qualities of that character, which is to say, the character's talent, charisma, and agility. Finally requires the character to cooperate among the others in the fed, this meaning communication not just verbally but physically is important, as well as the ability to develop feuds and to sell and deliver good ring psychology, and mic skills. These skills are generally learned, and are discussed in the order they have been described.

But as with anything, do not over exert yourself beyond your capabilities. True, it is a good idea to explore your many hidden talents, but do not attempt aerial moves, for example, when you know you lack the agility - the ability to get high enough off the ground - or otherwise it may end in fatal results. Second, unless the character fits into not only what you're capable of acting, and into what you want to act out, it would do no good. Wrestle a few matches before you decide on your character. See what you're good at and how you're feeling inside that ring. Then, follow that emotion. See where it leads you, and there, your character would definitely be. For example, if you are great at aerial assaults, then perhaps you should choose to be a Lucha-libre character. Or if you are good at grappling or fist-fighting (also street-brawl), then perhaps you should act as a strong man or someone from the military. The possibilities are endless. Finally, if you are shy, or camera-shy, stand in front of a mirror or behind a camera so you will get used to being in front of a crowd and camera.

If you feel yourself suffering from a memory block, and cannot think of any ideas, you can always resort to popular culture. Watching movies pertaining to wrestling, war, martial arts/fighting, etc., should help create ideas for characters. The perfect movies to consider are those whose characters can easily be identified either by their attire, attitude, or whatever. Kickboxers are an easy target, though they generally

pertain to martial arts. Perhaps you can imagine a kickboxer's attire, for example, and like the tape around their joints and silk shorts. Also, perhaps you like camoflague pants in the army - you could mix and match the pants with a black tang-top or no shirt, and wrap tape around your wrists and ankles, as do many backyard wrestlers today. You can also look to horror flicks and science-fiction, but I would avoid drama and comedic films because they tend to be more serious in their goal to entertain you, and most of the time their characters dress and act as everyday life characters. The best flicks, of course, are wrestling tapes, whether professional, japsnese, or independent. Study these tapes well, notice how the wrestlers look, walk to the ring, taunt the audience, execute their moves, and act in general. Are they "good guys", "bad guys", or neither? You can even create signature/trademark names for any move you choose, and make the move seem more effective than what it really is, a.k.a the "Stone Cold Stunner." Music, theatre, books, and even the World Wide Web are also great sources for ideas.

Alright, most of the things on here with the exception of the heel and face tactics have been about what to do in a match, the physical aspect of professional wrestling... the "sport" while this is all fine and dandy we also need to discuss the other VERY important aspect of wrestling... entertainment. You really arent going to entertain people if you have no personality, and even if you do if it isnt interesting theres no reason for them to care about you.

Your character is your choice, at least when your in the backyard or starting out, I doubt that Nick Dinsmore had dreams of playing a retard when he was starting out, but thats an entirely different story which most people already know about.

Anyway, character development. The first thing you need to do is figure out who you are in the ring and how you would identify with this person as a fan. Think of things from a fans perspective, if you cant understand the fans, you wont be able to understand what they want and you wont be able to give them what they want and you will fail.

A lot of your character depends on your size. Im not saying that theres a default figure.. "A big guy can only throw people around" Im not saying go with the steryotype, unless you want to. If your a big guy and your flying around like Samoa Joe, then thats your character, the fact that your a big guy and your moving like a cruiserweight, like it or not its because your big that you stand out. The same isnt true for the flipside though. Its rare that a cruiserweight is going to be this big power guy. I dont expect to see Rey Mysterio or Paul London doing gorilla presses anytime soon or ever.

So now youve got your style... your a big cruiser, your a big power guy, your a small cruiser, your a small tech guy... ect. Now that you have your style (which you should develop your moveset around) you have to decide where your character fits in.

note (it doesnt always have to work in this order, you can create a character and then your moveset, most of the time you should just have a few basic moves from the style that youve chosen to work and then supplement it with moves that suit the character you choose for yourself) The most important part of your character is if he is a heel or if he is a face.

Knowing where you stand on the lines of Good and Bad quite often determines the characteristics of your character. If your a face your not gonna be going around boasting to everyone how much better than them you are in an asenine and pompus way. On the same token if your a heel your not going to go out there, smiling at the fans, being nice to people and being as humble as possible. So weather your a heel or a face counts for a lot in your character.

Okay so now youve decided what side your on, your a heel, your a face your something. Just try to not be a tweener. Tweeners have no sense of right or wrong, their just... there. Theres no dirty tactics so the fans wont get on them, and their own character relays on who their fighting. See my article on being a face, the fans wont grow to you as a face until they see you beating on the heels constantly. But they wont get on you for being a heel if your not constantly being a heel. If your just going through the business, working face tonight, working heel the next... theres no sense of identity with the fans, okay we hate you tonight... wait wasnt this guy cheating last time... what the hells going on? Dont confuse the fans... they are of simple people.

Okay, so youve got your style, and your alignment. Now here comes the fun part... character traits. You can be a heel... sure, but what seperates you from the 99,999,999,999 heels that have come before you? I can assure you whatever you choose to do in this buisness has been done LONG before you got there. I dont care how cool of a move youve "invented" some guy in Japan invented it long before you were accidentally concived in the back of your daddies car okay? People have seen everything, the amount of Smarks in this buisness is unbelievable, its scary, these people want to know EVERYTHING, they are raping Kayfabe in the face with steel plated electrified dildos, these Smarks are taking every little bit of information they can get and devouring it en mass. Frank Goodman cant take a **** without it being posted on the DOI, its ridiculous, so whatever you can come up with im sure these net nerds have seen it before.

ahem anyway back to my point. Even if it has been done before you can still try to do it, but dont outright steal it. Ive seen it a billion times in a billion feds in a billion places. Jeff Hardy carbon clones. Jeff Hardy is good, there is no denying that, even though there are many people who will deny that, I personally like Jeff Hardy, maybe not as much as I used to but he seems cool in the ring. I dont care how cool Jeff is, you arent him. Jeff Hardy was so great because of how original he was... now your trying to follow in his legacy... by being as unoriginal as you can possibly get. Its no secret that Im a Kane and Abyss mark, but I do it subtly, I dont go out there and dress myself like Kane, sure I wear red, but Im not going out there with clothing identical to him, I go with my own Style. Ive taken elements from all of my favorite wrestlers and blended them to make my own wrestler. Ive taken elements from Kane, Undertaker, Cactus Jack, Abyss, Kevin Nash, Rhino and Monty Brown, and blended them to the point where all these guys just turn into Hardcore, and it works for me because while I am blatantly ripping off these guys its a mixture of people and not just one person. Okay, you can like Jeff Hardy, do a swanton, do the whisper in the wind, do the legdrop to the groin, okay Ill allow it. But dont go out there in net shirts, pantyhoes on your arms, cargo jeans and 27-tone hair while doing it.

So now you have your personality traits.. the small little things that make you an individual. Now what? Well then you have to put it to work. You have to go out there and apply it in the ring. Keep everything... And I mean EVERYTHING. The more anal-attentive you are to the details of your character the better. You should know everything about your character from weather he is a heel or a face to how far he keeps his feet apart when he stands. Know your character, develop a relationship with him, understand him and what he wants. Once youve got your character down, and knowing him as well as you know yourself then your perfect.

So really thats it, just be somewhat original, and if thats an impossibility then just dont outright mark someone, know everything there is to know about your character, and know how the fans view your character and how a typical Smark would respond to him.

What do you want to be: The Gimmick

A gimmick is the personality of a character, how he or she acts, etc. Gimmicks include all the traits previously mentioned, such as personae, attitude, style, etc. The gimmick, like your identity, identifies and defines who your character is, what purpose he has to the storyline, and lets the audience understand who you are portraying as. It seems that popular gimmicks have been rednecks, hillbillies, rebels, bad-asses, and even gothic-related, as is *The Undertaker*, for example. Your gimmick needs to match your attire. If you come out looking like a redneck but acting like a martial-artist, your audience is going to laugh and not take you seriously - and you want to win over the audience, so seriousness is essential. Everything else about should also match, including your move set. If you are a high-flyer, do high-flying moves. Do not use commonly-used gimmicks: I think the fans are tired of sumo-wrestlers and karate experts. Also, do not overdue weak gimmicks: one every once and a while is fine, but not all the time. Which is to say, do not make someone say "Ow" all the time, or phrases like "I'm telling my mommy". Wrestling is supposed to give an aggression impression, not a babified impression. It should also match your character's name. If you are a redneck, use names like "Billy" or "Steven" but not "William" or even "Joseph."

Most important, while your first few gimmicks may portray characters similar to you, most of your gimmicks should be of characters opposite of you. If you're a very nice person, your gimmick should include a mean attitude, perhaps very controlling and demanding. Don't actually become your character: it is only a character, not a way of life. Be your character only on the fed's time, such as practices, tryouts, shows, autographing, etc., and not when just walking on the street or at school, when you're supposed to be out of character. Do not use a few words to describe gimmicks: be as descriptive as possible. It is not enough to tell someone they will be a mean person: how mean? Would what you call "mean" be seen as mean by other people? Let the wrestler choose his/her own gimmick when it doesn't conflict with the overall storyline. This will allow the wrestler to become more adaptive to other gimmicks as eventually they will progress and perhaps change gimmicks easily and hassle-less.

It is important that you be careful when selecting used gimmicks, and when at all possible, avoid them completely, or use only parts of the gimmick. If your gimmick is a real wrestler, make sure you do a hell of a good job. In one fed called XWW, some guy was *The Undertaker*, and he did the crippler crossface, pedigree and the WASSSSSSSSSup sound. Obviously, being unoriginal, it is ridiculous to ponder. This is highly unacceptable as an "undertaker" is assumed to be quite and evil-looking, and would never chant the comic relief of "Wassup!" Also, do not just be a 'man of destruction' - how will you react to situations and commentary? If you are going to be "bad", how bad - who are your enemies? Why are you going after them? How will you enter the ring? Will your attitude change when you enter the ring?

Now it is vital to discuss the parts of a gimmick so that you can further understand the rest of this chapter. The attitude is like a gimmick within a gimmick, except it expresses emotion rather than description, and protects your gimmick from misuse or theft. Your attitude helps to make up your character by arousing the audience, or catching their attention. If you are a redneck (gimmick), you could be mean or nice

(attitude); if you are uncategorized and be some character you completely make up (gimmick), you can choose any attitude, more than likely since it is wrestling your aim should be a mean approach. With attitude comes how you walk to the ring, how you treat other wrestlers, and how you act towards the audience. If you are a goth, like *The Undertaker*, then you may look mysteriously into the audience, taunt your opponent by acting like you are slitting your throat, indicating it is time to die (lose), walk to the ring slowly and dragging along, and finally, you may not have any respect at all and kick your opponent when he or she is down. Next is your persona, that is, how do the audience perceive you? That is to say, are you "over" with the audience by standing applause and cheering, or are you being booed and items are being thrown at you. If the audience is cheering at you, then you are a face; traditionally in wrestling known as a good guy. However, if the crowd does not like you, then you are a heel, or "bad guy." Traditionally, heels were created when they broke the rules by hitting a referee, turned on their tag team partner while being a face, etc. Now heels and faces are not as apparent to spot, especially since *Stone Cold Steve Austin* came into play. When he arrived, he was cussing out the audience and became your bad-ass. But, being a new generation of viewers, he was perceived as a face and the crowd loved him, even when he did give them the finger. The final part of the gimmick is your wrestling style, that is, how you wrestle. If you like to brawl, or streetfight, that in itself is a style. If you are high-flying or a ground wrestler, that too is a style. There are many styles out there to choose from, including hardcore or technical (skilled with moves). Lucha-libres tend to be fast-paced high-fliers. When you determine your wrestling style, it doesn't mean that you have to use only high-flying moves or brawling moves, etc. It means that your wrestling style shows what you're best at. Everything else that you can do just improves your performance. For example, if you are a brawler, your finisher could be a huge top-rope flying move. So if you ask yourself what you're good at, you'll find there's more than one possible answer. But if you ask yourself what you're the BEST at, the answer will be your wrestling style. To conclude, be aware that a gimmick is just acting out your character's traits. All of these traits should be for fun but also mean business. It is not wise to fool around. Make your moves and actions professional if professional is what you are seeking, just find safer ways of doing things since most likely you do not have a trainer. Do not be sloppy and sluggish and forget lines or come out of character easily just because you are having fun. You can still mean business and have fun.

Diversity is another very important concept concerning gimmicks. No wrestler should share the same gimmick, or anything else for that matter, as the other performer. That is to say, do not have twenty wrestlers that are gothic or insane or bad asses. It just makes your fed less credible and entertaining if all the characters in your fed look the same or act the same. This includes a diverse move list. Again, the purpose is to identify and define your character, not to share the same traits as it defeats this purpose for having a gimmick.

Yet, there is more. Gimmicks are very important when wrestling, and it is very important to know as much about them so you can win over the audience. I will address the other important points needing stressed. Make sure the gimmick fits the character using stereotypes when possible. As previously mentioned, if a wrestler is named "Bill Coe," then make him a redneck and everything (attire, attitude, style, move set, etc) match it. "William," Bill's parent name, generally refers to loyalty, so

have a loyal gimmick, like a king or someone of royal ancestry. Hint off to the audience what you are immediately. Have props – canes, managers, and even women at the side (like a pimp), along with a matching ring presence, and you are good to go. It is also important, as it degrades the entertainment and creativity factor of a gimmick, to limit your move set to only two or few moves. Something like this should not be done unless you are trying to build up the wins for your character, at the same time also keeping a matching gimmick, as in the case of *Goldberg*. While he had no gimmick, he came out as being unstoppable and tough, thanks to his two-move rave. Of course, unlike *Goldberg*, keep such boring winning streaks in moderation. Finally, do not keep a gimmick for a long time. It will get old. The trick for retaining gimmicks before they become overused is, at most, three months unless it really really sells well (I.E. *Stone Cold Steve Austin*, *The Undertaker*). You do not have to be hardcore by acting like Mick Foley or highflying by copying the *Hardy Boys*.

While my main direction has been to lay the ground work for gimmicks and to let you know the parts and what not to do, I will now address the issue of creating a gimmick using my most popular character from *TVSK™*: *Black Attack™*! Write down known gimmicks and mix/match characteristics. Do not limit yourself to what you know - limit yourself to what you do not know. Do not be yourself all the time, and do not change gimmicks every so often. Give yourself time to adapt to each gimmick. When you pick one, stay with it. If you are to change, make it fit the overall story line. For example, you could lose a match resulting in an injury and change for the better or worse, opposite of your character before the injury. Here are some helpful tips to consider when creating your gimmick:

- > Combine two similar words that describe your character: aka "Depressed" and "Mysterious"
- > Stay within that character (meaning don't be a gothic guy who does martial arts or is some extreme hardcore icon along with it)
- > If you want to cuss a lot in your role plays (interviews) be a badass character (IE Stonecold), not some sumo-wrestler or smart person, like *The Graduate* wanted to be
- > Fake or not, no matter what kind of federation you are in, have story lines. If you do not, it will look unorganized. The story lines do not have to be who's marrying who, but have something like back-stabbing, double teaming, developing feuds, etc. It will keep your audience entertained!
- > Last and most important...be original! Do not steal from other characters, sayings, or taunts!

Now comes the interesting part. It is time to actually absorb in all of this information and create a gimmick, right? Not exactly. Rather than haphazardly take notes on this material and write a lot, there is a simple way to create gimmicks. And that is by a gimmick formula. There are many kinds of gimmick formulas floating around, and the best only deserve attention. The best gimmick is one which presents many characteristics about a particular character. The following is a formula that you can use when creating the gimmick.

1. Pick a single characteristic about yourself (yourself).
2. Think of someone you personally know. Pick one of their characteristics (friend).

3. Think of someone you do not know (celebrity, for example). Pick one of their characteristics (celebrity).

That is: Gimmick = yourself + friend + celebrity 1 characteristic about each of these kinds of people.

This combo of characteristics is the key to developing the perfect gimmick. You now have three characteristics which can be matched to develop the ultimate characteristic. Along with this formula, it is important to differentiate between gimmick and personae: that is, be who you are and not what you are. Why not be yourself? Because you are who you are – a person who can act out multiple roles (an actor). What you are, on the other hand, is different than who you are. You may be nice sometimes (who) but that does not make you a nice person (what). You may be mean, but that doesn't make you a mean person. Who you are is a noun, what you are is an adjective preceding the noun, as expressed: YOU = what + who.

You are a nice person (adj, what). That makes you nice (who, noun).

If you know someone, you are able to talk to them in person. If you do not know someone, odds are that person won't know you too unless you've personally spoken with them. The point of all of this English mumble-jumble is to get you to differentiate between gimmick and personae, the gimmick being who you are, and the personae being what you are.

Before leaving the interesting world of gimmicks, it is also important to establish a few other elements linked to the gimmick. Most important is a famous quote, or saying, that the wrestler says to intimidate opponents, and at the same time, to rouse the audience, using my TVSK™ character Black Attack™ as an example. It should be meaningful to the audience the character attracts (a mastermind may attract other masterminds) as well as the other audience, (Focusing on one audience group is good as long as several kinds are addressed), short, and terse. It should match the character's gimmick, and even name. An evil psychologist who's a mastermind (thinks things thoroughly and carefully; often misunderstood people) may use the quote: "You tell me my personality, and I'll tell you my identity" which is actually a joke, requiring a brief knowing of the terms identity and personality, that being "identity" is how you look at yourself, while personality is how others look at you. It is good to know a little about masterminds: they are seen as extremely rude people, the kind you hate, and in many instances, are seen as "smarty-pants" and assumes other people are stupid and they're smarter than everyone else. Black Attack™'s quote was a ripped-off version of Raven's: "Quote the Black Attack, no one more," among its many variations. Again, Black Attack™, being deranged and depressed, shouted this quote in deep emotion and strong voice, much did *Mankind*. And to express "No one more" was threatening and struck fear to anyone watching Black Attack™ in action. It could leave people saying, "Man, I do not want to mess with this guy."

Finally, take advice. It's only an ego that prevents a mind from pondering all possibilities and when you hear opinions on what you do well or poorly take it and use what you need to improve your gimmick. Friends and fans alike may have advice

for you both good and bad but you must sort through what is said and find the positive points you can use to be that much better.

Your character is your choice, at least when your in the backyard or starting out, I doubt that Nick Dinsmore had dreams of playing a retard when he was starting out, but thats an entirely different story which most people already know about.

Anyway, character development. The first thing you need to do is figure out who you are in the ring and how you would identify with this person as a fan. Think of things from a fans perspective, if you cant understand the fans, you wont be able to understand what they want and you wont be able to give them what they want and you will fail.

A lot of your character depends on your size. Im not saying that theres a default figure.. "A big guy can only throw people around" Im not saying go with the steryotype, unless you want to. If your a big guy and your flying around like Samoa Joe, then thats your character, the fact that your a big guy and your moving like a cruiserweight, like it or not its because your big that you stand out. The same isnt true for the flipside though. Its rare that a cruiserweight is going to be this big power guy. I dont expect to see Rey Mysterio or Paul London doing gorilla presses anytime soon or ever.

So now youve got your style... your a big cruiser, your a big power guy, your a small cruiser, your a small tech guy... ect. Now that you have your style (which you should develop your moveset around) you have to decide where your character fits in.

note (it doesnt always have to work in this order, you can create a character and then your moveset, most of the time you should just have a few basic moves from the style that youve chosen to work and then supplement it with moves that suit the character you choose for yourself) The most important part of your character is if he is a heel or if he is a face.

Knowing where you stand on the lines of Good and Bad quite often determines the characteristics of your character. If your a face your not gonna be going around boasting to everyone how much better than them you are in an asenine and pompus way. On the same token if your a heel your not going to go out there, smiling at the fans, being nice to people and being as humble as possible. So weather your a heel or a face counts for a lot in your character.

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99,999,999,999 heels that have come before you? I can assure you whatever you choose to do in this buisness has been done LONG before you got there. I dont care how cool of a move youve "invented" some guy in Japan invented it long before you were accidentally concived in the back of your daddies car okay? People have seen everything, the amount of Smarks in this buisness is unbelivable, its scary, these people want to know EVERYTHING, they are raping Kayfabe in the face with steel plated electrified dildos, these Smarks are taking every little bit of information they can get and devouring it en mass. Frank Goodman cant take a shit without it being posted on the DOI, its ridiculous, so whatever you can come up with im sure these net nerds have seen it before.

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So now you have your personality traits.. the small little things that make you an individual. Now what? Well then you have to put it to work. You have to go out there and apply it in the ring. Keep everything... And I mean EVERYTHING. The more anal-attentive you are to the details of your character the better. You should Know everything about your character from weather he is a heel or a face to how far he keeps his feet apart when he stands. Know your character, develop a relationship with him, understand him and what he wants. Once youve got your character down, and knowing him as well as you know yourself then your perfect.

So really thats it, just be somewhat original, and if thats an impossibility then just dont outright mark someone, know everything there is to know about your character, and know how the fans view your character and how a typical Smark would respond to him.

Heels and Faces

Now to begin a heel is a bad guy in wrestling and a face is the good guy. Now these two characters are symbiotic in which they need each other to make each other better. The better the fans love the good guy the more they will hate the bad guy and other way round. There are many ways in which to show the fans who is suppose to be the heel and who is suppose to be the face.

The easiest and fastest way to make a heel is to have him go against a face and other way round, but if you are just starting out you will first have to establish heels and faces.

Cutting promos is another easy ways to make a heel or face. If a heel says how shitty a town is he will get heat from the crowd. If a face then comes out and defends his town he could be liked more. Another good way of getting heat from the crowd, as long as the majority of your crowd likes backyard wrestling, is to start saying how bad backyard wrestling is. Just look on the message board. One kid started talking shit about backyard wrestling. Then within two minutes a ton of backyarders got all pissed off.

He was the ultimate heel right there, he took a thing everybody loved, in this case backyard wrestling, and started talking bad about it.

Another way to make heels and faces is to change their behavior in the ring. If you want to go heel start playing dirty. Do a couple of low blows when the ref. isn't looking, or if there are any feds that have DQ when you bring in weapons have the heel get the win by using a weapon but not getting caught. Or when going for the pin hold the ropes for support.

HEEL TACTICS:

Monster heels only job is to make the match seem as one sided as they can. It depends on the situation, so ill go through the ones I know off the top of my head. Squash Match: This speaks for itself, the only point of a squash match is to get the winner over more. But for a Monster heel a single move shouldnt be sufficient. When you do a big signature move that can end matches (Undertakers Chokeslam for example) cover your opponent and pull his shoulders up after the two. Then get him up and deliver your finishing move for the end. This makes you seem more powerful and adds a dash of cockyness to your character, but dont overdo the cockyness with a Monster, I made that mistake and Im having trouble repairing the damage done. Simple one on one match. Use your strength. If your a monster then your most likely a big guy with a lot of power to throw around, if your in a match with a guy smaller than you (which 90% of the time you will be) then use your power to your full advantage. Let the fans know that at any time you want you can just end it, that way no matter who wins the winner gets over. The monster wins, he shows that he can beat anyone with his power. The other guy wins, he shows he can overcome the big mans strength and hang with people bigger than he is. Monsters choke a lot, at least from what I see. So choke your opponents and use the refs count to your advantage.

A match with someone as big or bigger than you are: Like it was said before, dont engage your opponent. If your opponent is a face thats big in stature (Show for example) Then try and engage him in the beginning of the match with the thought that no matter how big someone is your gonna be stronger than him. Then have him overpower you and you exit the ring, getting aggravated. That will please the fans, seeing the monsters strength fail him. In this scenario you should go with the dirty tactics that HSK explained, when the guy becomes your size, then use the ordinary tactics.

Tag team wrestling isnt as big as it could/should be, but there are a few exceptional tag teams out there who may need the help of one half of the greatest tag team in

backyard wrestling ever.

The most basic principle of heel tag team wrestling is to isolate your opponent. Keep him in your corner, keep making quick tags in and out, and under no circumstances should you ever throw him towards his corner or work him into his own corner, makes no sense.

One heel tactic that I love more than anything is the hot tag by the face that the ref didnt see. I love this tactic because of how effective it is, and like all things in wrestling the timing has to be perfect in order for it to be effective. The setup is simple enough. Alabaster (heel) is working Bongo (face) when Bongo hits a big move on Alabaster that downs both of them (double clothseline, flying chop, something, even a suplex could work in the right conditions) and the ref begins his 10 count. Bongo gets up, feeding off of the crowd, and while hes moving to tag his partner Alabaster gets up and distracts the ref, turning his back so he wont be able to see Bongo make the tag. Bongos partner comes in, hot from the tag, ready to kick everyones ass when the ref cuts him off, not having seen the tag.

From that tactic comes the possibility of another tactic that I love just as much. The nonexistent heel tag. While the ref is getting Bongos partner out, Alabaster drags Bongo to his corner, and Alabasters partner enters the ring while the ref is still arguing with Bongos partner, and slaps his hands together loudly, so that when the ref turns around he heard the tag being made.

The Blind tag is another sure fire way to get heat. Say Bongo is getting his offense on Alabaster and whips him off the ropes, Alabasters partner is by these ropes and tags Alabasters back while he goes off the ropes, the ref sees and acknowledges this tag, but Bongo has no idea whats going on. Bongo hits a big move on Alabaster, and when he gets up, turns around to keep on Alabaster, his partner gets him down.

Another good tactic would be for Alabaster to get Bongo into his corner ,and turn the ref around, the refs back to bongo, while Alabasters partner gets some cheap shots in on Bongo.

Helping your partner out is great too. Say Alabaster gets Bongo into an abdomonal stretch and he reaches out with his free hand and his partner pulls on him, adding some extra leverage to the hold. Running in and breaking up pinfalls and submissions, pushing the rope foward to help your partner break a submission easier or pulling it back to make it more difficult for your opponent to get to the ropes is good too.

Aside from that I cant think of much else. As a monster heel your job is to intimidate the fans, and make them fearfull for the person your fightings well being.

Now one good heel tactic would be the eye poke. That's a good move to usually break up what would be a grapple, or if some one is over powering you. I use that a lot in my matches. Another good heel tactic is randomly distracting the ref to try and gain rest. For example you just got power bombed. You grab the ref and start complaining, and say you think the other guy has something on him. Another heel tactic for a pin would def have to be putting you legs on the ropes when you pin someone. Lets see you can also be straight forward with a lot of stuff. Like with a low blow, or with a choke. Another thing for a good heel tactic would be not to break the hold until the 4 count when someone gets to the ropes. Um another thing would be to pull the tights/pants/shorts on a pin. On a grapple a good heel tactic would be an eye rake to break outta it. Just remember all heel tactics are made so you get the advantage. You can also create heel tactics depending on what spots you do. That's all i can really think of right now, and i'm sure I left things out. So hopefully I have been some help, and peace out...

Always be inventive as a heel. Remember fans can't touch you, so you can mess with them as much as you like. You just can't hit them.

Also try something from Alex Shelley's play book, step on a the hand, then tag in your heel tag partner.

Also mess with the guy, fuck up his hair, untie his shoes, make him slap himself, etc...but be careful don't do it in a comedic way, do it in a nasty coniving way.

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Simple one on one match. Use your strength. If your a monster then your most likely a big guy with a lot of power to throw around, if your in a match with a guy smaller than you (which 90% of the time you will be) then use your power to your full advantage. Let the fans know that at any time you want you can just end it, that way no matter who wins the winner gets over. The monster wins, he shows that he can beat anyone with his power. The other guy wins, he shows he can overcome the big mans strength and hang with people bigger than he is. Monsters choke a lot, at least from what I see. So choke your opponents and use the refs count to your advantage.

A match with someone as big or bigger than you are: Like it was said before, dont engage your opponent. If your opponent is a face thats big in stature (Show for example) Then try and engage him in the beginning of the match with the thought that no matter how big someone is your gonna be stronger than him. Then have him overpower you and you exit the ring, getting aggravated. That will please the fans, seeing the monsters strength fail him. In this scenario you should go with the dirty tactics that HSK explained, when the guy becomes your size, then use the ordinary tactics.

Aside from that I cant think of much else. As a monster heel your job is to intimidate the fans, and make them fearfull for the person your fightings well being.

Do senseless things...argue w/ the ref, ACT as if the other guy is cheating even though he might not be...

If you need a res, walk around the ring, wait for the 10-count, slide in and back out again, keep the fans pissed as much as possible...but make it entertaining.

Remember the #1 rule of being a heel...if the fans hate you, then you're doing your job well.

My fav heel thingy is to let my opponent get small hype ups...(ex. he'll clothesline me three consecutive times, I'll crawl away but on my back, but when he comes

back and picks me up, I give him a good eye poke.)

Another heel tactic is a simple slap when you know he has the crowd on his side...slap him, and let him wail on you...

Low blows are good, but ONLY if the ref isn't looking...you might get DQ'd.

Use the refs 4 count w/ chokes, bite the head and hand (if that's in ur character).

Show Boast to the crowd, make it that your opponent completely sucks in your eyesm bi natter how good he actually is...

The First, and Most important rule of being a Heel is simple,... No matter what, you have to believe that whatever you are doing is right, no matter what it is...

throw in lots of cheapshots and a lot of taunts but one of my favorite tactics is toknock an opponent down everytime they get up an other favorite thing i like to do is do place a choke or submission and not release until the ref counts to four it works very well when facing a fan favorite it pisses the crowd of so much

also lil simple things, such as pulling hair, biting, eye poking, shin and kneed stomps all are good heel tactics. Ive been a Face for the most part and have had all these done to me at one point or another, lol. Low blows, cheap cheating tactics, distracting or arguing with the ref, removing turnbuckle pads then ramming your opponent(s) into that corner. All lil simple stuff that can be done to gain heat from the crowd. Pick up a dirty Manager/tag partner or your own Spirit Squad, lol. All lil things to build your heat.

As a heel I always argued with the ref and distracted the ref so my teammates could come in. Here is an example. I was in a triple threat match against a guy and another guy who I made lose his memory and then I told him he was my friend. I distracted the referee while my stable came in and beat up the other guys. I turned the ref around and walked away and just started telling him that the other guy cheated. Also in that same match I the guy who I lied to telling him he was my friend to help m baet up the other guy until at the end of the match I beat them both up.

Tag team wrestling isnt as big as it could/should be, but there are a few exceptional tag teams out there who may need the help of one half of the greatest tag team in backyard wrestling ever.

The most basic principle of heel tag team wrestling is to isolate your opponent. Keep him in your corner, keep making quick tags in and out, and under no circumstances should you ever throw him towards his corner or work him into his own corner, makes no sense.

One heel tactic that I love more than anything is the hot tag by the face that the ref didnt see. I love this tactic because of how effective it is, and like all things in wrestling the timing has to be perfect in order for it to be effective. The setup is simple enough. Alabaster (heel) is working Bongo (face) when Bongo hits a big move

on Alabaster that downs both of them (double clotheline, flying chop, something, even a suplex could work in the right conditions) and the ref begins his 10 count. Bongo gets up, feeding off of the crowd, and while hes moving to tag his partner Alabaster gets up and distracts the ref, turning his back so he wont be able to see Bongo make the tag. Bongos partner comes in, hot from the tag, ready to kick everyones ass when the ref cuts him off, not having seen the tag.

From that tactic comes the possibility of another tactic that I love just as much. The nonexistent heel tag. While the ref is getting Bongos partner out, Alabaster drags Bongo to his corner, and Alabasters partner enters the ring while the ref is still arguing with Bongos partner, and slaps his hands together loudly, so that when the ref turns around he heard the tag being made.

The Blind tag is another sure fire way to get heat. Say Bongo is getting his offense on Alabaster and whips him off the ropes, Alabasters partner is by these ropes and tags Alabasters back while he goes off the ropes, the ref sees and acknowledges this tag, but Bongo has no idea whats going on. Bongo hits a big move on Alabaster, and when he gets up, turns around to keep on Alabaster, his partner gets him down.

Another good tactic would be for Alabaster to get Bongo into his corner ,and turn the ref around, the refs back to bongo, while Alabasters partner gets some cheap shots in on Bongo.

Helping your partner out is great too. Say Alabaster gets Bongo into an abdominal stretch and he reaches out with his free hand and his partner pulls on him, adding some extra leverage to the hold. Running in and breaking up pinfalls and submissions, pushing the rope foward to help your partner break a submission easier or pulling it back to make it more difficult for your opponent to get to the ropes is good too.

FACE TACTICS:

Being a face is harder than being a heel, but the second you get the crowd behind you its the easiest thing in the world. Establishing yourself as a face is difficult, you have to give the crowd a reason to identify with you and want to cheer for you. With all the Smarks running around these days its difficult to impress people.

The sympathy factor may not be the best way to get the crowd behind you, but it is certainly the easiest. The key to being a good face, sadly enough is having a good opponent. If your a face and the heel your working with sucks at being a heel and cant get the crowd to hate him, theres no reason for them to want you to kick his ass.

Faces usually do not control the match, unless of course its a special circumstance. Big man faces and or Monster faces usually do dictate the pace of the match based on who their working with. The easiest thing in the world is to be a monster in this buisness because you can always have the same character. If your a Monster heel the people hate you because your gonna destroy their hero. If your a Monster Face the people love you because your gonna destroy the person they hate.

Although it may sound odd, taunting is a pretty bad idea for an unestablished face. Im speaking strictly for those of you on this board either still working the backyard or attempting to make it indy. Nevermind all the **** you see on TV, nevermind everything youve seen at your local indy show, the guys there who get cheered by

simply walking out have established themselves, made the crowd love them through the tactics im about to bestow upon you, and have worked to be able to get a pop simply by walking out. Chances are if your reading this then you are not an established face in the independent world, if you go into the independent world people arent going to cheer you by default, this isnt the backyard anymore, the owner isnt gonna go to the crowd and say "cheer this guy boo this guy" it doesnt work like that in the indys, people arent going to cheer for you if you taunt and they dont know you. Im not speaking from experience, not yet anyway, I will be able to come Saturday but this is just how I believe it works, i may be completely wrong here, but here goes.

As I stated earlier your opponent HAS to be good at what he does. Your opponent needs to know how to be a good heel to get the crowd on him and behind you. Once the people see that they dislike the heel, they will like you simply by association. Once the heel has the crowd on him, the crowd will begin to get behind you, and thats when you use the magical tool of the face, the hope spot. People LOVE hope spots, they probably dont even know that its called a hope spot but they freaking LOVE them. The second the momentum is shifted out of this a**holes hands into the guy hes fighting, they love it. Thats all you are as a face, your the guy whos fighting the bad guy, your not a good guy. The only reason the crowd is behind you is because you have a common enemy. After awhile that will change, after a series of good, believable fueds, promos and matches the crowd will begin to see that you beat up the bad guys, the people they dont like, and for that they will begin to like you, and grow to you and look to you as a superhero rather than "the guy fighting the bad guy". But until that happens your gonna need to shift the momentum and the crowd will like it because the bad guy isnt in control anymore.

The trick to a good hope spot is its timing, believability, and length. If your getting beat down for 5 minutes straight, not gaining an inch of offense, just getting your ass handed to you, the crowd will lose interest. The crowds gonna look at this match and say "this guy sucks, theres no way hes gonna be able to come back from that, we already know how this is gonna end, lets go get popcorn". But if you reverse a move, come up from a submission (see my article on transitions) something that makes the crowd say "Wow, hes coming back, he has a chance at this, lets stay here and NOT get popcorn" Then once the heel kills your momentum with a dirty tactic the crowd will be even more captivated because youve shown that your capable of coming back, and they want to see it again.

As I said before, dont taunt. The reason for this is that faces are there to wrestle, their there to give the crowd its moneys worth, and to kick some ass. The face needs to always stay on his opponent, heels can taunt because its wasting time, their gloating, their telling the crowd that their better than them and you. Once you establish yourself and become that hero for the people then yes you can taunt. So thats it really, get your ass kicked and make the transitions, but dont let hope spots go on for too long. Come back from a headlock and do a couple of moves to your oppnent, then let him gain the offense using a cheap shot of some sort. Getting too much offense in a match as a face will get you nowhere. Dont believe me? Take a look at John Cena, Nuff said.

do a good opening sequence and the have the heel poke you in the eye and then let him do a few moves and then you get the advantage by out wrestling him. then do a few moves to the heel but have him gain the advantage by doing a low blow or a poke to the eye. the have him work a body part and then later on the face does a awesome comeback by getting the momentum back by railing the crowd behind you,

but sell the body part that was worked on and then hit a few moves and then a finishing move and thats it, or if the heel is going over him him low blow u and hook the tights.

another good tactic is too out wrestle the heel and then taunt to the crowd

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a good thing to do that is always overlooked is to do one heel tactic to a heel in a match. it'll be like "HAHA he had that coming" or something. Its like humiliating to a heel if he gets beat with a dirty tactic. The thing is, you have to do it in a funny way, not in an evil way.

Create a Name for Yourself, Kid: The Wrestler's Name

Originality plays an important role. If you want to be popular and be entertaining, be original. Don't copy names, catch phrases, and gimmicks you see on TV. Think of your own style and make up an original name and gimmick. If you're a high flyer think of a name that reflects this, or if you're a brawler think of a name that reflects this. Don't use names that resemble the name of a well-known profesional wrestler. Like "Stone Cold" John Doe. When I see names like that in feds, it just makes me laugh. Keep in mind that borrowing names from the pros or anyone else many actually be infringing upon their intellectual property rights.

The name you choose must be very effective. It needs be melodic, like music, and have rhythm and rhyme, consisting of names or words. So to speak, it should slip off the tip of anyone's tongue easily and sound snazzy and with many syllables. It should also match your gimmick, among other things. Examples include the name "Jo Vanpelt" being not as effective as "John Vanpelt", or "Bill Coe" is not effective as "William Coe" as a royal character. A real-life example is the name *Justin Credible*. While at first it looks like a name, it is really two words split into parts: *Just*

incredible. Take note that this character attached to this names relates the name to his "incredible" gimmick. You should also avoid overusing the commonly used names too much. That is, obtaining the names, or any form, of "Steve", "John", "Mike", etc., or from these best examples: "Hardcore", "Punisher", "Insane", etc. It is OK if one or two wrestlers do it, but it will be boring and dull to anyone listening to the names.

Be creative and sportive. Take names and mix and match them rather it be from a real person attached to a fictional person or vice-versa. For example, the name *Hulk Hogan* is a mix of a comic book character's name, *The Incredible Hulk*, appended to a human's last name, *Hogan*, and it even meets all the previously mentioned criteria as well. Again, you can even avoid using names at all and just use words. My best example would happen to be one of my old wrestling names from when I was a backyard wrestler. My name was *Black Attack*™, and if you let it roll into one word, you could hear it rolling off the tip of your tongue. *Black Attack*™ was a dark, depressed character, much like, but not exactly like, *Mankind* a.k.a. Mike Foley, and *The Undertaker*. Of course, I took it to the extremes by acting out this personae in school and wearing black, as black casual wear was my attire, and eventually a black jacket and mask. If you chose a name based from a gimmick, a.k.a "Bill" as a redneck, study that way of life for the kind of person you chose. Do a lot of research, and learn the dress style, hair style, everyday behavior, language and speech, personality, and even find synonyms for the character; a farmer is stereotypically referred to as a redneck. Get more detailed and know the kinds of farmers and their trade: livestock - animals, crops - plants. Also obtain a physical description of this gimmick and look at several. One farmer may wear a baseball cap while the other wears a cowboy hat.

But do not stop with just one name. When Travis and I done TVSK™, we portrayed as several characters, each with an unique everything, including name. If we were to wrestle this day, and were given the choice of a name, it would be easier for us than the next guy because we have a list to choose from. We would choose our best name, the one we liked the best and worked the best for us. We would work on our image and other things if needed, and would more than likely, approved. What I am trying to say is make up a list of names, words, or partial names and pick from there. If you are dazed and confused about what to choose from your list, consult external sources. Talk it over with your friends who like wrestling, or better yet, with other wrestlers in your fed. You want everyone happy, and if one of the wrestlers make a suggestion, consider it. Other people may like it. It is not like it will be etched in stone for eternity. Use it until it is tiring or until somebody disapproves of it. You may have to be faced with a totalitarian leader who makes such decisions for you if you go pro so get used to it now.

Once you have created your name, it is important to get other people involved with your name and to know who you are. This is how you can determine if you need to build on, or take away, from your name and character's traits. Getting your name out there it is not difficult. You just do some work. Via the World Wide Web, you can go to several backyard wrestling sites and e-mail the owner. The best sites to consider would be The Backyard Wrestling Link™, found at <http://www.bwlink.com>, or at the Figure Four, found at <http://www.figure-four.com>. Tell them that you will put their link on your site if they do the same. You will be thrilled to see how effective this is. The Backyard Wrestling Link™ receives hundreds of visitors per day

thanks to external links by kind feds and backyard sites. You should also go to backyard wrestling sites that give interviews, such as the Backyard Revolution™, found online at <http://www.bwlink.com/BR>. E-mail the owner of the site and request an interview. Because I was willing to do some work by emailing the webmaster at Figure Four, I was able to become partnered with him. In conclusion, the key to getting your name out there is just do some work. Period.

I am hereby listing some names which you may use for your wrestlers in your fed, without any limitations restricted to their use:

James "The Ripper" Canyon
The "Invincible" Tom Maynard
Bill Baker
Dick Eramus
Chad Personae (Had personae)

Choose Your Style

Your style(s) of wrestling is very important and further defines your character. Do you want to be extreme by winning a crowd over by doing dangerous stunts? Hardcore by using loads of weapons? Technical through the use of chain wrestling, following up every move with another move as to form a "chain", or through the use of luchadore style? Maybe you want to be very dangerous and wrestle like the Japanese? Or perhaps you're a high-flier, which requires a lot of agility (height in leaps) where you'll want to practice in safe areas, like on a trampoline or 20 foot pool. Whatever styles you choose, they will further define your character. More on styles of wrestling later.

The Bio

To sum up all this information, you create a detailed biography of your character. This is a selling piece to capture fans interested in your character and their personae. Here is a sample biography from TVSK:

Black Attack™
Height: 5'5
Weight: 285 lbs
Entrance Music: None
Finishing Moves: Black Choke
Setup Moves: Black Stunner
Title History: TVSK World Champion
Quote: "Quote the Black Attack, no one more"

You may wish to add additional items, such as explaining the gimmick, costume, or whatever you can think of.

Your Wrestling Attire

Next I am going to talk about your wrestling attire and how it should gimmick. As soon as you come out people should know what your gimmick is. People can tell the Godfather has a pimp gimmick just from his clothes. For example if you were doing a gimmick called The Hardcore Stonner Bill Herb. For this gimmick you would want raggedy clothes and maybe even a fake cigarette. When putting together a costume you should make sure you will be able to wrestle in it. So don't wear too baggy pants or a baggy shirt - wear comfortable clothing. Also you could put your name on the shirt or on your pants or jacket if you have one. Props can also be used to make your costume more effective. Like for example Hardcore and Crash Holly used to come out with a scale to make their heavyweight gimmick more noticeable. Also the Godfather brings girls to the ring to make people really know he is a pimp. Now as for having a manager that is up to you. Just be creative and have fun.

Tights are great if you can get them simply because the pros wear them. They're neat, professional and realistic. Accessories like kneepads, elbowpads and gloves are great for the same reason, not to mention the fact that they're practical. Wearing wristbands or taping up your fist is a good touch too. One more thing, be sure to have some sort of entrance attire. Entrance attire being something you wear when you walk to the ring, but take off when you wrestle. Good examples of entrance attire are jackets, t-shirts, sunglasses, hats, bandanas, signature weapons, etc. Let the clothes reflect the character, and try not to look like everyone else in your federation. Use your own style and common sense on this one.

Avoid infringing the rights of others and cut out all tags (but keep them glue them to a sheet beside the article of clothing you cut them from for washing purposes, i.e. black short-sleeved T-shirt – tag). Designs can be made extremely cheap if you need it (the design can look faded as if it were airbrushed). Make a stencil from posterboard of your character's logo. On any t-shirt, darkly color inside the stencil using regular crayons. It can be done – because I have done this. If the shirt is to be torn upon entrance of the wrestling place, make sure the necessary measures have been taken to effectively achieve this effect. Cut all collars and seams from all shirts meant to be torn before the match begins. This way, the remainder of the shirt is weakened enough that it can be easily ripped. This should be done carefully – an extra slit can easily be noticeable if it is big enough. The shirt itself can also be cut in effective ways, whether to be torn or not (if it isn't to be torn, don't cut out the collar and/or seams). For example, you can cut a shirt's sides completely out and take it off before entering the wrestling place before it is immune to possible tear. You can even throw the shirt to audience for a souvenir. Not ripping off a pre-cut shirt will easily look ineffective: believe it or not, you must struggle to tear the collar (if ripped below it is obvious this wrestler is not strong) for a wrestler to look strong, unless the gimmick is a weak gimmick.

Buy your clothes from flea markets and charitable organizations. Don't waste money on something that may get torn, whether meant to be or not. You can also find ideas throughout this book to use as costumes and costume accessories.

Create Your Moveset

First off you want to keep in mind, your own size, your physical strength, and the size of people you will be wrestling. For example if you are 105 lbs. and 5'4, sure you

may be able to get someone up for a "burning hammer" but don't bother, because it doesn't fit.

What I mean by doesn't fit, is a small guy should not be doing a move that is mostly dictated to the bigger guys. On the same token, you want to make sure the majority of your moveset can be done on everyone. And your finisher should without a doubt, be a move you can hit on anyone.

So if you friend "Bob" is 280lbs, and your finisher is a stalling brainbuster, you are screwed, unless you are some kayfabe killing weight lifter.

On the same token, if your running a gimmick where you are this huge stiff working monster, you should not bust out a Standing SSP. It doesn't fit at all.

Another thing, is if your entire moveset is headscissors and flips, don't have your finisher as a submission. It just does not make sense. Make your moveset work towards weakening a set limb, or setting up for your finisher.

The whole Idea behind this is so the opponent and the wrestler himself can come prepared to the ring. Like so they can plan spots around the other wrestlers movesets or to give someone who does not have a moveset a complete set. I may be stepping out of line by doing this but I thought it could help us. This way we dont step out of line doing someone else's move or something.

 Name
 Finisher -
 ???
 ???
 Trademark -
 ???
 ???
 ???
 ???
 Desperation -
 ???
 ???

Finisher = I just Thought that people should have two finisher's just incase they run into someone that they can not give thier main finisher to for some reason.

Trademark = Thinking about what people do, four trademark moves is good enough per wrestler but I think people should not pick common moves as thier trademark. Somthing unique or not commonly used would be best to fill this up.

Desperation = Anything you would never normally do or the crowd would never think you would normally do to obtain the win. Best Example is Mythsault by Mythril.

Use eFeds

You can use eFeds to help develop characters. In an eFed, you create a wrestler and roleplay online. You develop a wrestler from your imagination. You make weight, height, theme music, favorite moves, finisher, etc. Then you go onto the role-play board and you bring your wrestler to life. You make up his ring entrance and whatever else you want him to do. Then you can do a number of things. You give an interview. Or just go out there and talk. Nevertheless whoever role-plays the best will win. Once you role-play someone will challenge you. If you accept the match, it will be signed for a certain date. Usually e-feds have shows every week and 1 ppv a month. You're probably asking yourself, "How can this help me in backyard wrestling?" You can use e-feds to test out gimmicks and angles to see if they work. Plus, it will help you give better interviews and come up with great catch phrases. Make sure your costumes are different, or else fans will get confused as to who's who.

Starting a Federation

The first thing you must do in starting or repairing a federation is seeking out and stating your goals. Do you plan for your federation to become a part of the independent scene and someday cut a profit? Are you looking to gain wrestling experience in a professional-type environment and springboard yourself to the big leagues? Or are you happy simply joking around with your pals in the basement? There's nothing wrong with any of these, but if you have big plans for your federation and you're surrounded by people just looking to have a good time and put themselves over, you're gonna have to call a serious meeting with everyone involved. Get the whole federation on the same page or you'll be faced with frustration and difficulty at every turn.

Finding Wrestlers

Finding the right people to wrestle is important. The wrestlers joining your fed must want to wrestle, and they must want to improve. If they're just joining because everyone else is, they may get bored in a few months and leave. Try getting people that already have experience in the backyard or amateur wrestlers. Talent is important - you must be good to get known.

There are many ways to attract people into your fed. But there are different levels of exposure. It all depends on how exclusive you keep your fed. Let's start from the lowest level to the highest level of exposure.

1. You can start by asking your friends (The ones you haven't asked yet) and try to persuade them into joining.
2. You can ask your wrestlers to bring their friends into the fed, if they haven't done so already.
3. You can post an ad at school, on the streets, or at shopping malls. Most people think backyard wrestling is stupid, but those who don't will probably call you.
4. You can post an ad IN A NEWSPAPER. There is the chance that a newspaper would try to run a story on "Wrestling Youth" or something, but in a

newspaper is the best way for people from around you to have a chance to join.

5. Post an ad over the net, in the Backyard Wrestling Link, for example.

People are drawn to mystique: The main thing with this topic is that you don't OVER advertise. And while this might sound like something that companies would be telling their salesmen, this applies to getting new talent... which is mainly because you're trying to SELL people on wanting to join your fed. Now when I say don't over advertise, I mean, don't put something like this on a flyer: XXW: The most extreme hardcore backyard wrestling you will ever see in your entire life! Barbed wire, aluminum baseball bats, thumbtacks, tables, fire and much more! Come see our show on such a date! For details call 000-0000. Why? BECAUSE ITS CORNY. The com-o-meter (yes, I made the word up... so??!) plays a HUGE role in getting people. People reading this flyer is like forcing teenagers to watch Barney with their grandparents... they just won't want to partake in this activity. Make the flyer, advertisement, whatever, something simple, something that isn't misleading, and something intriguing.

Do some recon: Check it out. Good listening skills are required, so let one of the more suave people in your fed do this one. Now what you need to do is listen for people talking about ANYTHING wrestling. And with that Mummy movie making wrestling even more mainstream, this is probably going to be easier to do than it was back in the day. Now, if you hear people talking about wrestling stuff, approach them (and make sure to have your backyard wrestling pickup lines ready!). Now, all you have to do is ask them if they're into wrestling. If they say yes, then ask them if they'd like to attend a show. If they attend a show, ask them how they liked it and if they'd like to be a part of it. If yes, then you've got a new member. If maybe, get em to go to more shows, if no, then be persistent, but don't piss them off. If it turns out they aren't even interested in wrestling, then oh well.

More recon... but observational recon!: Heres what you do here. You want to LOOK for signs of a wrestling lover. Shirts, goofing around doing wrestling moves to friends, constant peoples eyebrows, etc. These people are usually more likely to be interested in wrestling, so keep an eye out! After you've initiated conversation with them, repeat the processes in the above section. Congratulations! If you've done both of the recon sections, then you've tried the toughest and most ballsiest way of getting new people.

Other local feds: Now if you don't have any other feds within a reasonable time limit of you, this doesn't apply to you. If you do however, read on. Ok, you might not like them (hell, they're your competition!), but try to be friendly with them. Why? Because if/when they breakup, you'll have a mass of new talent. Now while this strategy isn't instant gratification, its a bigger payoff. While your wait time might be anywhere from weeks to years, all that new talent will increase your fed's popularity, being as you're pulling fans from both feds. And also, in the event that your fed goes under... you will have someplace to go. But lets not dwell on that.

Depending on your area this may be hard or easy.

1. You may want to consider appearance. Do not consider just popularity - who is popular in your area probably isn't popular everywhere else. Pick people who fit wrestlers who appear as strong. They can be big boned, but really no overweight people. Height is a factor, and for 5.5 people, about 250 lbs is good. Taller wrestlers can be 300 but set a max of 350 unless you want a sumo wrestler.
2. Wrestlers should have speed, charisma, talent, etc.
3. Overweight people can fit a description of wrestlers who do not need to be fast. However, they must all participate in all the programs as everyone else.
4. Pick someone who wants to wrestle. These people should not complain about a move hurting them when no force was applied.
5. Look for, but not limit to, people with some experience. Ask for a tape by all people wishing to wrestle so you can study them and put them in best matched matches.
6. Allow your wrestlers to provide you with ideas and suggestions, even critical statements.
7. Know the limits of each wrestler. Where can't you touch them without hurting them, weak points, medical problems, etc.
8. Make room for improvement no matter how good you think you are. You'll never that good.

But how many wrestlers should you have to make up a federation? Well, the answer is 2. Just 2 is a minimum. Like the old saying goes, "It takes 2 to tangle". This applies to wrestling as well. With two people, they can make it interesting by playing multiple gimmicks. This was fun and something I actually did in my federation.

What should you do if everyone wants to play around at first? Let them. It will allow them to know one another, trusting one another for when it's time to get serious. Award the harder working wrestlers with championship matches. It will take time for them to get serious and even good, but let this time elapse. But remember, it's all in good fun. Important: If you are the booker, do not book yourself right away in champion matches without first building a name for yourself. Also tell everyone they will lose but can also win if they work hard.

Should you think motivating wrestlers is necessary need, and it may be, start filming them. When being filmed, one is more prone to act serious. The more serious they act, the better their moves and confidence. They can show friends to the tape and this can be a focal advertising point to recruit more people into your federation.

When a new wrestler joins, give him a match with your best and most experienced wrestler, as well as let him watch some matches. This will let him get the jist of things. Also, when preparing for a card, and matches, I think it is vital to go over spots either days or minutes in advance. Having big spots in any kind of match will keep the crowds coming, or keep the people buying your tapes. There is no such thing as being too prepared for things.

Finding a Location

Where do you plan to wrestle? In your friend's backyard? In your basement? On a trampoline? Will you build a ring? If you can find a permanent location, it will be a lot

easier to practice and plan your events. Having a stable location allows you to get comfortable with the area and use the area to its potential. It's hard to find a good spot sometimes where you can beat the living crap out of your opponent. One good idea is if your fed just started and your budgets are low, get an old mattress and wrestle on that. Some people can get rings by having a monthly money collection from the federation wrestlers to pay up for a ring.

Bottom line is, if you're holding events in the middle of nowhere, you'll get no "publicity." If you're putting on an event that's supposed to attract interested people, then make it someplace accessible. Now I'm going to rule out two places to hold big events like this, and while you may think I'm an idiot for saying so, think about the rationale behind it. Your backyard, and the school. The backyard equals relatively small, you have neighbors (well, most of you do), you'll be playing loud music, and most importantly, to the untrained eye, you will also be FIGHTING. Now you don't want the police showing up. While it may seem like the opportune place to hold an event, at a school you'll also attract stragglers - someone not interested in wrestling. They may make fun of you, throw things at you, etc. Places I would suggest would be near a school, but far from people who weren't interested would waste their time walking to. But the best place is in or near woods. These places tend to be secluded for all your backyard needs, and you can be as wild and have as many people as you want! You could also try youth centers like the YMCA, but no matter your location, make wrestling ring and avoid wrestling on the ground alone. You'll find many great ideas for rings throughout this book.

Naming Your Fed

Every fed needs a name to identify it from all the others. This is something that really needs to be thought about. Choose an effective name for your fed. That is, do not choose a name used more than once. Surf the Internet to see what ideas you can find and to see if your name will infringe on anyone else's rights, and if it is available. A good place to go is a search engine, and in quotes, type the name you want. You should also type the abbreviations for the name too. Your name may include your city or state, or some other geological name, such as a street name or township name, for example. It is best to prevent yourself from using these words where possible, which are used by many federations: Wrestling, Hardcore, World, Championship, Fed, or Federation, Ultimate, Extreme. Be creative and original. Avoid common phrases as well, including those the pros use. Finally, avoid using profanity. It is not very attractive and basically has no meaning. Live up to your name - if you must use one of the words not best used, make sure you are it. For example, if you use extreme, there better be a good reason you used it. Your fed must do something different that's more extreme than any other. If you merge different feds, change only the first word or so carried over from the old name, or simply use the new name. For example, when the WWE bought WCW, they kept there name WWE but could have used WWC or something to that effect.

Holding Meetings

Meetings should be before the whole events, and very brief meetings before and in between matches. Go over each match, know each wrestler's rules, hide weapons for future matches that night, plan the event out. Who will have interviews / Who will be

'run-ins and sneaky attackers? Tell wrestlers the storylines if you're the owner, they don't have to agree and you don't have to agree w/ them. Use wrestlers who are not doing something. Someone can photograph, commentate, film, and record with a webcam or camcorder. You could have wrestlers write reviews or keep time. Even be responsible for knowing who is thrown out when in a 30-man match, for example.

Before the event you should have written out the match order, who will win, and estimate the time of each match. For example, if it is the opener, tell them that wrestler A is going to squash jobber B in about 5 minutes. Wrestler A will win after using his finisher, the body slam. But for the main event, tell Main Eventer A that he will defeat Main Eventer B in 20-25 minutes after Mid-Carder C runs in and hits Main Eventer B with the singapore cane when the ref is distracted, and Main Eventer A hits his finisher, The Tiger Driver 91 for the win.

Deciding Who Should Win

Obviously, this is important to prevent chaos from occurring. This is actually done by the head of your organization.

- Do not book yourself right away.
- Tell everyone they will have to lose, and will get their wins.
- Give belt to the best talented.
- Have a lot of title changes below the World title.
- Keep the World title with the same person no more than 3 months, and let the holder feud with different people.
- Give the most talented and the younger guys at least title shots, if not some wins.
- Keep storylines alive.

Keep Your Fed Alive

- 1) Never try to do everything alone. Have one guy in charge of storylines, one in charge of cameras, another in charge of editing, if you guys edit your tapes, and another in charge of everything, a Forman if you will.
- 2) Be sure to continue to train others on how to lead. If you do it all yourself (see number one) at least make sure someone else can do your job if you get burnt-out.
- 3) Make sure there's someplace you can store your ring without problems. If your basement isn't working try building a little tent out side.

Advertise

Ok, now that you're good (hopefully), you should be confident enough to advertise your fed. First off, you're going to want to get involved in the online backyard community. Whether it be joining the message boards, or by writing a column, you're going to have to get involved in the community to get known. Once you're in the community, start plugging your fed on the message boards, posting video clips, or mentioning your fed in your column. After a while, people are bound to catch on, and, pending that you're good, then word of your goodness will spread like wildfire!

The key to expansion and a professional show is advertising. Now, advertise, advertise advertise!!

You first want to make the fans want to come or buy your product. Use the match themes found in the Match basics section of this book.

When you first start, go around in a car and go to every main intersection in your town and put one right on each stop light you see, so motorist can see your event.

Next, go into all store complexes and put your flyers up in any window a store will let you and on the out side of buildings. Then, go to your neighbor hoods in your town and post them on street lamps and stop signs. If you are on a football team or something and you go to another school to have a game put them there.

The last thing your should do is go to shopping centers again and put little flyers on all vehicles. The flyer itself should be on 11"17 sheets of paper, and for smaller you can just cut a normal sheet of paper into 4th's.

Here are some other ways to advertise your fed and products:

Have a Website - Don't fill up the web page with useless information and pictures. I saw one fed that had all kinds of pictures of ECW on it, and I had no idea what the point of the ECW pictures were for. Also, web pages do not need a section that lists all the weapons your federation uses. I saw one of them that had plastic garbage cans, cookie sheets, and wiffle ball bats. It was pathetic. I've even seen feds that have taken the exact layout of the WWF webpage and just edited the logos to like "WEF" instead of "WWF". In ending, just make a simple, original web page with results, rosters, cards, and any multimedia you can use.

Here is a brief list of items to be placed on your website:

Results	Bios	History
Rosters	Photo Gallery	Online Store
Cards	Sound Gallery	

But don't over-promote. Give enough pictures that tell the audience what's going on. Don't use pictures which "tell all" that is, use a photo that gives audience an idea, not what's happening.

Upload your site to a wrestling webring or a database of websites simililar to yours.

Include polls and message boards to allow interaction, as well as chat and guestbook. Topics can include if people wanna buy your tapes, what were the best matches.

Make animated banners and put on the site. Use popups (one per page). Allow webmasters to link to your page via a button you create and provide. These are useful with affiliations.

Submit to search engines. Don't forget to include "backyard wrestling" as a keyword!

On the Internet: You can post it on your website, which I find to not bring in too many people, being as if they're at the site, people are either just fans, or already wrestlers. The best way is to advertise in OTHER places. Find you're township's website, and write something about fans of backyard/pro wrestling. Chances are, you'll get at least 1 reply, which could be someone close who would be into backyard wrestling. Another good way is to leave messages in other peoples' guestbooks / message boards. Utilize every online aspect you can think of.

Local Newspaper: Have your local newspaper do a story on your federation. Donate some money to charity – perhaps ticket sales.

Get Sponsors: Get sponsors from local business owners – tell them they get ad space for their money (like a commercial on your tape, t-shirt design, etc.)

Tapes: If you want people to believe your fed is the best or most hardcore, you have to have proof. And lets face it – pictures don't cut it! People want to see stuff happen, live before their very own eyes, not pictures which for all they know could be posses. Don't upload full videos to the internet unless you're sure your fans have the Internet connections to handle it. Huge files will take forever on the averaged home user based computer. Don't use a residence address. Go to a post office, pay the \$10 a yr for mailbox, and get one. This way, people can't find where you live easily. And there are a lot of sick puppies in the world. You don't wanna limit it to people who you know – a video is a great promotional item and money maker!

Now a good way to sell videos on the internet is to get video selling websites involved. Make a deal with a site that sells wrestling videos. Then tell them if they advertise your video on their site you will give them a certain amount of money off of each video you sell thru them. Also advertise a lot on your feds website. Put a banner on the front of your page advertising the video! Also give your video or show a good name. This will intrigue the fans to want to see it.

Finally, if your fed is well known, send a tape of best matches to a local tv station, or better yet, to a resource like Backyard Criminals and BackyardWrestling.com!

At School: Advertise on a school news broadcast, in school paper, put flyers in school. Don't forget to ask your principal first!

Merchandise: It plays many roles. One – it brings in money. 2. people wear it, with other people asking "where'd you get it" or "what are these guys?" 3. it brings in more money. Get the point? You have to spend money to make money, so once you're known to your satisfactory, don't set the popularity goals too high or low, order t-shirts, mousepads, and hats w/ your fed's name and logo even the wrestlers. Word will spread and soon you'll become known. Remember, w/o advertisements, a bad time thing happens - nothing. Cafepress is a great resource to do this.

TV: Begin small. Make sure you're product is wanted or you'll run into some problems. Call the local news company and have them do interviews. Then if you're becoming known, get on public access tv. It's usually free, but may cost a little. Use

patv to promote the fed, its merchandise, website, and videos and even to gain more fans and popularity. Call a local television or news station nearest you, and ask about public access tv. Don't choose what channel you go to – go with the first offers.

Legalities

Have contracts and rules while still having fun. If you are under 18, have your parents sign. Have your wrestlers initial every paragraph and have witnesses and co-signers for both parties. You can even have a public notary notarize it. But this still does not 100% protect you!

A sample contract can include:

Since I know wrestling is a physical sport requiring top physical condition, I am aware that I could endure injuries while wrestling, and I warrant full responsibility for my actions and physical condition and will not hold [fed name], [mention people's names], liable for any injuries I incur while wrestling.

Or even better, this waiver, which is for the audience too:

ACCIDENT WAIVER AND RELEASE OF LIABILITY

I acknowledge that this athletic event is an extreme test of a person's physical and mental limits and carries with it the potential for death, serious injury and property loss. The risks include, but are not limited to, those caused by terrain, facilities, temperature, weather, condition of athletes, equipment, vehicular traffic, actions of other people including, but not limited to, participants, volunteers, spectators, coaches, event officials, and event monitors, and/or producers of the event, and lack of hydration. These risks are not only inherent to athletics, but are also present for volunteers. I hereby assume all of the risks of participating &/or volunteering in this event. I realize that liability may arise from negligence or carelessness on the part of the persons or entities being released, from dangerous or defective equipment or property owned, maintained or controlled by them or because of their possible liability without fault.

I certify that I am physically fit, have sufficiently trained for participation in the event and have not been advised otherwise by a qualified medical person.

I acknowledge that this Accident Waiver and Release of Liability form will be used by the event holders, sponsors and organizers of the event in which I may participate, and that it will govern my actions and responsibilities at said events.

In consideration of my application and permitting me to participate in this event, I hereby take action for myself, my executors, administrators, heirs, next of kin, successors, and assigns as follows: (A) Waive, Release and Discharge from any and all liability for my death, disability, personal injury, property damage, property theft or actions of any kind which

may hereafter occur to me including my traveling to and from this event, THE FOLLOWING ENTITIES OR PERSONS:

Their directors, officers, employees, volunteers, representatives, and agents, the even holders, event sponsors, event volunteers; (B) Indemnify and Hold Harmless the entities or persons mentioned in this paragraph from any and all liabilities or claims made as a result of participation in this event, whether caused by the negligence of releases or otherwise.

I hereby consent to receive medical treatment that may be deemed advisable in the event of injury, accident and/or illness during this event.

I understand that at this event or related activities, I may be photographed. I agree to allow my photo, video or film likeness to be used for any legitimate purpose by the event holders, producers, sponsors, organizers and assigns.

The Accident Waiver and Release of Liability shall be construed broadly to provide a release and waiver to the maximum extent permissible under applicable law.

I hereby certify that I have read this document; and, I understand it's content.

Print Participant's Name Age Signature (If under 18 years old, Date Parent or guardian must also sign)

PARENT / GUARDIAN WAIVER FOR MINORS (Under 18 years old)

The undersigned parent and natural guardian does hereby represent that he/she is, in fact, acting in such capacity and agrees to save and hold harmless and indemnify each and all of the parties referred to above from all liability, loss, cost, claim or damage whatsoever which may be imposed upon said parties because of any defect in or lack of such capacity to so act and release said parties on behalf of the minor and the parents or legal guardian.

Print Participant's Name Age Signature of Parent or Guardian Date

Avoid copyrighted music. Hire a local band (or make an offer) or even a school band for wrestler's music, or music for your show.

Record all tracks into a wav player. If possible, try to mix them together. You'll probably going to need to record each track to its track, then record the finished composition into wav player.

Keep in mind zoning laws. You may be prohibited from having a trampoline or wrestling ring on your property, even if it's private property. Also, see if backyard wrestling is banned in your state like it is in Maryland and possibly in New Jersey.

Here are some sample rules I found on the Internet you're welcome to use:

Our Rules

#1 This federation was made for fun, but to create realistic wrestling situations between the wrestlers characters, so remember that this federation is for fun, and have fun, don't let character animosity get in the way of personal feelings, and vice versa (not letting personal feelings effect character confrontations).

#2 All forms of attack in the ring and out are strictly intended to look real. {Detailed Explanation: Punches, Kicks, and other forms of attack are to look like they are real, meaning slaps are allowed, and punches and kicks are to be delivered softly and not harshly to your opponent.

#3 The move list has been redone to allow you to do any move you like, including high risk maneuvers, and heavy attacks, such as Powerbombs, Piledrivers, and other high impact moves. Remember at all times you are placing yourself and others at risk with chances of correct maneuver failure.

#4 Matches between two wrestlers are to look professional, meaning no clowning around when it comes down to business. If you are going to tell your opponent what move is next, don't make it look too obvious, try signs like pinching, or coughing at certain times.

#5 Remember, like all federations, planned matches MAY take place, here in the HWF we usually shoot fight, meaning the only reason why we'd plan a match is for a bigger angle involving a title or another wrestler. If you have a problem with the "job" you must do, please talk to one of the HWF Officials and try to settle an agreement.

#6 Training Camps, and Dark Matches will take place at every wrestlers earliest convenience. Training Camps are to get wrestlers back in shape, or train new wrestlers to the form of the HWF, all new recruits MUST attend either one of the HWF's private events. NO IMMEDIATE ADMITTANCE ALLOWED! We don't care about reputation, we want you to wrestle our style, and through either the camps or the matches, you'll learn our style.

#7 When you sign for a match, there is no way of backing out of it. You may not change the stipulation UNLESS the opponent and match booker agrees to change it. One thing cannot be broken and that's a match that both wrestlers have signed for, unless there is a good reason, the match will continue as scheduled.

#8 Contract termination is always a possibility no matter what position you are in the company. Especially wrestlers, if you do not follow rules, and have personal problems with all HWF staff including fellow wrestlers, you will pay by consequences. If you don't show up for an officially signed match, or any match sanctioned by the HWF or not, you will be penalized severely for not following the rules and regulations that you agreed to when signing this contract.

#9 Going back to Rule #7 and #6, backing out of a match is a serious mistake. Even worse is if it's a title match, if your a HWF title holder(s) and do not show for your scheduled match, your title(s) will be stripped, and the new champion(s) will be decided by a suitable pair (or more) of opponents on either a later date, or on that same card. If your not a title holder, and are challenging a title holder, and do not show, then you will be easily replaced by a suitable opponent for the current champion. The only way out of this rule is by either the champion or challenger being in a situation he cannot control and must be forced not to show (injury, sickness, parental problem, etc.).

#10 .If you are the one to injure another wrestler, and it looked intentional you will pay through consequences. If you are a title holder, and injure the challenger, or opponent, the HWF Officials have the right to strip you of your title, and place you on the Disabled List along with the opponent and fellow wrestler you injured. If the accident that occurred was unintentional then you might face either temporary suspension, or just a warning, champion or not, injuries are nothing to be proud of, and should not occur here in the HWF.

More Rules:

#1 Time Limits have changed since the last HWF opening. All matches must be completed within 10 minutes, unless addressed otherwise by an HWF Official.

#2 Along with the move list mentioned in the Rules, the finisher limit has been decreased to ONE finisher to end the match. {Detailed Explanation: You may NOT just start the match, execute your finisher and expect to win the match, because that would be a direct violation against the HWF's rules which could result in immediate termination of your contract. The last few minutes of the match are usually when the finishers count, so your time limit can vary depending on the stipulation for time in your match.

#3 Not only has the pinfall victory rule been changed, but the submission victory rule has changed somewhat as well. Wrestlers may execute as many submissions in a match as they want, but are only allowed to hold a certain submission for a maximum of 30 seconds. If the opponent is not given up, then the referee will let you know to release the hold. If you don't release the hold for more than five seconds you will be disqualified and the victory goes to your opponent. Submission victories are based on your opponent's threshold for pain, if he taps out at any time of the match, it's because he couldn't take the pain, not because the match was planned that way.

#4 Stable Regulations are simple, you may not steal WWF, WCW, or ECW stable and tag names, just like you can't steal single wrestlers' names. You are limited to a maximum of 5 wrestlers per stable and 2 managers. There is no way to bend this rule, and if you place a wrestler in as a manager, he will be counted as an active wrestler in your stable and not a manager.

#5 No current title holder may achieve victory and hold two belts, unless one of them is a tag team championship belt. If one singles champion beats another for his title, the lower classified HWF championship belt will be dropped to a match or tournament.

#6 In Extreme Matches, you are allowed to obtain possession of a weapon for a maximum of 30 seconds. You may NOT throw your weapons either! This may result in injury which may affect the wrestler who threw the weapon at his opponent.

#7 You have creative control over your character, if you want your character to dress a certain way, then so be it. But the HWF will not take characters with racial, or prejudicial remarks and slurs, we will NOT be humiliated by some fool who thinks it's funny to use race and prejudice in his character and his interviews, this kind of behavior has consequences written on it.

#8 Suspension and termination is a huge issue that must be controlled. If you place your hands on Federation Officials or fans, this may almost DEFINATLY result in at LEAST suspension. If your suspended 3 times, you'll be handed the proverbial "pink slip" and your contract with the HWF will be terminated.

#9 You may NOT change your character, his music or his name until your contract expires. We can't keep updating and changing people's characters due to unhappiness. If you want a certain character, stick with it, and stay with your chosen name and finisher. Yes, you have creative control, but do not change your name until your contract expires. For the last time, if you request any changes in the character, like his name or finisher you must wait till the expiration date on your contract to come up before making decisions.

#10 All wrestlers may write their own material when it comes to punch lines, and interviews. If you have trouble with that and request help, contact an HWF Official, and see if he can write the material for you. No one is allowed to steal current punch lines from Professional Organizations, you may remake them, but don't use the entire line. Every wrestler who wants an interview must request time from an HWF Official, if granted you have up to 10 minutes of time to speak your mind about upcoming matches, angles, or characteristic thoughts on opponents. If people get bored easily, make sure to have music, video games, and some pizza funds to entertain each other.

Even more rules:

1. At the beginning and end of every matchup, all of the competitors must shake hands.
2. Yard Of Honor Heavyweight & Tag Team Championship matches AND non-title matches will be contested with a time limit of 30 minutes. If a title match goes 30 minutes without a winner, we will have an unlimited overtime period. If a non-title match goes to the thirty minute mark, we will restart the match with ONLY a 5 minute overtime period.
3. No cheaps shots - bag shots, eye pokes, hair pulling, etc. Repeated offenses will result in a disqualification.
4. No foreign objects or having someone interfere on your behalf. This will result in an immediate disqualification.
5. No striking any Yard of Honor referees, under any circumstance. Failure to comply with this will results in MAJOR consequences.
6. Use of the championsip belts as weapon will result in an immediate disqualification, plus a beating from Rich since he hates fixing the damn thing.
7. Each competitor has a 20 count when leaving the Yard. Failure to return in that 20 count will cause a countout.

8. EVIL LAWYER RULE - If you want to hold two titles at the same time, you must win two matches for that title.

Insurance

Have each wrestler pay a due each time everyone meets – like a club. If they don't pay, you can tell them they don't wrestle. Also, save 10% from your profits. Pad the wrestling place and you're be okay. The money can go for any injured wrestler, at least as a contribution if nothing else. Have a treasurer and/or committee to control this money. It should only be used with people who are injured under your fed, not in the outside world (though if it is a death, contributions are greatly wise).

Invading other Federations

Don't do it unless they know you are going to. Why not? It's trespassing and it really constitutes harrasment. If you're not contractually binded to wrestle in their fed as outsiders you can be prosecuted.

Starting an Indy Fed in Ohio – Legalities

Upgrading your federation to an independent promotion and you live in Ohio? I have taken the liberty of taking right from the source itself (Ohio Administrative Code - 3773) the instructions you need to legally start a fed in Ohio. Not living in Ohio? Look for a promoter's license or the like in your state's rules and/or athletic commission. You can find the Ohio Athletic Commission at <http://oca.ohio.gov>.

General Rules

3773-1-01 Definitions.

As used in rules 3773-1-01 to 3773-6-07 of the Administrative Code:

- (A) "Amateur" means a contestant who does not compete for a prize, in cash or otherwise, that has a value of more than twenty-five dollars.
- (B) "Boxing match or exhibition" means a public or private competition pertaining to the sport of boxing.
- (C) "Commission" or "the commission" means the Ohio athletic commission.
- (D) "Contest" means any prize fight, public boxing match, or exhibition.
- (E) "Contestant" means a participant in a public boxing match, wrestling, tough person, kick boxing, karate, mixed martial or other exhibition.
- (F) "Exhibition" means any event having more than one match whether it occurs on a single date or on a series of dates.
- (G) "Fight card" means the program of matches listed on a promoter's permit.
- (H) "Knockout" means to defeat an opponent by knocking them to the canvas for a count of ten. Knockout also includes, when the referee halts the bout with a boxer on the canvass..
- (I) "Main event" means the individual match at any exhibition or public boxing match which has the largest purse.
- (J) "Manager" means any person who is in charge of the training, performance, and business affairs of a boxer.
- (K) "Matchmaker" means any person who schedules pairings for a prize fight, public boxing match, wrestling, tough person, kick boxing, karate, mixed martial arts or other exhibition.

- (L) "Medical insurance" means coverage for any nursing, medical, or surgical expenses.
- (M) "Mixed Martial Arts" means any competition that involves any physical contact bout between two or more individuals who attempt to knock out the opponent by using boxing, kicking, choking techniques, martial art tactics or any combination of such techniques and tactics
- (N) "Participant" means any contestant, manager, or second in a public boxing match, wrestling match, kickboxing, karate, mixed martial arts or other exhibition.
- (O) "Professional boxer" means a boxer who competes for a prize in cash or otherwise, that has a value of more than one hundred dollars.
- (P) "Promoter" means any person who conducts or sponsors a prize fight, public boxing match, wrestling, tough person, kick boxing, mixed martial arts or other exhibition.
- (Q) "Public boxing or wrestling match or exhibition" means any public or private competition that involves the sports of boxing, kick boxing, karate, tough person contests, professional wrestling, or any other form of boxing or martial arts.
- (R) "Ring official" means any referee, physician, judge, inspector, or timekeeper.
- (S) "Second" means any person who is an attendant to a boxer.
- (T) "Technical knockout" means a victory, with immediate termination of the match, awarded by the referee when it appears that one boxer is too badly beaten to continue.
- (U) "Tough person contests" mean any competition that involves any physical contact bout between two or more individuals who attempt to knock out the opponent by using boxing, kicking, or choking techniques or martial arts tactics or any combination of such techniques and tactics.
- (V) "Trainer" means any person who coaches a boxer.

3773-1-02 **Scope rule.**

Rules bearing agency-level designation 3773 of the Administrative Code prescribe the conditions under which prize fights, public boxing matches, and exhibitions shall be conducted in the state of Ohio.

3773-1-03 **Office hours.**

The office hours of the commission shall be, Monday through Friday, as determined by the Executive Director.

3773-1-04 **Exemptions.**

Rules bearing agency-level designation 3773 of the Administrative Code do not apply to:

- (A) Elementary or secondary school, college, or university boxing, karate or wrestling coaches who receive compensation for teaching or coaching boxing, karate or wrestling only from the school, college, or university.
- (B) Any competition that involves the sports of boxing, kick boxing, tough person, karate, wrestling, or any other form of boxing or martial arts in which all of the contestants are, amateur participants involved in an intramural scholastic event from an elementary or secondary school, a college, or a university.
- (C) Boxing matches or exhibitions conducted as part of an interscholastic or intercollegiate athletic program, or as part of an amateur athletic program sponsored by or under the supervision of the "United States Olympic Committee"

and "USA Boxing" which includes the following organizations in which all contestants are amateur boxers:

- (1) Golden Gloves Association of America Inc
 - (2) National Association of Police Athletic Leagues
 - (3) National Collegiate Boxing Association
 - (4) Native American Sports Council
 - (5) Silver Gloves Association
- (D) Any boxing match or exhibition conducted under the supervision or control of the Ohio national guard, the state militia, or reserve officers' associations in which all contestants are members of the guard, militia, or officers' association.
- (E) Any person conducting any amateur competition in the sports of boxing, kick boxing, tough person, karate, wrestling or any other form of boxing or martial arts not included in the exemption rules must:
- (1) Have met all the requirements of obtaining a promoter's license
 - (2) Have the required insurance and medical protection prescribed under the rules bearing agency level designation 3773 of the administrative code
 - (3) Approval by the executive director or athletic commission of the amateur rules submitted by the amateur body hosting the event
- (4) Pay all required fees and taxes prescribed under rules bearing agency level designation 3773 of the administrative code

3773-1-05 **Fees for licenses and permits.**

The Ohio athletic commission shall charge the following fees:

- (A) For an application for or renewal of a promoter's license:
- (1) for public boxing match or exhibition, One hundred dollars
 - (2) for tough person match or exhibition; One hundred dollars
 - (3) for mixed martial arts or other form of physical contact match or exhibition; One hundred dollars.
 - (4) for professional wrestling match or exhibition; two hundred dollars
- (B) For an application for or renewal of a license to participate in a public boxing match or exhibition as a professional boxer, referee, judge, matchmaker, manager, timekeeper, trainer, or second of a professional boxer, twenty dollars;
- (C) For a permit to conduct a public boxing match or exhibition, fifty dollars;
- (D) For a permit to conduct a professional wrestling match or exhibition, one-hundred dollars.
- (E) For athlete agent license five hundred dollars for two years
- (F) For athlete agent license for business entity, five hundred dollars for two years
- The fees prescribed by this rule shall be made payable to the treasurer of state of Ohio.

3773-1-06 **Pay schedule for commission officials.**

Promoters shall compensate officials appointed by the commission in accordance with the following pay schedule.

- (A) Three judges, one timekeeper, one knockdown timekeeper: not less than one hundred dollars each.
- (B) Two referees: One referee for the main event and under card: not less than one hundred fifty dollars. The other referee for the under card: not less than one hundred twenty-five dollars.
- (C) Inspector: not less than two hundred dollars.
- (D) Assistant Inspector: not less than one hundred twenty-five dollars

- (E) Two ringside inspectors not less than seventy-five dollars each
- (F) Physician(s): One physician to examine boxers at the weigh-in and attend ringside: not less than two hundred fifty dollars. The other physician to attend ringside: not less than two hundred fifty dollars mandatory on events that are televised.

3773-1-07 Obtaining notification of meetings.

- (A) Any person may obtain notification of the time and place of regularly scheduled meetings or the time, place and purpose of any special meeting by:
 - (1) Writing the commission office, whose present address is: "The Ohio Athletic Commission, 242 Federal Plaza West Suite 405, Youngstown, OH 44503
 - (2) Calling or faxing the commission: Office: (330) 797-2556; Fax: (330) 797-2559.
 - (3) Appearing in person at the commission office, Monday thru Friday, during normal business hours.
- (B) Any person may obtain advance notice of all meetings at which any specific type of public business is to be discussed by identifying the type of public business for which they desire to be notified and by supplying the commission with stamped, pre-addressed envelopes. The commission office will mail to such person a notice of the time and place of the meeting, and the type of business to be discussed, at least seven calendar days before the meeting is scheduled unless the meeting is an emergency meeting.
- (C) The commission office will maintain a list of representatives of the news media who have requested in writing notice of special or emergency meetings. The commission office shall mail to such representatives notice at least twenty-four hours before emergency meetings. News media requesting meeting notification shall supply the commission with the name, mailing address and telephone number of the representative to be contacted.

3773-1-08 Notice procedure.

The procedure of the Ohio athletic commission for giving public notice for the adoption, amendment or rescission of the rules under Chapter 119. of the Revised Code shall be as follows:

- (A) Unless explicitly provided otherwise by statute, if a document is required by statute to be published in the register of Ohio, its publication in the register is sufficient to give notice of the content of the document to a person who is subject to or affected by the content. Until the document is so published, its contents is not valid against a person who does not have actual knowledge of the content.

3773-1-09 Revocation, suspension, or refusal to renew licenses.

The state boxing commission may revoke, suspend, or refuse to renew any license issued under rules bearing agency-level designation 3773 of the Administrative Code if the licensee:

- (A) Has committed an act detrimental to the sports regulated by the Ohio athletic commission or to the public interest, convenience or necessity;
- (B) Is associating or consorting with any person who has been convicted of a crime involving sports regulated by the Ohio athletic commission;
- (C) Is or has been consorting with bookmakers or gamblers, or has engaged in similar pursuits;
- (D) Is financially irresponsible;

- (E) Has been found guilty of any fraud or misrepresentation in connection with boxing;
- (F) Has violated any law with respect to boxing or any rule or order of the commission;
- (G) Has engaged in any activity that the commission determines is detrimental to any sports regulated by the Ohio athletic commission.

3773-1-10 Violations of commission rules.

No person shall:

- (A) Violate sections 3773.31 to 3773.59 of the Revised Code or any rule of the commission;
- (B) Gamble, bet, or wager on the result of a boxing match or exhibition;
- (C) Participate in a sham or fake boxing match or exhibition that is conducted by a holder of a promoter's license.
- (D) Participate in a boxing match or exhibition if they are under eighteen years of age unless neither contestant in the match or exhibition is a professional boxer.
- (E) Have a financial interest in a boxer competing on premises owned, leased by, or which that person is otherwise financially interested.

3773-1-11 Notice of adjudication hearings.

When the commission denies an application for a permit or license, or intends to consider the suspension or revocation of a license, the commission or executive director shall notify the person in writing of their opportunity for a hearing. Such notice shall be given by registered mail and shall include the reason for the commission's action and shall inform the party that they are entitled to a hearing, provided said hearing is requested within thirty days of the date of the mailing of the notice. The notice shall set forth the rights of the party to appear at such hearing with or by an attorney, and to examine witnesses for or against them. Upon written notification that a hearing is requested, the commission shall schedule a hearing not less than seven days, but within fifteen days, of the date the commission receives such notification unless otherwise agreed to by both the commission and the party. An individual may waive their right to an adjudication hearing by notifying the commission in writing, or by failing to request a hearing within the proper time period.

All hearings will be held in a time and location determined by the commission, wherein all interested parties will be so informed.

3773-1-12 Drug testing

- (A) In order to ensure the safety of all contestants and to protect the integrity of boxing, wrestling, tough person, kickboxing, karate, mixed martial arts or other striking sport exhibitions regulated by the Ohio Athletic Commission, the commission hereby regulates the use of any alcohol or drug of abuse, as governed by division (A) of section 3719.011 of the Revised Code, by any licensed contestant while training for or participating in an event or exhibition.
- (B) The personal use of any alcohol or drug of abuse as defined in division (A) of section 3719.011 of the Revised Code is prohibited without a legal prescription. Acting with reasonable cause, or through random selection by lottery, the executive director, or inspector, or any investigator employed by the Ohio athletic commission may direct any contestant to submit a sample of their urine. The sample shall be taken in the presence of the commission's inspector,

physician or other representative designated by the commission, and in the manner prescribed by the commission:

- (1) The urine shall be placed in two separate containers
 - (2) Each container shall be clean and marked either A and B or 1 and 2
 - (3) Each container will have the name of the boxer, his signature; the name of his manager or trainer; the name of the person administering the test and the date of test.
 - (4) The first bottle A or 1 will be used for the first test performed
 - (5) If the results of the first test are negative, the second bottle B or 2 will be destroyed.
- (C) If the preliminary test of the first bottle A or 1 is found positive for alcohol or drugs of abuse, the commission will immediately contact the affected contestant and inform them that the second bottle B or 2 will be sent to a certified testing laboratory approved by the state of Ohio, to confirm if the results of the preliminary test were accurate.
- (D) Such samples or tests pursuant to the requirements of this rule may be requested at any time on the day of the bout or event in which the contestant is participating, or within twenty-four hours thereafter.
- (E) Any random selection by lottery may be witnessed by the contestants participating in the event or their representatives. The executive director shall determine the number of random samples to be taken for each fight card at the time of approval of the permit application.
- (F) Because of the importance of championship or title bouts, all professional boxers in such events shall be subject to mandatory alcohol or drug testing.
- (G) Failure of any contestant to supply a urine sample when requested by one or more of the persons designated by the Ohio athletic commission, shall subject the contestant to a suspension of a minimum of one eighty days for the first offense. A second and all subsequent failures or refusals to provide a requested urine sample shall be considered as grounds for license revocation.
- (H) The commission may withhold the boxer's purse until the results of the test are concluded. If the laboratory test concludes that the preliminary tests were accurate and the boxer was in violation of division (A) of section 3719.011 of the Revised Code. The Ohio Athletic Commission shall administer appropriate disciplinary action under section 3773.53 of the Ohio Revised Code.
- (I) A professional boxer whose license is suspended or revoked under this rule and who was the winner of the contest shall be disqualified, and the decision of the contest shall be changed to "no contest." The results of the contest shall remain unchanged if the boxer who is suspended or revoked under this rule was the loser of the contest.
- (J) If the laboratory test results prove to be negative or inconclusive, no action shall be taken and all results of the bout will stand.
- (K) Upon a second offense involving a urinalysis, disclosing the presence of any alcohol or drug of abuse prohibited in this rule, in addition to any suspension or revocation ordered by the commission, the contestant will be prohibited from participating in any event in the state of Ohio until they have voluntarily enrolled in a rehabilitation program certified by the Ohio department of mental health, bureau of drug abuse, or the "Joint Commission on Accreditation of Hospitals," and a report from said program indicating the contestant's satisfactory attendance and completion of the program.

- (L) A professional boxer whose license is suspended or revoked under this rule and who was the winner of the contest shall be disqualified, and the decision of the contest shall be changed to "no contest." The results of the contest shall remain unchanged if the boxer who is suspended or revoked under this rule was the loser of the contest. If the laboratory test results prove to be negative or inconclusive, no action shall be taken and all results of the bout will stand.
- (M) Professional boxers who are prohibited from boxing in other states or jurisdictions shall be prohibited from boxing in Ohio.
- (N) In the event any contestant subject to this rule is taking a substance pursuant to a valid prescription on order from a licensed physician or dentist, it shall be that boxer's responsibility to give written notice of same to the commission or its representatives prior to participating in any event. The written notice shall contain the following:
 - (1) Name of the substance.
 - (2) The quantity and dosage of the substance prescribed.
 - (3) The name, address and telephone number of the physician or dentist prescribing the substance.
- (O) All preliminary urinalysis tests shall be conducted at the expense of the Ohio athletic commission. Any follow-up laboratory tests that prove positive the expenses shall be paid by the contestant. Failure of the contestant to pay expenses within thirty days of receiving notice will result in the immediate suspension of the contestant.
- (P) The contestant may waive in writing submitting to any follow-up tests and accept the results of the preliminary test.
- (Q) Any licensee alleged to be in violation of this rule by the commission may request a hearing in accordance with the provisions of Chapter 119. of the Revised Code and rule 3773-1-11 of the Administrative Code.

3773-1-13 **Protest of results.**

Upon the completion of a boxing match or exhibition or a tough person contest, the results of the match, exhibition or contest may be protested under the following conditions:

- (A) The protester must have standing to protest the outcome of the match, exhibition or contest. Persons with standing to protest the outcome are the contestant, the contestant's manager, and the contestant's trainer.
- (B) The protester must file the protest, in writing, with the commission or the executive director, no later than ten days after the match, exhibition or contest being protested. The protest letter shall specify the reason or reasons for the protest with such particularity as to enable the commission to quickly and accurately act upon the protest. Filing may be by personal delivery or US postal service and is deemed complete upon receipt by the commission or executive director.
- (C) The protester must supply the commission with a videotaped recording of the contestant's entire match, exhibition or contest, if such a recording is available, at the time of filing the protest. The videotape shall become part of the permanent record of the commission and shall not be returned.
- (D) Upon receipt of the protest the commission shall have sixty days in which to investigate the allegations contained in the protest. Upon completion of the investigation the findings and recommendations shall be presented to the commission at the next scheduled public meeting. The commission will then vote

on the findings and recommendations. The findings, recommendations, and commission vote shall be made a permanent record of the commission and shall be final.

- (E) A letter detailing the findings and recommendations of the investigation, the vote of the commission, and the actions to be taken will be sent to the protester by regular mail within fourteen days of the meeting in paragraph (D) of this rule.
- (F) This rule specifically excludes protests of professional wrestling and any other matches, contests or exhibitions over which sections 3773.31 to 3773.57 of the Revised Code do not apply.

Promoters

3773-3-01 Conditions for promoting contests.

No person shall promote any public or private competition that involves the sports of boxing, kick boxing, karate, tough man contests or tough person contests, professional wrestling, or any other form of boxing or martial arts unless:

- (A) That person is licensed in accordance with the rules bearing agency-level designation 3773 of the Administrative Code;
- (B) A permit is secured in accordance with the rules bearing agency-level designation 3773 of the Administrative Code;
- (C) That person complies with the rules bearing agency-level designation 3773 of the Administrative Code.

3773-3-02 Conditions and bond requirements for issuing a promoter's license.

- (A) Any person who wishes to promote a boxing match or exhibition shall apply to the commission for a promoter's license. Each application shall be filed with the commission on forms provided by the commission, and shall be accompanied by the appropriate license fee required by rules bearing agency level 3773 of the Administrative Code. In addition, a cash bond, certified check, bank draft, or surety bond of not less than ten thousand dollars must be submitted with the application. The applicant shall verify the application under oath. The application shall be signed by the applicant. The commission shall determine the form of the application for the promoter's license. The application shall include the name of the applicant, two photos, the address and zip code of the applicant, and a reference confirming the applicant's financial responsibility, and any other information the commission requires.

- (1) The purpose of the ten thousand dollars surety bond is to insure the payment of the participants of any public or private competition that involves the sports of boxing, kick boxing, karate, tough person contests, wrestling or any other form of boxing or martial arts. These participants include but are not limited to: inspectors, physicians, judges, referees, timekeepers, contestants and anyone assigned by the Ohio Athletic Commission.

- (B) Upon the proper filing of an application to promote any public or private competition that involves the sports of boxing, kick boxing, karate, tough man contests or tough person contests, professional wrestling, or any other form of boxing or martial arts., the commission shall issue a promoter's license to the applicant if:

- (1) The applicant is not in default on any payment, obligation, or debt payable to the state under rules bearing agency-level 3773 of the Administrative Code;
 - (2) The applicant is knowledgeable in the proper conduct of competition that involves the sports of boxing, kick boxing, karate, tough man contests or tough person contests, professional wrestling, or any other form of boxing or martial arts, in accordance with rules bearing agency level 3773 of the Administrative Code;
 - (3) The applicant has filed a twenty-five hundred dollar bond made payable to the treasurer of state in accordance with rules bearing agency level 3773 of the Administrative Code; and a copy of the certificate verifying the approval and the filing of that bond is submitted to the executive director or commission.
- (C) A promoter's license shall expire twelve months after its date of issuance and shall become invalid on that date unless renewed thirty days prior to the expiration date. A promoter's license may be renewed upon application to the commission and upon

payment of the renewal fee prescribed by rules bearing agency level 3773 of the Administrative Code. The commission shall renew the license unless it denies the application for renewal for one or more reasons stated in rules bearing agency level 3773 of the Administrative Code.

3773-3-03 Conditions for applying for and issuing a permit. .

- (A) Any licensed promoter who desires to promote any public or private competition that involves the sports of boxing, kick boxing, karate, tough man contests or tough person contests, professional wrestling, or any other form of boxing or martial arts contests, shall obtain a permit from the commission. Application for such a permit shall be made in writing and on forms prescribed by the commission and shall be accompanied by the permit fee specified in rules bearing agency level 3773 of the Administrative Code.
- (1) The application for a permit issued under this rule shall include the date and starting time of the match or exhibition, the address, name and phone number of the place where the event is to be held, the seating capacity of the building or hall where the event is to be held, the admission charge, the name and weight of the contestants and their Federal ID number and the names their seconds and managers, the amount of compensation or the percentage of gate receipts to be paid to each contestant, the number of rounds to be contested, the name, address and phone number of the promoter, and the license number of the promoter's license.
 - (2) The commission or executive director may require the applicant to deposit with the commission before the match or exhibition, cash, a cash bond, certified check, or bank draft in an amount equal to five per cent of the estimated gross receipts from the match or exhibition.
 - (3) The applicant shall satisfy the bonding requirements of rules bearing agency level 3773 of the Administrative Code and able to pay to each contestant the compensation or percentage of the gate receipts named in the application.
- (B) If the executive director or commission determines that the applicant has met all of the requirements specified in this rule, a permit shall be issued to the applicant to conduct the event.
- (C) A permit issued under this rule shall allow the permit holder to conduct only the event named in the permit. A permit is not transferable. The promoter, whose

name appears on the permit, or their designated representative with prior approval of the commission, must be physically present at the weigh-ins and at the event until the conclusion of the final bout unless excused by the commission.

- (D) The commission will establish guidelines and requirements for conducting any public or private competition that involves the sports of boxing, kick boxing, karate, tough man contests or tough person contests, professional wrestling, or any other form of boxing or martial arts.
- (E) The commission or the executive director shall determine if the contestants are evenly and fairly matched according to skill level, experience, and weight so as to produce a fair and sportsmanlike contest.
- (F) The executive director has the authority to approve any match changes or to complete additional bouts for contests previously approved at the commission meeting.
- (G) When an application for a permit to conduct any public or private competition that involves the sports of boxing, kick boxing, karate, tough man contests or tough person contests, professional wrestling, or any other form of boxing or martial arts, is requested by a licensed promoter, the application and the verification of insurance coverage, as well as the permit fee, as specified in paragraph (A) of this rule, shall be in the commission office ten (10) days prior to the scheduled business meeting at which the application for permit will be considered by the commission.
- (H) Exceptions to this rule will only be considered in the case of a world or continental boxing organization championship fight or state championship fight or in the case of a televised event. The time period for all necessary paperwork as stated in this rule, shall then be determined by the commission or executive director, but in no case shall such promoter be exempt from such paperwork.

3773-3-04 Limitations and restrictions of promoters.

No person who holds a promoter's license to conduct any public or private competition that involves the sports of boxing, kick boxing, karate, tough man contests or tough person contests, professional wrestling, or any other form of boxing or martial arts, under rules bearing agency level 3773 of the Administrative Code shall:

- (A) Hold any match or exhibition at any time or place other than that stated on a permit issued under rules bearing agency level 3773 of the Administrative Code;
- (B) Allow any contestant to participate in the match or exhibition unless they are the licensed contestant named in the application for such permit or a licensed contestant authorized to compete as a substitute for such a contestant by the executive director or the inspector assigned to the match or exhibition.
- (C) Charge a higher admission price for a match or exhibition than that stated in the application;
- (D) Pay a greater compensation or percentage of the gate receipts to any contestant than that stated in the application;
- (E) Knowingly permit a person less than eighteen years of age to participate in any public or private competition that involves the sports of boxing, kick boxing, karate, tough man contests or tough person contests, professional wrestling, or any other form of boxing or martial arts, unless neither contestant is a professional boxer, mixed martial arts fighter or any other striking sport professional;

- (F) Knowingly permit gambling, betting, or wagering on the results of a match or exhibition;
- (G) Knowingly conduct or allow to be conducted a sham or fake match or exhibition.
 - (1) This does not apply to professional wrestling

3773-3-05 Medical and life insurance.

- (A) No holder of a promoter's license issued under rules bearing agency level designation 3773 of the administrative code shall fail to provide medical and life insurance for each contestant in an event they conduct. The amount of medical insurance shall not be less than five thousand dollars and shall be paid to or for the use of any contestant for injuries sustained in a contest. The amount of life insurance shall not be less than ten thousand dollars per contestant and shall be paid to the contestant's estate if they would die as a result of participation in the event. Verification of such insurance coverage shall be given to the commission a minimum of ten days prior to the start of the event.
- (B) Deductible payments for medical insurance are the responsibility of the promoter or whoever purchases the medical insurance policy. There shall be no waiver forms issued to any contestant to sign making them responsible for any deductible payment or any portion of the deductible payment.

3773-3-06 Tickets and complimentary tickets.

- (A) Each advertisement of the match or exhibition shall include the price of admission. Each ticket of admission to any match or exhibition shall clearly bear the purchase price. No person shall sell a ticket for a price greater than that printed on the ticket.
- (B) No person licensed and issued a permit bearing agency-level designation 3773 of the Administrative Code shall sell more tickets or invitations of admission to any public or private competition that involves the sports of boxing, kick boxing, karate, tough man contests or tough person contests, professional wrestling, or any other form of boxing or martial arts, or admit a number of persons that exceeds the authorized capacity of the facility or part of the facility used for the match or exhibition. This limitation on the number of tickets includes the issuance of complimentary tickets and free passes. The total amount of complimentary tickets may not exceed five per cent of the total seats in the house or listed on the permit, without authorization from the Ohio athletic commission or executive director. Any complimentary ticket over that total, tax will be charged on the lowest advertised ticket price. Promoters must have the word "complimentary" printed on tickets and stubs by the printer. Tickets that are written or hand-stamped "complimentary" will be charged a tax on the face value. The promoter shall furnish to the commission a certified invoice from the printer of all tickets printed showing amounts printed in each category including tickets printed in excess, i.e., overprints. The promoter shall notify the printer of this rule. The promoter must submit all sold ticket stubs and unsold tickets to the inspector or commission representative upon request. Any unaccounted-for tickets will be charged tax at face value of the tickets missing. All unsold tickets must have the stubs attached; otherwise they will be taxed.

3773-3-07 Posting of permit in box office.

The permit issued to the licensed promoter shall be posted in the box office of the premises where any public or private competition that involves the sports of boxing,

kick boxing, karate, tough man contests or tough person contests, professional wrestling, or any other form of boxing or martial arts is held.

3773-3-08 Tax and ticket sold report requirements of promoter.

- (A) No promoter who conducts a match or exhibition to which rules bearing agency-level designation 3773 of the Administrative Code apply, shall fail to submit to the commission, executive director, or a commission representative a written report that shows the number of tickets sold for the match or exhibition and the amount of gross proceeds, no later than seventy-two hours after the determination of the outcome of the match or exhibition. The promoter shall pay to the commission a tax of five per cent of the gross proceeds from the sale of tickets to the match or exhibition. The tax must be paid to the inspector or commission representative no later than seventy-two hours after the contest ends.
- (B) If a promoter fails to make a report relating to a match or exhibition, or files a report that the commission finds unsatisfactory under paragraph (A) of this rule, the commission may examine or cause to be examined the books and records of such person. Failure to comply and cooperate with the commission with regard to the examination of books and records may result in the revocation or suspension of the promoter's license.

3773-3-09 Tax penalties.

If a promoter who conducts any public or private competition that involves the sports of boxing, kick boxing, karate, tough man contests or tough person contests, professional wrestling, or any other form of boxing or martial arts, under rules bearing agency level 3773 of the Administrative Code does not pay the tax due on the night of the contest or no later than seventy-two hours after the event; shall pay interest on the amount of tax -compounded at the rate of five per cent per month, up to a maximum of twenty-five per cent. The five per cent penalty shall start from the date the event ended. The commission shall send a notice of delinquency to the promoter, if the promoter is delinquent in paying the tax and interest due prior to the next scheduled meeting of the commission. The promoter's license may be suspended and disqualified from any license renewal if they are delinquent in paying the amount due to the commission under rules bearing agency-level 3773 of the Administrative Code. Any expenses incurred by the commission in making examinations of the books and records shall be paid by the promoter.

Officials

3773-5-01 Applying for and issuing licenses to ring officials, managers, trainers, seconds, and matchmakers.

- (A) Any person who desires to participate in any public or private competition that involves the sports of boxing, kick boxing, karate, tough man contests or tough person contests, or any other form of boxing or martial arts, as a referee, judge, matchmaker, timekeeper, or as a manager, trainer, or second, shall apply for a license from the commission. Each application shall be accompanied by the license fee prescribed in rules bearing agency level designation 3773 of the Administrative Code. The application shall be signed by the applicant. The commission shall determine the form of the application for each license.
- (B) The application shall include the applicant's name, street address, city, state and zip code, date of birth, age, home phone and cell phone numbers. Submit two

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passport size photos, check type of license applying for and whether new or renewal, make checks payable to the Treasurer of the state of Ohio and any other information the commission requires.

- (C) All officials: physicians, inspectors, referees, judges, and timekeepers understand that they are independent contractors and are not entitled to any comprehensive benefits provided to state employees.
- (D) Upon the proper filing of an application for a referee's, judge's, matchmaker's, timekeeper's, manager's, trainer's, or second's license, and payment of the applicable license fee, the commission shall issue the license to the applicant if it determines that the applicant is of good moral character, is not likely to engage in acts detrimental to the fair and honest conduct of the sports regulated by the commission, and is qualified to hold such a license. Each license issued in accordance with this rule shall bear the correct name or assumed name of the licensee, the address of the licensee, the expiration date of the license and an identification number designated by the executive director.

3773-5-02 Assigning officials for events.

- (A) The executive director and commission shall assign from among licensed inspectors, physicians, referees, judges, and timekeepers, the officials for any public or private competition that involves the sports of boxing, kick boxing, karate, tough man contests or tough person contests, or any other form of boxing or martial arts held under rules bearing agency level 3773 of the Administrative Code. These officials are independent contractors who are employed by the commission and shall be paid by the promoter in accordance with rules bearing agency level 3773 of the Administrative Code. The commission shall determine the method of payment to these officials and advise the promoter of the determination. The payment for the officials must be given to the inspector or commission representative prior to the start of the event.

3773-5-03 Qualifications for referees.

- (A) A person shall not be determined to possess the knowledge and experience necessary to qualify them to hold a referee's license unless all of the following conditions are met:
 - (1) They are at least twenty-one years of age
 - (2) They have experience as an amateur or professional referee
 - (3) They have a current Ohio license to referee
- (B) The referee shall be examined by the ringside physician before refereeing any event. The results of such exam shall be on forms provided by the commission
- (C) The commission or executive director may grant a license to an applicant who holds a valid license from another organization that regulates the sports of boxing, kick boxing, karate, tough man contests or tough person contests, or any other form of boxing or martial arts.

3773-5-04 Authority and apparel of the referee.

- (A) No promoter shall conduct a boxing, kick boxing, karate, tough man contests or tough person contests, or any other form of boxing or martial arts unless a licensed referee assigned by the commission and paid by the promoter is present. The referee shall direct and control the bout. Before each bout, the referee shall obtain from each contestant the name of their chief second responsible for the conduct of any assistant seconds.

- (B) The apparel of all referees shall be: dark trousers with a blue shirt and black bow tie. The referee's shoes shall be the athletic type that allows for good footing on the canvas floor of the ring. Referees for title bouts may wear the assigned uniform of the sanctioning body.

3773-5-05 Authority of judges.

No promoter shall conduct a boxing, kick boxing, karate, tough man contests or tough person contests, or any other form of boxing or martial arts unless three licensed judges -assigned by the commission and paid by the promoter are present. Each judge shall render a decision at the end of each round of each bout, the scorecard(s) shall be given to the referee at the end of each round, who shall turn them into the inspector assigned to the event. The judges shall determine the outcome of the bout, and their decision shall be final.

3773-5-06 Authority of inspectors.

- (A) The commission shall assign inspectors to attend each boxing, kick boxing, karate, tough man contests or tough person contests, or any other form of boxing or martial arts held under a permit issued under rules bearing agency level 3773 of the Administrative Code. One inspector an assistant inspector and two ringside inspectors may be assigned to any one facility for any one event. A second assistant inspector may be assigned when deemed necessary. Any member of the commission may be assigned as an inspector and shall be paid as provided in rules bearing agency level 3773 of the Administrative Code. The compensation for the inspector(s) attending the event and their actual and necessary travel expense shall be paid by the promoter of the event.
- (B) The inspector shall obtain box office statements or a ticket manifest, invoices from the printer from the promoter conducting the event and submit them it to the commission. The inspector shall have complete access to any books, records, and papers pertaining to the event.
- (C) The inspector or commission representative assigned as an inspector may order a prize, remuneration, purse, or any part withheld from a contestant if they believe the contestant did not compete to the best of their ability. The inspector shall file this report with the executive director who will notify the commission at the next regularly scheduled meeting. The commission shall hold a hearing under Chapter 119.03 of the Revised Code and issue a final order within thirty days of the hearing. The contestant shall be notified of these results by registered mail. Any prize, remuneration, purse, or part that the contestant otherwise would have received shall be paid to the commission and shall become the property of the state. The contestant must file any appeal within fifteen days of the date the notification letter was sent
- (D) If the commission finds that a contestant did not compete to the best of their ability it may revoke the contestant's license.

Mixed Martial Arts Rules

3773-7-01 Definitions.

- (A) Brazilian Jiu-Jitsu: Also known as "Gracie Jiu-Jitsu", it is a martial art developed in Brazil by the Gracie Family during the mid-20th century. Originally based on the Japanese martial art of judo as it existed before WW II, it has since developed into an independent system with a major emphasis on ground fighting and grappling, these techniques may be used in mixed martial arts events.

- (B) Cage: A fenced enclosure in which some promotional organizations hold mixed martial arts competition
- (C) Choke: A submission technique which restricts blood flow in the carotid arteries, resulting in a competitor either tapping-out or losing consciousness. Some of the most frequently employed chokes are the guillotine choke, rear-naked choke, leg triangle choke, and the arm triangle choke.
- (D) Fish-hooking: The action of hooking (grasping) and pulling the inside of an opponent's cheek so as to control his head movement. This is illegal.
- (E) Freestyle Wrestling: An olympic grappling sport which permits contestants to attack their opponent above and below the waist, these techniques may be used in mixed martial arts events.
- (F) Gi: The traditional uniform worn when practicing aikido; jujitsu; judo; and karate, may not be worn in mixed martial arts events
- (G) Grappling: Techniques of throwing, locking, holding, and wrestling, as opposed to kicking and punching, these techniques may be used in mixed martial arts events..
- (H) Greco Roman Wrestling: An Olympic grappling sport in which all holds are applied above the waist in an attempt to throw the opponent, these techniques may be used in mixed martial arts events.
- (I) Ground and pound: A MMA term which describes the barrage of strikes delivered by the contestant who is in his opponents guard or in the mount position.
- (J) Guard: A basic position in which one competitor lies on his back with their knees bent and legs open. If their opponent is between their legs, the opponent is in their guard. Depending upon the leg position of the fighter on their back, the guard is refereed to as being an open, closed, half, butterfly, spider, or rubber-band guard.
- (K) Hammer-fist: A strike with the small finger side of the fist, as if holding a hammer.
- (L) Judo: Meaning "gentle way," it is a grappling art created by Jigoro Kano. Based on the techniques of jujitsu, these techniques may be used in mixed martial arts events.
- (M) Judoka: Judo practitioners.
- (N) Jiu-Jitsu: Also written as jujitsu, ju-jitsu, and jujutsu. Meaning "gentle art," a traditional Japanese self-defense that includes kicking, striking, kneeing, throwing, choking and joint locks, and these techniques may be used in mixed martial arts events.
- (O) Kickboxing: Adapted from Muay Thai, it is a striking sport which permits punches, kicks, and knees, these techniques may be used in mixed martial arts events.
- (P) Mixed Martial Arts: A general term that describes the convergence of techniques from a variety of combative sports disciplines including boxing, wrestling, judo, jujitsu, kickboxing and others. "MMA" techniques can be broken down into two categories, striking and grappling.
- (Q) Mount: A basic position in which a competitor gains top position and controls their opponent by sitting on top of them in the "full mount" position, or from the side of the opponent in the "side mount."
- (R) Muay Thai: Known as Thai boxing, it is the national sport of Thailand. It is a pure striking art in which blows are delivered with the hands, feet, knees and elbows these techniques may be used in mixed martial arts events.

- (S) No-holds-barred: An erroneous description and characterization of the sport of mixed martial arts.
- (T) Octagon: A fenced enclosure in which some promotional organizations hold MMA competition.
- (U) Pankration: Meaning “all strength” or “all power,” this is an ancient style of Greek wrestling and boxing in which kicks, throws, and joint locks were used, these techniques may be used in mixed martial arts events.
- (V) Passing the guard: This is a term which describes a fighter’s attempt to escape from their opponents guard in order to secure the mount position.
- (W) Shoot: A wrestling technique wherein a competitor attempts to capture his opponent’s legs and takes him off his feet, these techniques may be used in mixed martial arts events..
- (X) Spike, Spiking: After lifting and inverting an opponent, attempting to slam them headfirst into the canvas. This is illegal.
- (Y) Sprawl: A defensive wrestling technique employed to block and counter an opponents shoot.
- (Z) Strikes: A cumulative number of punches administered by a contestant to their opponent.
- (AA) Submission: A grappling technique which forces a contestant to “tap-out.” Techniques include chokes, and the hyperextension or over-rotation of a joint.
- (BB) Tap-out: The physical act of tapping the opponent, the mat, or one’s self to signal a submission. When unable to physically tap-out, a submission can be vocal.

3773-7-02 **Conducting Mixed Martial Arts Events..**

- (A) “MMA” is a general term used to identify a mixed martial arts event that describes the convergence of techniques from a variety of combative sports disciplines including boxing, wrestling, judo, jujitsu, kickboxing and others.
- (B) All contests and exhibitions of mixed martial arts must be conducted under the supervision of the Ohio athletic commission, unless otherwise provided by specific statute of the Ohio revised code.
- (C) This includes “ALL” professional and amateur mixed martial arts events

3773-7-03 **Weigh in procedures.**

- (A) The weigh-ins must be conducted by an inspector or a representative of the Ohio athletic commission at a place and time designated by the promoter in accordance with the rules bearing agency-level designation 3773 of the Ohio Administrative Code.
- (B) All contestants must weigh in. With the exception of super heavyweights contestants are limited to shorts, shirt and socks.
- (C) The scale shall be provided by the promoter and approved by the Ohio athletic commission representative.
- (D) Allowance in weight class is the weight difference permitted between contestants in two different weight classes.
 - (1) There may not be more than a three lb difference between classes from lightweight up to welterweight, example a fighter weighing one hundred thirty four may not compete against an opponent that weighs more than one hundred thirty-seven lbs in the featherweight class. Example two if a fighter in the middle weight class weighs one hundred eighty-four pounds may not compete with an opponent in the light heavy weight class that weighs more than one hundred eighty-nine pounds.

- (E) When a weigh-in is conducted the day prior to the event, with the exception of the super heavyweight class, all other contestants must weigh-in at a second weigh-in the next day scheduled by the commission within eight hours of the starting time of the event. The contestant may not be more than ten pounds heavier than their recorded weight from the day prior.
- (F) No contestant may lose more than three pounds in less than a two hour period. This rule applies to a second day weigh-in also. This does not apply to light heavyweight class and above.

-Weight classifications, weight allowance between weight classes and glove sizes-

Weight class	Weights	Allowances	Glove Sizes
Straw weight	up to 115 lbs	3 lbs	4 oz to 8 oz amateur min 6 oz
Flyweight	116 to 125 lbs	3 lbs	4 oz to 8 oz amateur min 6 oz
Bantamweight	126 to 135 lbs	3 lbs	4 oz to 8 oz amateur min 6 oz
Featherweight	136 to 145 lbs	3 lbs	4 oz to 8 oz amateur min 6 oz
Lightweight	146 to 155 lbs	3 lbs	4 oz to 8 oz amateur min 6 oz
Welterweight	156 to 170 lbs	5 lbs	4 oz to 8 oz amateur min 6 oz
Middleweight	171 to 185 lbs	5 lbs	4 oz to 8 oz amateur min 6 oz
Light Heavyweight	186 to 205 lbs	5 lbs	4 oz to 8 oz amateur min 6 oz
Heavyweight	206 to 265 lbs	5 lbs	4 oz to 8 oz amateur min 6 oz
Super Heavyweight	over 265 lbs	4 oz to 8 oz amateur min 6 oz	

3773-7-04 Judging and scoring.

- (A) All bouts will be scored by three judges
- (B) The "Ten-Point Must System" will be the standard system of scoring a bout. The winner of the round will be awarded ten points and the loser of the round will be awarded nine points or less, except for the rare occasion of an even round, which is scored ten to ten.
- (C) Judges shall judge mixed martial art techniques, such as effective striking, effective grappling, and control of the opponent, effective aggressiveness and defense.
- (1) Effective striking is judged by determining the total number of legal heavy strikes landed.
 - (2) Effective grappling is judged by considering the amount of successful executions of a legal takedown and reversal. Factors to consider are take downs from the standing position to a mount position, passing the guard to the mount position, and bottom position fighters using an active threatening guard.
 - (3) Effective control is judged by determining who is dictating the pace, location and position of the bout. Factors to be considered are, countering a

grappler's attempt at a takedown by remaining standing and legally striking; take down an opponent to force a ground fight; creating threatening submission attempts, passing the guard to achieve a mount, and creating striking opportunities.

- (4) Effective aggressiveness means moving forward and landing legal strikes.
- (5) Effective defense means avoiding being struck, take down or reversals while countering with offensive strikes.

3773-7-05 **Fouls - intentional, unintentional, procedures and types of fouls..**

A) Procedures:

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- (1) Referee shall issue a warning. After the initial warning a penalty will be issued. The penalty may be a deduction of points or disqualification depending on the severity of the foul. Any points deducted for any foul must be deducted in the round which the foul occurred.
- (2) The referee as soon as practical after the foul, call time and notify which contestant is being penalized and the total points the contestant is being penalized.
- (3) If a bottom contestant commits a foul and in the referee's judgment is not in control, unless the top contestant is injured, the bout shall continue, so as not to jeopardize the top contestant's superior positioning at the time.
 - (a) The referee shall verbally notify the bottom contestant of the foul
 - (b) When the round is over, the referee shall notify the judges and the inspector of the foul and the total point deduction.
- (4) Only the referee can assess a foul and any point deductions. Judges may not deduct points for what they interpret is a foul.
- (5) Referee shall check the fouled contestant's condition to see if they can still participate in the contest.
- (6) Disqualification occurs when after any combination of three fouls or if the referee determines the foul to be flagrant.

B) Intentional Foul:

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- (1) If an injury results that is severe enough to terminate the bout, the contestant causing the injury loses by disqualification
- (2) If an intentional foul causes an injury and the bout is allowed to continue a mandatory two point penalty shall be assessed to the contestant committing the foul
- (3) If an injury sustained by a contestant as a result of the intentional foul causes the contestant to be unable to continue at a subsequent point, the injured contestant shall win by a technical decision, if they are ahead on the score cards. If the injured contestant is even or behind on the score cards at the time of the stoppage, the bout shall be declared a technical draw.

C) Unintentional foul:

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- (1) If a bout is stopped because of an unintentional foul, the referee shall determine whether the contestant who has been fouled can continue or not. If the contestant's chance of winning has not been seriously jeopardized as a result of the foul and if the foul did not involve concussive impact to the head of the contestant who has been fouled, the referee may order the bout continued after a recuperative interval of not more than five minutes. Immediately after stopping the bout or at the end of the round the referee

must immediately inform the inspector or commission representative of their determination that the foul was accidental and unintentional.

- (2) If the referee determines either from their observation or that of the ringside physician that the bout may not continue because of the injury from the unintentional foul the bout will be declared a no contest if the foul occurred:

- (a) during the first two rounds of a non-championship bout, or
- (b) during the first three round of a championship bout

- (3) If the unintentional foul renders the contestant unable to continue the bout

- (a) after the completion of the second round in a non-championship bout
- (b) after the completion of the third round of a championship bout
- (c) the outcome shall be determined by scoring the completed rounds and the round which the referee stops the bout.

- (4) If an injury from an intentional foul later becomes aggravated by fair blows and the referee orders the bout stopped because of the injury, the outcome must be determined by scoring the completed rounds and the round which the referee stops the contest.

- (5) A contestant may not be declared the winner of a bout on the basis of their claim that the opponent fouled them unintentionally by hitting them in the groin. If after a recuperative interval of not more than five minutes, a contestant is unwilling to continue because of the claim of being hit in the groin, the contestant will lose by technical knockout, "TKO".

D) Types of fouls in a mixed martial arts contest.

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- (1) Butting with the head
- (2) Eye gouging of any kind
- (3) Biting
- (4) Hair pulling
- (5) Fishhooking
- (6) Groin attacks of any kind
- (7) Putting a finger into any orifice or into any cut or laceration on an opponent.
- (8) Small joint manipulation
- (9) Striking to the spine or back of head
- (10) Striking downward using the point of the elbow. (Arcing elbow strikes are permitted).
- (11) Throat strikes of any kind, including, without limitation grabbing the trachea.
- (12) Clawing, twisting or pinching the flesh
- (13) Grabbing the clavicle
- (14) Kicking the head of a grounded opponent.
- (15) Kneeing the head of a grounded opponent.
- (16) Stomping on a grounded opponent.
 - (a) A contestant is considered grounded when their torso or three points are down touching the ground (example: two legs and an arm) (applies to numbers 14, 15 and 16) Note: A grounded opponent may kick up.
- (17) Kicking to the kidney with the heel
- (18) Spiking an opponent to the canvass on their head or neck
- (19) Throwing an opponent out of the ring area or fence area
- (20) Holding the shorts or glove of an opponent
- (21) Spitting on an opponent

- (22) Engaging in any unsportsmanlike conduct that causes an injury to an opponent.
- (23) Holding the ropes or cage
- (24) Using abusive language or illicit gestures in the cage or ring area
- (25) Attacking an opponent on or during the break
- (26) Attacking an opponent who is under the care of the referee.
- (27) Attacking an opponent after the bell has sounded to end the round
- (28) Flagrantly disregarding the instructions of the referee
- (29) Timidity, including, without limitation, avoiding contact with an opponent, intentionally or consistently dropping the mouthpiece or faking an injury.
- (30) Interference from anyone working the corner or corner men leaving their area
- (31) Throwing in the towel during competition.
- (32) Any act in the judgment of the referee that is detrimental and places an opponent at a disadvantage.

3773-7-06 Mouthpiece rule.

- (A) All contestants are required to wear a mouthpiece during competition. The round cannot begin without the mouthpiece. If the mouthpiece is dislodged during competition, the referee will call time and have the mouthpiece replaced at the first opportune moment, without interfering with the immediate action. The referee may deduct points if it is judged the mouthpiece is being purposely spit out.

3773-7-07 Restarting fighters.

- (A) Following any medical time-out, or when a ring is being used and one or both opponents are under the ropes on the apron of the ring or in danger of falling from the apron of the ring, time will be called by the referee and both fighters will be positioned in the middle of the ring and assume the same position as the one prior to the time out.

3773-7-08 Appearance and attire.

- A) Groin and breast protectors
 - (1) Male fighters must wear a groin protector which will protect them against injury from a foul blow.
 - (2) Female fighters may not wear groin protectors but must wear a breast protector.
- (B) Female fighters must submit a negative pregnancy test taken within the past fourteen days from a doctor or certified laboratory to the athletic commission a minimum of seven days prior to the event.
- (C) Each contestant shall wear mixed martial arts shorts, biking shorts, or kick boxing shorts. Shorts must be approved by the inspector or commission representative.
- (D) No "GI"s or shirts permitted
- (E) No shoes are permitted
- (F) No grappling shin guards
- (G) Absolutely "NO" body grease, gels, balms or lotions. Anyone caught using these will be disqualified and suspended for a period no less than ninety days.
- (H) Taping of hands wrists and ankle is permitted

- (I) Neoprene joint supports only. No metal at all
- (J) Finger and toe nails must be trimmed
- (K) The inspector or commission representative shall determine whether head or facial hair presents any hazard to the safety of the contestant or their opponent or will interfere with the supervision and conduct of the event. Facial hair may not be braided
- (L) May not wear any equipment that does not pass the inspector or commissions approval

3773-7-09 Glove specifications.

- (A) For professional mixed martial arts contests each contestant must wear gloves that weigh not less than four ounces and not more than eight ounces.
- (B) The gloves will be supplied by the promoter
- (C) Both contestants will wear same size gloves
- (D) Must be inspected and passed by the inspector, referee or commission representative prior to starting the bout

3773-7-10 Specifications for bandages on hands for mixed martial art contestants.

- (A) In all weight classes, the bandages on each contestant's hands shall be restricted to soft gauze type cloth not more than thirteen yards in length and two inches in width, held in place by not more than ten feet of surgeon's tape, one inch in width for each hand
- (B) Surgeon's adhesive tape shall be placed directly on each hand for protection near the wrist. The tape may cross the back of the hand twice and extend to cover and protect the knuckles when the hand is clenched to make a fist
- (C) The bandages shall be evenly distributed across the hand
- (D) Bandages and tapes shall be placed on contestant's hands in the dressing room and must be inspected by the inspector or commission representative
- (E) The manager or chief second of the opponent may elect to be present when hands are being wrapped
- (F) Under no circumstances are gloves to be placed on the hands of a contestant until checked by the inspector or commission representative

3773-7-11 Requirements for a ring, cage or fenced area.

- (A) Mixed martial arts may be held in a ring, cage or a fenced area
- B) The ring specifications for mixed martial arts must meet the following requirements:
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 - (1) The ring may be no smaller than twenty feet square and no larger than thirty-two feet square within the ropes
 - (2) One of the corners must have a blue designation, the corner directly across must have a red designation
 - (3) The ring floor must extend at least eighteen inches beyond the ropes. The ring floor must be padded with ensolite or a similar closed-cell foam, with at least a one inch layer of foam padding. Padding must extend beyond the ring ropes and over the edge platform, with a top covering of canvas, duck or similar material tightly stretched and laced to the ring platform. Material that tends to gather in lumps and ridges may not be used
 - (4) The ring platform must no be more than four feet above the floor of the building and must have suitable steps for the use of the contestants

- (5) Ring posts must be made of metal, not more than three inches in diameter, extending from the floor of the building to a minimum height of fifty-eight inches above the ring floor, and must be properly padded in a manner approved by the commission. Ring posts must be eighteen inches away from the ring ropes
- (6) There must be five ring ropes, not less than one inch in diameter and wrapped in soft material. The lowest rope must be no higher than twelve inches from the ring floor
- (7) There must not be any obstruction or object, including, without limitation, a triangular border, on any part of the ring floor
- (C) The fenced or cage specifications for mixed martial arts must meet the following requirements:
 - (1) The fenced or cage area must be of circular type dimensions or have as many as eight equal sides
 - (2) Two sides opposite of each other must each have a designated color, one side blue the opposite red
 - (3) Must be no smaller than twenty feet wide and no larger than thirty-two feet across
 - (4) The floor of the fenced area must be padded with ensolite or another similar closed-cell foam, with at least a one inch layer of foam padding, with a top covering of canvas, duck or similar material tightly stretched and laced to the platform of the fenced or cage area. Material that tends to gather in lumps or ridges must not be used
 - (5) The platform of the fenced or cage area must not be more than four feet above the floor of the building and must have suitable steps for use of the contestants
 - (6) Fence posts must be made of metal, not more than six inches in diameter, extending from the floor of the building to between five and seven feet above the floor of the fenced or cage area, and must be properly padded in a manner approved by the executive director, inspector or commission representative
 - (7) The fencing used to enclose the fenced or cage area must be made of a material that will prevent a contestant from falling out or breaking through the fenced or cage area onto the floor of the building or onto spectators, including, without limitation, chain link fence coated with vinyl.
 - (8) Any metal portion on the interior of the fenced or cage area must be covered and padded in a manner approved by the executive director, inspector or commission representative and must not be abrasive to the contestants.
 - (9) The fenced or cage area may have one or two entrances. The entranced must be padded or cover and padded so that is no exposed metal on the interior of the fence or caged area
 - (10) There must not be any obstruction on any part of the fence surrounding the area in which the contestants are competing
 - (11) Any metal parts used to enforce the fenced or caged area wall must be positioned as to not interfere with the safety of the contestants
- (D) The executive director or commission may request a promoter of a mixed martial arts contests to place at least two video screens which meet the approval of the executive director or commission, which will allow patrons to view action inside the ring, fenced or caged area.

3773-7-12 Rubber gloves.

- (A) When a ring is used all seconds will wear rubber gloves. When a cage or fenced area is used only the second who enters the cage or fenced area must wear rubber gloves

3773-7-13 Types of bout results.

- A) A mixed martial arts contest may end under the following results:

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- (1) Submission:
 - (a) Tap out: when a contestant physically uses their hand(s) to indicate that they no longer wish to continue.
 - (b) Verbal tap out: when a contestant verbally announces to the referee that they do not wish to continue.
 - (2) Knockout "(KO)"
 - (a) Failure to rise from the canvas
 - (3) Technical knockout "(TKO)"
 - (a) Referee stops bout because contestant can no longer defend themselves; or
 - (b) Ringside physician advises referee to stop bout; or
 - (c) When an injury as a result of a legal maneuver is severe enough to terminate the bout
 - (4) Decision via scorecards:
 - (a) Unanimous: when all three judges score the bout for the same contestant.
 - (b) Split decision: when two judges score the bout for one contestant and one judge scores for the opponent.
 - (c) Majority decision: when two judges score the bout for the same contestant and one judge scores the bout a draw.
 - (5) Draws:
 - (a) Unanimous: when all three judges score the bout a draw;
 - (b) Majority: when two judges score the bout a draw;
 - (c) Split when all three judges score it differently and the score total results in a draw
 - (6) Disqualification:
 - (a) When an injury sustained during competition as a result of an intentional foul severe enough to terminate the contestant.
 - (7) Forfeit:
 - (a) When a contestant fails to begin competition or prematurely ends the contest for reasons other than injury or indicating a tap out.
 - (8) Technical draw:
 - (a) When an injury sustained during competition as a result of an intentional foul causes the injured contestant to be unable to continue and the injured contestant is even or behind on the score cards at the time of the stoppage.
 - (b) When an injury sustained during competition an a result of an unintentional foul causes the injured contestant to be unable to continue and the sufficient number of rounds have been completed with the results of the scorecards being a draw.
 - (9) Technical decision:

- (a) When the bout is prematurely stopped due to an injury and a contestant is leading on the scorecards.
- (10) No contest:
 - (a) When a contestant is prematurely stopped due to accidental injury and a sufficient number of rounds have not been completed to render a decision via the scorecards.

3773-7-14 Number of rounds required for mixed martial arts bouts and events.

- (A) Professional bouts will be three rounds of five minutes each with a one minute rest period that includes a fifteen second warning signal.
- (B) Championship bouts will be five rounds of five minutes each with a one minute rest period that includes a fifteen second warning signal.
- (C) Amateur bouts will be three rounds of three minutes each with a ninety second rest period that includes a fifteen second warning signal
- (D) A minimum number of twenty one round and six bouts must be scheduled. The executive director or commission may grant a waiver of rounds
- (E) "Pro/Am" events there must be a minimum of eight scheduled bouts. The combination of three professional bouts and five amateur bouts or five professional bouts and three amateur bouts. All events must start with the amateur bouts and they must be in succession. Professional bouts will follow amateur bouts no intermixing bouts.

3773-7-15 Promoter's responsibilities.

- (A) Must have surety bond in the amount of ten thousand dollars for the event coverage and two thousand five hundred for the treasurer of the state of Ohio and be licensed as a mixed martial arts promoter
- B) Bout agreements
 - (1) The bout agreement between a promoter and a contestant must be executed on a form provided by the Ohio athletic commission
 - (2) A bout agreement which provides that a contestant must fight exclusively for one promoter or at the option of the promoter is prohibited.
- (C) Must submit permit for event with contestants names, weight, opponent's name and number of rounds, to the commission prior to the commission meeting. A contestant will not be permitted to fight unless approved by the executive director or commission.
- (D) Amateur contestants names must be submitted no later than seventy-two hours prior to the start of the event.
 - (1) Must submit name, address, date of birth and social security number.
- (E) Must have a separate divider between ring, cage or fenced area and fans.
- (F) Must follow all ticket and tax rules as defined in chapter 3773 of the Ohio Administrative Code
- (G) Must have event insurance coverage in the amount of five thousand dollars in case of injury and ten thousand dollars in case of a death. No contestant may waive the insurance coverage. Further, contestants are not responsible for any deductible payments.
- (H) No event may start without the presence a licensed medical doctor or doctor of osteopathic medicine present at ringside or cage side and an ambulance with medical personnel on site.

- (I) The executive director or the Ohio athletic commission shall assign all officials for all mixed martial arts events
- (J) Must supply the gloves used at the event
- (K) Have disposable garbage bags in each dressing room and at ringside
- (L) Have cleaning solution used to clean blood and debris in the cage or ring.
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 - (1) A solution of ten per cent bleach and ninety percent water is an acceptable solution.
- (M) Security with at least one commissioned police officer
- (N) All events must start on time designated on permit
- (O) Must comply with all rules and regulations relating to promoting events defined in section 3773 of the Ohio Administrative Rules.

3773-7-16 Licensing .

- (A) All contestants, managers and seconds shall be licensed as required by the rules and regulations of section 3773 of the Ohio Administrative Code.
- (B) All judges, referees, time keepers, physicians and inspectors shall be licensed as required by the rules and regulations of section 3773 of the Ohio Administrative Code

3773-7-17 Seconds duties when working in a corner.

- (A) There may be two licensed seconds positioned in a designated area by a cage or fenced area or positioned in each corner of a ring. For championship bouts there may be three
- (B) Only one second may enter the ring, cage or fenced area to tend a fighter between rounds.
- (C) There may be no loud yelling or profanity from anyone working the corner.
- (D) If a manager or second leaves the designated area the fighter will be disqualified.
- (E) A fighter getting knocked out of a ring and onto the floor must get back into the ring without assistance from anyone working their corner.
- (F) Any person violating any rule working the corner will be disqualified for the remainder of the event and suspended for a minimum of sixty days. They may appeal in writing, within ten days from the date of the event to the Athletic commission office.

3773-7-18 Disciplinary action.

- (A) All contestants and participants may be disciplined for any violation of the rules and regulations of section 3773 of the Ohio Administrative Code.
- (B) The executive director, inspector or commission representative may hold a contestant's purse for initially failing any drug test administered at the event.
- (C) The executive director, inspector or commission representative may order the purse with held of a mixed martial arts contestant for failing to perform to the best of their ability. The contestant may appeal in writing to the executive director within ten days of the event, when such action is taken. If no appeal is made the commission will have a hearing to determine the amount of the purse that will be transferred to the Treasurer of the state of Ohio at the next regularly scheduled commission meeting.
- (D) A contestant will be suspended for a period of not less than one year for participating in any mixed martial arts event not sanctioned and approved by the Ohio athletic commission.

- (E) If a licensed professional mixed martial arts contestant competes in an amateur event they will be suspended for a period of not less than one year and a maximum of two years.
- (F) When the contestant fails to appear in a contest in which they signed a bout agreement to appear shall be suspended immediately for ninety days. The contestant may produce a valid certificate from a physician and approved by the executive director or commission in the case of any physical disability. The contestant who files a certificate from a physician stating they are unable to fulfill a bout agreement because of physical disability, shall be immediately given a medical suspension for a period of sixty days or fulfill their bout agreement with the same opponent or a suitable substitute within this suspension period. The executive director or commission may remove any suspension if the contestant is released from the bout agreement by mutual agreement.
- (G) A contestant, manager, trainer or any representative of the contestant may not verbally harass any official representing the Ohio athletic commission, before, during or after any event regulated by the Ohio athletic commission. This includes but is not limited to an inspector, referee, judge, timekeeper, physician, commission member or anyone assigned by or representing the Ohio athletic commission. Any contestant or person representing the contestant violating this rule may cause them or the contestant to be suspended for a period no longer than one year. The suspension may be appealed ten days after receiving notice from the commission.
- (H) A contestant, manager, trainer or any representative of the contestant may not physically abuse any official representing the Ohio athletic commission, before, during or after any event regulated by the Ohio athletic commission. This includes but is not limited to an inspector, referee, judge, timekeeper, physician, commission member or anyone assigned by or representing the Ohio athletic commission. Any contestant or person representing the contestant violating this rule may cause them or the contestant to be suspended indefinitely. The suspension may be appealed ten days after receiving notice from the commission.

3773-7-19 Suspensions and mandatory rest period.

- (A) Sixty day suspension for a knockout "KO".
- B) Thirty day suspension for a technical knockout "TKO"
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 - (1) All tap outs by choke
 - (2) Referee stoppage prior to verbal commitment
 - (3) Referee stoppage from strikes prior to verbal commitment
- C) Physician's suspension:
 - (
 - (1) Whatever length of time the physician designates after post fight check-up that will allow sufficient time for contestant to be physically able to compete
 - (2) Until any medical requirements issued by a physician are successfully submitted and approved for release by executive director or commission.
- (D) Without a release from the executive director or commission a contestant may not compete until seven days have elapsed from their last bout. The seven day period starts the day following the event in which they competed.
- (E) If listed on "Fight Fax" or "Sherdog" suspension lists.

3773-7-20 Amateur rule differences.

- (A) Amateur mixed martial arts events will follow all existing rules bearing agency-level designation 3773 of the Ohio Administrative Code.
- (B) Amateur contestants must sign a mixed martial arts waiver prior to competing, stating that they are not currently nor have ever been a professional fighter in any striking sports this includes but is not limited to mixed martial arts, boxing, karate or any other form of a striking sport. Any professional competing in this event will be suspended for a period of not less than one year nor more than two years.
- (C) All weigh-ins must be scheduled no earlier than 11:00 AM the day of the event.
- D) Rule differences from professional mixed martial art rules:
 - (
 - (1) Rounds: there shall be three rounds scheduled for three minutes each with a ninety second rest period between rounds with a fifteen second warning signal prior to the start of the next round. The executive director or commission may authorize five three minute rounds for championship bouts.
 - (2) Gloves: minimum size of six ounces and maximum of eight ounces
 - (3) Grappling shin guards are optional
 - (4) No elbow strikes to the head at anytime
 - (5) No knees to the head at anytime.
 - (6) No kicks of any type to the head
 - (7) A contestant may only strike to the head with their fists.

Shows

This section explains how to run your shows, how often to have shows, and the layout of a good show.

Now when you're putting together a show you need a couple key essentials. Number one is you need at least one regular wrestling match. Usually this match is the first match of the night. In this match there should be no storylines just wrestling. This way the fans who like just wrestling will like it. Plus the fans who don't, won't like it and it will build up anticipation for the matches to come. Now a second key essential to having a good show is promos. Have at least one wrestler come out and talk. This wrestler could be in the main event or in another big match of the night. This wrestler can hype up there match to come. You can also use this time to work in storylines. For example, like you could introduce a new commissioner or a higher power like they did in the WWF. Don't be copy them exactly though. That brings me to another point. Try to be as original as possible. Wrestlers who make up a name and a gimmick usually are better then ones with names that have been used. I mean like Stone Cold Bob or something like that. A third key essential is to have a good tag team match. This match could have a stipulation or it could just be a regular match. A fourth key essential to a good show is a hardcore match. The amount of hardcore matches you have should depend on how hardcore your fed and it's wrestlers are. Everyone likes to see a hardcore match. Yet there is a point to draw a line. Hardcore matches are good maybe once or twice a show. Unless you want every match to be hardcore. I love hardcore wrestling but seeing it three hours straight gets kind of old. If you want to stay hardcore and not have three hours of hardcore matches here is a suggestion.

Put a stipulation on some of your matches. For example have a tables match. The first person to go through a table loses. You could also have something on a pole match. Or whatever you can think of just remember plain hardcore matches get old after awhile. Ok now on to our fifth key essential to making a good show. You should have at least one match with your fed's high flyers going at it. This adds variety to your show. You could even put them in matches like a ladder match or something where high risk is involved. Don't do anything to crazy stay safe. Lastly comes the main event. This match should be very anticipated. It should combine all the factors I have just talked about. It should have a little bit of high flying a little bit of hardcore and a little bit of just pure wrestling. A good example of this would be a Rock V.S. Mankind match from a while back. They combined all these factors to make the match great.

The main event should lead into the next PPV. You can either have a ending where there is a fair winner. Or you could have one where someone interferes. Now a good thing to do is have there be a clean cut winner then have something happen after the match. Say the winner leaves and the loser is attacked by his so called tag team partner. His partner says now that you lost your belt you are useless to me. Something to that extent would give the fans a clean winner but lead into the next PPV.

How many shows is too much to have? Now you have to realize that fans don't wanna see too much wrestling but just enough. If you are a backyard fed running in the same place you should have one or two house shows a month and a PPV. This way people will still come to your shows and they won't get sick of it. If you have a show every week fans will get bored. Every so often you can throw in a One Night Only event. Do this every so often so fans want to see it. One Night Only's should have matches happen that usually wouldn't. For example take your biggest face and his tag team partner and have them wrestle. Just do things you wouldn't normally do. One Night Only's should have no storylines. This makes it so fans want to see it. On a One Night Only you could even have like a four way match. You just gotta be creative and make something up fans will want to see!<p>

WrestleMania is the Super Bowl of wrestling for the WWF. It is the WWF's peaking point of the year. You should try to have a peaking PPV as well. What does peaking mean? It's having a PPV that brings your year to an end almost. It is where you have matches that you have talked about a hyped up for a while. This is where you would throw all of your best feuds out on the table. It should have a good name like Wrestlefest or Wrestlepalooza. You should have it every year, like Wrestlefest 1, Wrestlefest 2. This way it will give you a good opportunity to put on a hell of a show. You could even invite local backyard wrestling feds to come and participate.

So to sum up:

Have 1 or 2 house shows per month; 1 ppv for month. Occasionally have One Night Onlys where people wrestle outside the storylines feuds. This is a great way to see wrestlers with things in common wrestling each other.

If you're weak with character developments, add another house show to help with strengthening it. Don't go from a tag team of guys who are friends to them not

friends without a valid reason (disagreement/ betrayl?) as to why such a thing happened.

How many matches? 12 at most; 8 is good.

1st Match: Nothing special. Pit wrestlers against each wrestler who, not famous, are good wrestlers and have little or no involvement with the overall storyline. This will help to create excitement for the whole night, and get the audience in a roaring mood. The wrestlers can also intimidate the audience by giving them the finger, yelling they suck, spit at them, or throwing back their trash.

Interview: Limit to a few interviews per show (one at this time, and one before the main event, for example). You can also use time between matches to reveal a secret character, or a guest can come out. Just spice up the storyline and keep the fans alive.

Tag Team Match: Have one, and title at stake. Involve wrestlers with storylines. Make good use – allow tag team members to do co-op moves to an opponent.

Hardcore: Very rarely use hardcore matches. It can get old easily. If you want hardcore, bring in a few objects here and there, but don't make hardcore the dominant factor of the whole show. Make a stipulation for some of your hardcore matches: a Ladder Match, a Cage Match. Stick to items that only look dangerous but are not: fake barb-wire, for example, and not a cinder block. Those are made of concrete, and unfortunately, concrete hurts.

High-fliers: Make use of these guys. Have one match, maybe not all the time, and definitely have a match like this and first match setup in case you will have to substitute a match for an unknown reason.

Main Events: Make it a lead-in to the next show, whether just a small show or a huge event. A little bit of everything should be in this match: hardcore, high-flying, wrestling. Have interferences and make use of the storylines and overall story line – keep them alive and able to be added to unless they're more than 3 months old. Prevent someone from winning by DQ unless it is needed to help a storyline. Keep consistent with the storyline: do not make someone a wimp w/o doing something in the storyline to make sense of their changed attitude.

The order of the matches:

If you run an independent or backyard wrestling federation, then this is for you. Or, if you're just interested in wrestling, you'll find this interesting as well. The following is a set of rules and guidelines for running an 8-match wrestling show. The guidelines here would make a perfect show in my opinion.

Match 1- The opening match should be one that pumps up the crowd and sets a standard for the show. You'll want to have two men with similar styles going against each other, and face vs. face is best. You also want it to be fast paced, so don't ever start off a show with two big men wrestling. You're best bet would be two martial arts faces who have never wrestled each other before. Maybe two high flyers, but

remember not to make your opener too exciting, or else the rest of the card will seem boring. And the wrestlers shouldn't be top guys, they can be lower card wrestlers, as long as they're talented. And never, ever book two submission wrestlers for your opener. A twenty-minute match is not what you want to start things off.

Example: A perfect opener would be along the lines of Steve Blackmen vs. Tajiri.

Match 2- After the fans have been pumped up from the opener, you should keep the pace going. A promo for the main event is best, maybe an altercation between the top face and top heel. For the second match, you should have your minor title change hands. Also, your face should be the one losing the title to a heel, probably due to outside interference. This is to set the feeling of "unpredictability" for the night.

Example: In the WWF, this would be something like Crash Holly losing the European title to Perry Saturn.

Match 3- The third match should always be a tag team match. A mismatch of middle-card teams is best. One team could be quick, high flyers, and the other two big brawlers. You want the heels to dominate, but the faces to come out with the win. No titles and no interference for the third match.

Example: Something like The Hardy Boyz defeating The Acolytes.

Match 4- Now that the crowd is really getting into it, you have the opportunity to slow the pace and give them a real wrestling show. Your fourth match is the perfect time for a submission match. Face vs. heel, with both men being around 230 pounds. Each should be built as a submission wrestler, and the match should last 20-25 minutes. In this case, it would be best if there was outside interference from the heel, giving the face the win by disqualification.

Example: Chris Benoit losing to Bret Hart after Shane McMahon interferes.

Match 5- Now you can really bring out the big guns. This should be either a hardcore-style match or a high-flying match. There's nothing better than two guys smashing each other with chairs. If you need an example of what to do here, take a look at an ECW match where tables and chairs are involved. Even with the high-flyers, somebody going through a table now and then is pretty entertaining. If this is a tag team match, your titles should be on the line.

Examples: Masata Tanaka vs. Ball Mahoney, or The Hardy Boyz. Vs. Edge & Christian.

Match 6- Well this is where you should present your top middle card face, vs. your top middle card heel. Your secondary title should be on the line, and it doesn't matter who has it. If your heel wins, it should only be because of interference or a foreign object. If you have your face win, there should also be outside interference,

but he goes against the odds to win. This shouldn't be a long match, somewhere around 10 minutes should do fine.

Example: Kurt Angle defeats Chris Jericho for the Intercontinental Title with the help of his manager.

Match 7- Before the main event, you'll want one more incredible match. This should be the conclusion to a long feud. Say you've had one of your heels attacking one of your faces for the last three months, now would be the perfect time to give them a match. If you want this to be the end of the feud, then the face should win cleanly. If you want the feud to continue, have the heel win with outside interference.

Example: Goldberg defeats Kevin Nash with outside interference

Match 8- Here it is, the main event. This one is basically a no-brainer, your top heel vs. your top face for the World title. Now at a normal show, your heel will win with some sort of outside help. But if this is your big show, equal to Wrestlemania to the WWF, then your face should win cleanly after a 25-30 minute match. If your face is winning, there should be absolutely no outside interference.

Example: The Rock defeats Triple H.

The Politics of a Supershow

Where do you draw the line between having a fun time and putting on a good show?

I've had to do a lot of thinking about how to book BYE2, especially coming off the heels of IRW:NYR, a supershow that encountered a few problems. These include but aren't limited to: Waiting on latecomers to start the show, practicing when matches should be happening, dicking around in between matches, bad weather conditions, lack of proper organization.

One thing that has been bothering me is whether or not to try and book the rest of the [xRw] roster. At IRW:NYR, everybody on the roster got a match but a lot of the IRW regulars that don't go to supershows didn't perform especially well. I don't want to burden anyone coming to BYE2 with having to wrestle someone they aren't comfortable with. Maybe it isn't fair for me to judge people's wrestling skills; then again, maybe it is. I apologize to any of my guys who are reading this that aren't on the BYE2 card, but something tells me that they don't mind. I just can't picture someone like Seany wrestling Omega.

I think I've booked BYE2 to capitalize on everyone's strengths as I see them with a few exceptions. Guys in multi-man matches are good at performing spots and high profile singles matches feature wrestlers who have proved they can pace a singles match. But does this way of booking prevent wrestlers from "moving up the card" so to speak? The answer, simply put, is no. If somebody puts on a good match that is lower in the card then they are going to get more recognition.

But is BYW about name recognition, talented wrestlers, and great matches or letting

people do whatever and have fun? I'm having a lot of difficulty finding a happy medium. There is no doubt in my mind that nobody would have come to Rhode Island in October if Yakuza J wasn't making his first appearance in New England than a lot of people wouldn't showed up. Everybody wanted to wrestle him so I had to set up a tournament.

I've denied people requested matches because I don't think they will have a good match with their requested opponent. Having better matches makes the show more notable, that is for sure. I also think that having better matches means having more fun. Based on my own experience, if I have a shitty match, it kills my mood for at least a couple of hours. Now if I think I've booked people based on strengths and it turns out that the entire show is a bomb, I guess I can be blamed for it.

I will say now I am proud of the card as it stands on paper. Some matches have back-story (whether it be legit or worked) and the rest will be awesome based on the combination of talent alone. I guess if people don't get the matches that they want then they have no incentive to come. If I was told flat out I had to wrestle someone I didn't want to, I wouldn't come. If that is the case with anyone, please tell me now so I can modify the card.

However, there are a few issues to think about. First of all, there are a few wrestlers who are the "main-eventers" that everyone wants to wrestle. This would include Yakuza J, J Spyder, Anarchy Andy, Omega, Chris Frank, etc. I can't give everyone a singles match with them. Also, while I think anyone could be carried to a passable match by any of them, only certain combinations would make a truly entertaining match. Also, if wrestlers are coming from the same state and wrestling each other, chances are it could happen at another time.

Like I said, I'm having a lot of problems trying to figure this all out. Should I forget about everyone's skill as I see it and let everyone pick their opponent? How would I be able to work storylines about matches then? How do I determine matches when everyone wants to wrestle the same guys? How can I say Soyboy deserves a match with Anarchy Andy more than JM unless I think Soyboy is better/could have a better match? Should I book my guys to wrestle even though I know the matches won't be that great and nobody really wants to see them?

There really is no easy solution to any of this. I have tried to address some of these problems though. BYE2 will be more organized. Everyone's theme will be on my computer, matches will have time limits, there will be an extra practicing area, and dead time won't be allowed. As far as booking is concerned, I like it and it is my show. As long as I am happy, what the hell do I care?

ring psychology

There is no fundamental way to express the importance of ring psychology. It is very important because it will determine whether or not your fans liked the match. Words that are part of ring psychology include: endurance (how much energy and how long you can last in a match); charisma (how well the crowd adapts to the wrestler);

vitality (the wrestler's physical state); and the many other components you will soon learn about.

You will learn the many other elements to ring psychology in this section, which overall will make your fed more professional looking.

Your problem lies with the way your matches "hold together" and "flow." There is work to be done in the psychology department, as there is with just about everybody. Here's a couple quick things:

- Always build to the finish. If you hit something too big too early, no one's going to care what happens at the end.
- LOGIC! This takes into account selling and transitions. It makes no sense if you get hit with a huge move and then just get up and do a move to him. You need to mount a comeback or some sort in order to make it make sense. Also, long term selling is very important, and almost no one in VCW does it. It makes the crowd care about a million times more about the finish.

Match Pace: Now there are certain situations where you want the match to be fast paced, and ones when you want it to go at a normal pace. YOU NEVER WANT A SLOW MATCH EVER. Why? Because slow matches make people bored. I could tell you how when we watched out 4 way ladder match for our heavyweight title the pace was way too slow, but I won't because it's pointless. If your match has a lot of chain wrestling (fast paced, do a move, counter then counter), then you will probably want a faster match. If your match has tables, or sporadic highflying moves, or powerhouses, then you probably want a regular paced match. Usually, in lightweight matches, the matches will naturally tend to go faster. In matches with bigger guys, it might go slower. When you have a mix, the match tends to go at an average pace. Getting to the point, keep the matches fast, and entertaining. People watch a match, they get into it. Everything comes together (story, gimmick, etc) and they begin to enjoy it.

Surprise: Be innovative. Have interference, have original gimmicks, have double crosses. They all add to the surprise of the viewers. The whole surprise thing works nicely with the storylines by the way. Now, if you let your viewers know in some way or Another. that say, a given tag-team has been together since the beginning of the fed, then they'll still crap their pants (EVEN if its their first time watching) when they see them killing each other over mistrust lost matches, accidental injury, etc. And imagine what the followup match will be like. People think this way thanx to soap operas. You can definitely use surprise to your advantage, and it will be your advantage over competition who are without it.

In-ring Action: When you are wrestling in the ring remember to use all the rings attributes. Use the turnbuckles the steps if you have one. Use the entrance ramp if you have one and anything else your arena has. A good match is one where the wrestlers make use of everything around them. You have to do things that people would not think of. This can really be used in a tag team match. You can use each other to pull off moves that have never been done before. The Hardy Boys and Edge and Christian for example use a lot of tandem moves. These moves are cool to watch and fans like them. Try to make up a few moves for your tag team or singles wrestler that have never been done. When you create a new move it makes it so

people think you are not copying anyone. Also during a match use the outside of the ring to your advantage as well. Throw your opponent into the turnbuckles. DDT him on the ramp and maybe even throw him off it. Just remember the more you use the ring to your advantage the better your match will be. Also adding chairs or tables to your match can make it great. By adding a table or a chair it brings a sense of hardcoreness to your match. One table is not that hardcore but it will keep the fans cheering. If you have a great match and end it with a table it will make your match great. Just be creative!

Give fans what they want: If fans give a pop when your begging not to be punched or they react to a set move you do then pick a few and give it to them every match. The fans like to know and react to set events it allows then to be apart of your match, from calling for a big move to yelling at you for smashing a chair over a skull if they know you will do it, and they like it, give it to them. Pro wrestlers often play on the fans by placing a familiar move or event during a match to create suspense and drama. Psycho Boy Bob gets into a bad situation when he is dropped outside the ring but when his opponent grabs his doll Wendi he goes nuts and mounts a great come back to rescue her yelling to his opponent to "SAY SORRY to WENDY!" the fans know not to touch Wendy and love seeing Bob get angry.

Storylines

Don't start with storylines. Let people create their characters, build their ring attitude, and their wrestling styles first. How to do that? Start scheduling all types of matches. We sometimes had 12 matches a card, where we only had four people available... Backyard wrestlers can sometimes wrestle the entire card through, unlike pro wrestlers, who only get one match per card, most of the times. The more matches people get, the better they learn who their opponents are, and how people fight in the ring.

People say they don't matter. I say they're wrong. Now there have been numerous debates on this topic on all the major BYW boards. Now while they CAN be pointless (I said it), they can also increase the... uhmm... goodness of a show. Good wrestling is great to have, and in order to put on an EXCELLENT show, its a must. However, storylines make the show/tape THAT much more engrossing. It especially helps for people watching your tapes. If people don't know that Guy A has been fighting with Guy B for X months and that Guy C is plotting on Guy A, then people won't understand when Guy C jumps in on Guy A and B's match, and the wrestling just isn't going to convey that message. You have to use mic cuts, confrontations, sneak attacks, and any other behind the scenes action to your advantage. As pOrk put it, The wrestling will make you want to watch, but the storylines will get you hooked.

As far as running storylines goes, you don't always two gimmicks that are opposite to run a good feud, such as The Rock and Stone Cold. You can run storylines with people who are almost the same. A lot of times people hate each other because they are so much alike. This works well with people that have big egos. This is just basic stuff right now; I'll more into storyline ideas later.

****STORYLINES THAT ARE OVERUSED****

Owner vs. Wrestler: Vince McMahon has run this storyline idea into the ground. It might be fun to act like the owner and boss people around, but flat out it is getting old!

Anything resembling the NWO: This is anything that a lot of feds want to do, have a group or stable that tries to take over the who fed. The WCW/ECW Alliance was just the NWO with a different name.

Country vs. Country: By this I'm talking about USA wrestler vs. Canadian wrestler, or USA wrestler vs. German wrestler, and all that. They have been using the whole chanting of a country's name for a cheap pop/heel heat for decades.

These are just a few overused storylines. Originality is the key when doing a storyline. I know a lot of this is stuff you already know or have read before, but I figured I would start with the basics and get into more complex stuff.

Communication

If you are a backyard wrestler, answer these questions to yourself before going on.

Do I talk to my opponent before my match, going over who will win, how long the match should be, and discuss any moves you will do? Do I ever talk to my opponent during the match, calling moves beforehand? Have I ever talked to my opponent about selling moves? Is there a referee? If yes, does he know what will happen in the match?

If you answered no to all of these, then you really need a discussion with the members of your federation. I will now go over the correct answers to these questions.

1) Do I talk to my opponent before my match, going over who will win, how long the match should be, and discuss any moves you will do?

Before EVERY match you have, you had better know who is going to win, and make sure both agree on the ending. To some this sounds crazy, but it happens. I've seen feds go out there where the opponents have to shoot on each other with submissions in order to win the match. Always talk about how the ending will occur,

EX. "Shawn" superkicks "Bret" and "Shawn" then locks "Bret's" own finisher on him (Which we will call the "Sharpshooter") The rest of "Bret's" stable runs down and ends the match in a DQ. That way, everyone will know what to do at the right time.

You should also discuss big spots that you will be calling during the match. Such as Reversals, Run-Ins, and Tables/Chairs. Always remember to have a good estimation about how long you will go.

2) Do I ever talk to my opponent during the match, calling moves beforehand?

This is what rest holds are for. While you're catching your breath, get in a position where you can whisper what you will do next.

EX. Put him in a side headlock and say "i'll whip you to the ropes, i'll leapfrog, then i'll drop toe hold you"

Make sure he knows the right wrestling terms also!! Don't call a Burning Hammer or Stardust Press, when they probably never heard of those moves. Another good example...Get your opponent in the standing headscissors powerbomb position. Have you ever noticed the guy who does the powerbomb sometimes places his head on the person's back before the move? He's telling the guy that he's going to Powerbomb, Lyger Bomb, or he may even be telling him to reverse it the powerbomb into a Hurricanrana or Face Smash.

3) Have I ever talked to my opponent about selling moves?

Make sure your opponent knows how to sell all the moves, so it makes you look better, and you won't injure him thinking he will sell a move a specific way.

EX. Will he sell a DDT by just falling face first on the mat, will he do a somersault type of selling technique, or even Val Venis' style by planting them right on their head.

4) Is there a referee? If yes, does he know what will happen in the match?

If you don't have a referee, you need one immediately. The ref is so important in addition to making the 3 count. The ref can have a watch on him, to tell you when your match is running out of time, and when to rap the match up. He can also be used to call spots across the ring as sort of a "Messenger". Do you think the ref actually checks their boots for illegal weapons?

If this helps...

Before you do the move say the name of the move your doing, when you get a advanced, and you want to sell, you make a thing like a hand jester, so that know what moves coming.

Example: Stone Cold all ways gives his opponent the double finger salute so they know the stunner is coming.

If you want to work on in-ring communication, by the way, remember this rule: Never stop doing what you're doing. There are a lot of things to do while you whisper to the other wrestler. In the HWF, we ALWAYS talked with each other. It's always good to let the opponent know what you want to do. Basically, you can whisper in any position. While you punch, while throwing into the ropes, while on the top rope (You can settle on certain signs), while in a submission move, or while some sort of a hold (Like before a suplex is being performed, you can say "I'm gonna flip you over, reverse the suplex", for example). </P>

About the example I just gave... Many people tend to think that performance in the ring looks better with more moves in your arsenal. That's partly true. A wrestler looks best in the ring when he knows how to TAKE moves. For example, let's say a

wrestler is an AMAZING suplex delieverer, but every time someone wants to dropkick him, he puts his hands so far away from his face, that the move is ruined for both people. If he would put his hands close to his face, the result would look so much better. Selling moves is what makes you a great wrestler, not performing the move. Everyone can perform moves, but it takes a great wrestler to sell moves right.

By communicating with your opponent throughout the match, you will lessen the risk of injuries and your matches will look a lot cleaner overall. In order to sell a backdrop you're going to have to jump with the guy, so unless he knows what your doing, he won't be able to sell it.

Feuds

A feud should consist of two or more individuals w/gimmicks who believe differently but present similar characteristics. Therefore, they're gimmicks should go after the other. One may think he's the greatest, then a new guy comes in and thinks he's the greatest. They collide. Feud with any character who would normally be your character's enemy – not w/ someone who's just good at wrestling o that you know really well. Wrestling is not a popularity contest, it is a sport.

There are many ways to start feuds such as making the heel run-in on the faces match and cost him the match, or to have a tag team spilt up, or to have a little argument in the hallways, like Jericho and Kane when Jericho spilled coffee on the Big Red Machine. Even little things like that can make for months of storylines.

Now in my fed. KAW we started off by having a four man battle royal. In this match this was the first time the four wrestlers were being introduced to the audience so I had to do everything I said in the past to make the crowd know who was the face and who was the heel.

Now in this match there were two guys I had to make heels, Oxide & Exorcist, and one guy that had to be a face. The other guy really didn't matter. So what happened was Spike got Oxide out so it was just Spike vs. Exorcist, but in the end of the match Oxide came back out to help Exorcist and made Spike lose the match.

So I had one face, Spike, and two heels, Oxide and Exorcist, and since Oxide screwed over Spike, it would be those two who started a feud. So over the weeks Spike and Oxides faced off until a Hardcore Championship match at KAW's School's Out.

Now you have a feud going on a want it to last a while, what do you do? The one thing you don't want to do is to have the same match again and again like WWF from February to like May or June 2000 where it was just The Rock against HHH every night. Instead have some storylines come together. Have two faces join up to take on two heels or other things like that. Once again, for the most part Raw and Smackdown have some of the best ideas that could always work for your fed.

Here's a simple little formula: Feuds=Character Definition+Great Matches. Let's work backwards. Ok, I said "Feuds=Character Definition+Great Matches" let's look at great matches. Now this SHOULD be pretty self-explanatory, but just in case it isn't, here's a little example. Now you've been wrestling guy A in a feud for quite a while. You and guy A know each other's styles, due to wrestling each other so much. This pretty much means really good matches, that people will like. Ok, now for character definition. Now according to how your "nemesis" was picked, character definition can be at a maximum level, or a not-so maximum level. The bottom line is, feud with people that your character would feud with, not just people who are your friends or can work a match really well. Sometimes, the point in feuding is to learn other people's styles, and to be able to work a match well with other people in your fed.

There are different ways to spice up an old feud. The easiest, and most obvious way, to make the same old feud new is to add stipulations. The one problem that I see happening is that when many feds try to make up stipulations they only think about the same old things, ladder matches, first blood, table match, ect. Now all of these are all right but the only thing is that they happen too often. When you are thinking about stipulations make them different from what everyone else is doing.

You could also think up old stipulations but make a little twist on it; however if you do something like that do not just combine them and make a super stipulation match where you have to bust open your opponent, then put him through a table, then climb the ladder to reach the belt.

You can also think up of old stipulations that were only done once or twice, although they were done so seldom for a reason. For instance, Shamrock and Blackman had a long feud and with it they had a lot of stipulations. One was the Ring of Cars, one was the Lions Den, and another was the straitjacket match. Personally the latter stipulation was the best one, it put Shamrock in a strait jacket while he fought against Blackman, although he may have fought someone else.

Another way to make an old feud seem fresh is to add new characters into it. Not necessarily a new wrestler, which was how The Rock and HHH feud was helped out, but maybe a manager to one of the wrestlers, or a valet. You can also take a page from the Al Snow book and bring in a new friend like Pepper, the dog that Big Boss man ended up feeding to Snow, to make the storylines more interesting.

And yet another way to make feuds fresh is to add other feuds into yours, have the two storylines sorta get tangled up. For example, a classic example of this is to take your top feud (wrestler A vs. wrestler B) and bring in the second best feud, (wrestler C vs. wrestler D) and put the four into a tag team. There are two different ways to do this and you most certainly should try both. The first would be to have wrestler A and C face off against wrestler B and D. This way you still have the people in the feud fighting each other but still new faces. The one thing in this match is that you have to make sure that the wrestlers also fight the other person who is not in their feud, "A" fights "D" and "B" fights "C". If "A" only fights "B" then you ruined the whole point of adding the new guys.

The other way to do it is to have the two enemies team up. "A" and "B" fight "C" and

“D”. This will add much more heat to the feuds and it will allow there to be different wrestlers fighting each other. The one thing that must be done in order for this to work is to make sure the teams don’t work together, and make sure the “tags” are much more powerful than a “tag”. For the latter example just think of how The Rock and Y2J worked for there little tag team stint.

In-ring psychology of the heel:

In any match there should always be a heel and a face. However there always needs to be some distinguishing point about how each of them approaches the ring, begin the match, wrestle in the match, end the match, and what they do after the match.

The entrance: Right from the moment the heel walks down the ramp the audience should know that he is the bad guy. Right when the heel walks out he should act like a heel. The way this is done varies upon your gimmick. If your guy does not talk he should just walk right past the crowd without looking at them once, or give them an evil glance. However if your guy is a talker get right in their face. If the crowd yells at you yell right back at them until they have to change pants. The more you hate the crowd the more they will hate you and the more they hate you the more they will love the face. Another good tactic to get heat from the crowd is to physically interact with them. If they bring a poster that says “ You Suck” or something good about the face reach right over and tear it up. Or if one of the fans have a drink or some food and they try to yell at you take whatever they have and either throw it on the ground or throw it at them. Or better yet if someone gets in your face just give him or her a nice right hand. Just for a little warning if you are going to do something to an audience member make sure they know, or plant them in the crowd, for example talk one of your friends to go to a taping and tell him to yell at you then you will do one of the above to him.

Beginning the match: All right so you have just harassed the crowd and now you have stepped into the squared circle. Now the question is what do you do? And your answer? Fight. And you wagered Texas with a dollar sign. Well I am sorry but you are incorrect. The first thing you should do as you enter the ring is to grab a mic. Now before I proceed I know that some of you are thinking, “We don’t do that stuff. We are just BYWer’s, we just fight.” Well to those I say you are wrong. First off being good at working the mic is a very good trait to have. Second every single one of us, even if you will confess to it or not, started to BYW in hopes that they will be the next WWF/WCW/ECW champ, and being able to cut promo’s will greatly increase your chances of making your dream come true. When you pick up the mic your only objectives are to make the face look better, get heat from the crowd, promote a feud, or help work a storyline, but mainly get heat from the crowd and make the face look better, and to make the face look better you need to get heat from the crowd. Wow would you look at that now we have narrowed it down to one main objective that the heel must do. Get heat from the crowd.

There are many different ways that you can accomplish this goal. One is to make fun to trash talk the face. (It determines what you gimmick is that determines how you put down the face.) Another way to get heat from the crowd is to make fun/trash talk them. Trash talks something that they all love. Their football team, school, town. Or if there is a big feud between your towns football/any other sports team and another town start talking about how great that other team is. You can also do it on

the professional level. For example I'm from Boston. If I was a heel I would say Yankee's Rule, which they don't because everyone knows YANKEE'S SUCK, but nevertheless more often than not the crowd would get pissed as all hell. But just experiment and be creative. What's the worst that could happen the crowd could hate you for wasting there time on a bad promo, oh wait a minute that's a good thing because the crowd is suppose to hate you.

Working the match: All right so the time has come to finally take on that damn face that the crowd loves so very, very much. What to do? What to do? Like most other times your main goal is to make the face look good, unless of course the storyline calls for it, and once again the simplest way to make the face look good is to get heat from the crowd.

When the match first starts off you should do one of two things. One call for at least three small spots that end up with the face on top, or two calls for at least three small spots that ends up with the heel on top. Do not, and I repeat do not, mix them around. Either have the heel or the face end up on top. As a side not, if anybody is having trouble making up spots read some of the know your holds issues. There is not much of a difference to do it one way or another; both ways should make the heel look good.

All right so you worked in a couple of spots and now you begin the regular wrestling. Now this next part will vary upon the type of BYW fed you have. If you have an honest to goodness fed with DQ and all that fun stuff it is real easy to get heat it not, then you will have to work harder. Now the thing about having a fed with DQ's is that you can use weapons when the ref is not looking. A little chair to the head while the refs back is turned would totally make the crowd hate you. However the last remark will not work if you are only a hardcore fed. A method that will also get you heat is to give a couple nice shots to the testes, some good old fashion choking, some eye rakes, and also a repetitive attack on one certain area. For an example of the last one say your opponent comes in slightly injured on his left leg. Work on his left leg throughout the match. As I stop and think about this I realize I have been only thinking about singles heels and not tag team but they are very closely related. The only extra things I have to say to tag teams is that if your partner is being pinned distract the ref and do a lot of double teaming, and if the refs back is turned slap your hand so he thinks you made the tag.

Ending the match: Now no matter what the storyline calls for what is the one thing you want to have happen? Correct. Get heat from the crowd. Now before you really end the match you want to have at least one false ending. A false ending is when it looks as if one of the guys was going to win but somehow kicks out. Now it doesn't matter who this happens to but as long as it happens it will get the crowd more involved, and if the crowd is more involved they will hate your more, and if they hate you more they will love the face so much more. A classic way to have a false ending is to have one of the guys do their finisher but still kick out. Another good way is have one of the guys set up for his finisher but the other reverses it. Also a great false finish can be used with one of the simplest yet oh so very cool looking spot, and that is the opponent's finisher. Take WWF Survivor Series for example, near the end Rock gave Austin the Stunner, Austin kicked out. Then Austin gave The Rock the Rock Bottom. Rock kicked out. This however only works if the finisher is built up.

What I mean by that is that one you are the only one who does that move, and two normally whenever you do that move the match ends.

Ok so you just had one, maybe two false finishes. Now onto finishing the match. The end will vary determining on what the writer says but there are still a couple of techniques that can be done to get the crowd to hate you more. Say you are to lose the match what could really get the crowd involved is to go for your finisher but have the face reverse it and have him to his. Just make sure that you take some time setting up for your move. Take the Tombstone for example. Say that was your finisher. You would want to hold them up there for a while before they reverse it just so the crowd can get feel like the match is over only to have there "hero" comeback. Just as a little note that would work really great if your finisher is a submission because then the face is so close to tapping out but he prevails. If the roles were reversed and you were to win the match have the same thing happen except the face goes for his finisher but then you reverse and do your. Also you could replace the reversing and just have one guy do the move and the other kick out, same effect but just different speeds.

After the match:

All right this segment I will split up by if you win the match or lose the match.

A) Winning the match

Very nice. You just showed the face who is the real champ in the fed. Now what? This once again determines upon your gimmick and character, but there are number different things you can do. For the talkative guys start out by trash talking the face. Then grab a mic and trash talk the crowd. Talk about how their so-called "hero" has been beaten. Stuff like that.

If your not the talkative kind of wrestler do not fear there are still many things you can do. Now these next pieces of advice should only be done after a feud has been going for a while, if they are done right in the begging it will take away from the effectiveness of them. After the match is over is never hurts to beat up on the face some more, or at least it never hurt the heels. Pick up the face and give him a couple finishers, or chair shots to the head. If you are in a group or have someone come down with you in the ring have the other guy pick the face up and hold him while you beat him down.

Another nice act to do after the match is to take something of his. Say he has the World Title and just happened to leave it right by the entrance ramp. Go ahead and grab that belt, and just to humiliate him more pick him up shove his belt in his face then toss it over your shoulder. Then give him the ol' finger followed by a nice Stone Cold Stunner. Or whatever but you get the general idea.

B) Losing the match

This is what is really is all about. Making the fans happy, which they should be after that amazing match you just preformed for them. Now what to do, what to do? Well one thing you can do is stay on the ground. Let the crowd rejoice in the fact that the good guy has won. Another little something you can do is to get right back up and

beat up the face, you can then follow the above example about what to do. Yet another great thing to do is to wait until the face has left and then slowly get back up. Then grab a mic and trash talk the face and the audience until the face runs back to the ring to kick the living crap out of you. You don't have to get beat up but for the most part it works so much better if you do. Unless, however, you have one of your buddies sneak up from behind the face and hold him while you beat him up. But for the most part if you call the face back down let him kick your ass, it will make the crowd so much happier.

In Ring Psychology for the Face:

The Entrance: All right, you're in gorilla position, (Wait is that what it is called? You know like backstage, right before the curtain, it's either that or like the monsoon or maybe I'm just thinking about Gorilla Monsoon, oh well.) So you're right behind the curtain. The first three chords of your music hit and you're off. You walk out to the cheering of the millions and the millions of your fans, or maybe ten or twelve, but nevertheless you still walk out with at least some people cheering for you. From here there are multiple things you can do, once again they all vary determining by your gimmick. One classic thing to do is to go around and shake some of the fans hands, or interact with the crowd, this works best if your fed is really great and you get large crowds. For example of the interacting remember when Kanyon was still around and he went around asking "Who better than Kanyon?" (I just forgot if he spells his name with a K or a C oh well.) Then he was fighting Y2J and Jericho went to the audience and asked three people for there names, he then went off and said (Insert name) better than Kanyon and so on. I mean if that was me in that position, although I am not completely sure if those people were planted, but nevertheless if I was one that he asked it would be totally freaking awesome, and I would cheer Y2J so much more. The final thought I have on the entrance is that if the Heel came out first and is trash talking or interacting with the crowd somehow, you mighty hero run out and save the day. Start the match right there right in front of the crowd. It will get the fans on your side because you just helped them out and also it will draw them into the match because the two wrestlers will be fighting no more than two feet in front of them.

Beginning the Match: All right so you're in the ring. You do your little taunt while the millions and the millions or the tens and twenties of your fans chant your name. (Wait did I already use that line, I'm sorry if I did I am writing this over a long period of time so I forget what I did before and I too lazy to reread everything anyway...) There are two different, actually there are more but these two are the ones that occur the most, scenarios that can happen in the beginning of the match. 1) You, the face, called out the heel from backstage or 2) the heel is already in the ring. Both scenarios will get the crowd on your side, which is just what you want, so it's really just a matter of what you want to do. Now starting with the first one, before you begin calling out the heel you will need a reason to call him out, a problem, conflict if you will. There must be some reason that you are calling him out. If you get in the ring and say "Killer (who's going to be today's heel) get down here." Then you got nothing. It would be just the same if Killer was a contestant on Price is Right, you know "Killer come on down your going to be a contestant on..." oh man. There needs to be some reason, maybe he just interfered in your match, maybe he just stole your dog and made a soup out of it a feed it to you, oh man Snow and pepper, that was some great stuff, although Pepper is great Head is better, anyway,

or maybe the heel just slept with your girlfriend, what ever the reason may be it will work, just make sure there is a reason. All right so you got him in the ring, now what. Well personal if he just slept with my girlfriend I'd chop off his penis, like the time when Val Venis slept with that Asian slut and then the Chinese guys got pissed so they went we "Choppie-choppie your pee-pee." Man I miss those years now Vince got twenty lawsuits up his ass so he can't do shit, anyway back to the subject. First of all work the mic. Make fun of the heel, that always works best, or work the crowd. If you got a catch phrase use it, although please stop stealing WWF catch phrase. Say your football team just won a game, use that. Say something praising the team, or something to that effect.

Bottom line, you want the crowd on your side. You should be able to interact with the fans when you work the mic, by either making them laugh, or making them cheer, or join in with you when you say your catch phrase. The one thing you should not do, nor should you have to do, is too make the crowd hate the heel. Do not run a political campaign in which all you do is bash your opponent. The heel's job is too make the crowd hate him, let him do that. Just go out there and make yourself look pretty.

Working the Match: All right so you're ready to begin, what do you do? When the match first starts off you should do one of two things. One call for at least three small spots that end up with the face on top, or two calls for at least three small spots that ends up with the heel on top. Do not, and I repeat do not, mix them around. Either have the heel or the face end up on top. As a side note, if anybody is having trouble making up spots read some of the know your holds issues. There is not much of a difference to do it one way or another; both ways should make the heel look good. Now you worked so hard for this moment don't blow it. 1st of all one of the main problems in a match is the pace; this goes for both heels and faces. Never slow down. Back to the face. What ever you do don't do anything dirty. No kicks to the balls, no eye rakes, don't really do much else other than wrestle, once again all that does determine what kind of fed you are, if there are any real feds with rules then this is a whole lot easier for you. Also call for a couple spots here and there just to pull the audience in that much more.

Ending the Match: All right, once again, this is what it all comes down to. All that blood, sweat and tears, all right maybe no tears but a lot of blood and sweat, all of that has come to this moment, don't blow it. There are a number of things that can be done at the end and they all depend on your gimmick, but the one thing that remains constant is the fact that the fans should by now love you and should want you to win. A lot of the stuff for finishers are in my last article so just reread that. One thing I forgot to mention to do, or at least think I did, is to add a couple of spots in there, it doesn't matter who come out on top just as long as the spots are there.

After the match

A) Winning the Match

All right so you won the match, good for you. Now the crowd should be cheering for you so play off that. Pick up a mic and work the crowd. Say something like "I did this for you" or some gay ass thing like that. You could also begin to kick that crap out of the heel some more. Or you could begin to exit and have the heel get up. The heel

makes fun of you and you come running back. Just do something that the audience will enjoy.

B) Losing the Match

So you lost, Boo-hoo. Most probably the heel will be making fun of the crowd so you could get back up and kick his ass. Or you could get back up and challenge him to a rematch, either right now or later on, or just have a mini battle right there with you coming out on top, just as long as the crowd is loving you, the face.

Transitions:

A transition is just a move or a sequence to shift the momentum.

For Example: A simple transition would be a guy who is getting tossed around the ring by his opponent, mounting no offense the entire time catching his opponent off guard. The most simple of which is the guy giving the offense throws his opponent off the ropes and bends down to deliver a back body drop. From here there are many different things you can do to shift the momentum in your own favor. The most basic being simply kicking your opponent in the face. You could jump over him and give him a sunset flip if its in your character, even a code red would be appropriate.

Most of the time a transition is used by a face for a hope spot. The heels beating the face down the entire match and makes one mistake that the face capitalizes on and begins mounting an offense. This is called a hope spot which should have 4 moves at the very most before the heel does a transition spot himself to shift the momentum back into his favor.

One of the oldest and most effective transitions for a hope spot in my mind is the sleeper hold. A simple sleeper hold can add so much to a match. The heel gets the face into the sleeper hold, the face gets drowsy, not only does this add some degree of drama and suspense to the match, the audience thinking their heros gonna get knocked out, but it also gives you a chance to rest and talk out the next few spots with your opponent. The face begins to feed off the crowd all of a sudden and fights back, freeing himself from the sleeper hold and gaining some offense on his opponent, depending where this is in the match this could very well be the beginning to the end of the match, the face gains his strength back and fights back, delivering his finishing move to his opponent and winning. Or the Heel can use some sort of dirty tactic, which was discussed in another topic on here to get the few seconds extra time to deliver his own finishing move and end the match.

Dirty tactics are the best way to make a transition. Be it a poke to the eye, a low blow. Or having your manager (if you have one) grab your opponents leg, having him argue with both the ref and your opponent, giving you time to recuperate and get a cheap shot in on your opponent, possibly even a quick roll up using the tights to win the match.

As for the faces, a simple reversal to any given move can be a good transition but It has to make sense. Blocking a suplex, going off the ropes and clotheslining your opponent makes zero sense because a simple block wont buy you the precious time

to go off the ropes. Now reversing a suplex into a small package for a two count, getting to your feet quickly and clotheslining your opponent when he gets up now thats a little more logical.

Making the Angles

Before making the angles, you should consider three things:

1. How many people you've got in the fed.
2. How many are available and would show up.
3. Face-Heel relations, feuds and connections.

Of course, the third part is the most important one, because let's say you've got two brothers in your fed. You can have them feud against each others in different stables or teams, or align together to fight two other brothers, or a stable.

First, you need a good guy and a bad guy. It always begins from that. Someone should turn heel, or a heel should attack someone because of a perfectly good reason (He doesn't like him, or he once beat him and he still resents him for that, or something like that). After a few matches between them, where the heel cheats and tries his best to ruin the face, as the face sometimes emerges victorious, other people come in. The heel should bring a bodyguard, or a tag team partner, and issue challenges. The face's friends come to help, and here, you've got teams. It's as simple as that.

And that's just one example. There are a million combinations that make an angle. Just remember, the elements of surprise, friendship and CHEATING are always required while making the angle.

Now, a PPV shouldn't always mean that the angle gets to an end there. A PPV is a perfect place to start new angles, or to turn running angles into new ones, or turn them around, like the WWF did with Austin at Invasion.

The PPV should have more people than your usual amount of people in a card, obviously. It should contain matches that people don't usually see in your fed. For example, if you've got people from different places, like I had in my fed, and not all of them could show up a lot, the PPV was a great place to bring them all together. It opened up a whole new world of possibilities. </P>

ALWAYS plan the PPV ahead, and always set a date for it weeks in advance, or even months in advance so you would settle it with all your wrestlers.

While planning the PPV, always try to include all types of matches. A battle royal, a Royal Rumble, a Survivor Series match, a tag team championship tournament, gimmick matches, wild card tag team matches with enemies teaming with each other sometimes, and all those types of stuff. Try to make it as exciting as you can. Backyard feds PPV's are one of the best things in backyard wrestling. The opportunity to have as many wrestlers in one card, an opportunity that doesn't happen very often in some backyard wrestling feds.

Most backyard feds don't last long. It's mostly because of a serious injury someone suffered during a match. And mostly, it's because of "hardcore" stuff.

And most of all, remember, wrestling takes two people. One to perform and one to sell. Any other way can result in serious damage.

Types of Angles to Consider: injury, accident, going to train, vacation, a war, (use to get a fresh gimmick when come back) work into story why it was change which will explain your absence.

Mic Skills

Mic skills is basically how good you are at the mic and how much emotion you can emit from the audience. Yes, even in the backyard, you **MUST** have mic skills. They make your character so much more life-like and interesting. However, if you don't have mic skills, it's not that easy to learn them. If you need help learning, my suggestion is joining a really competitive e-fed (role-playing federation). If you don't have the time to join an e-fed or don't even know what an e-fed is, write down what you want to say in your promo ahead of time. That way you practice saying it over and over. And don't speak in a voice that you'd have a conversation with your grandmother with, use a voice that will intimidate your opponent. Also, try inventing a catch phrase. By inventing I mean inventing, not ripping off someone else's. An example of inventing a catch phrase would be...uh..."After it's all said and done, I'm still going to be number one!" An example of ripping off someone else's is "If you smell what Hardcore Jim is cookin'?" The secret is believing in your character and loving the character you're playing. That's why character choice is very important. If you're inside your character's head, you'll know exactly what to say.

But if not, remember that you don't have to make long speeches to make a certain point. Just make the point in a threatening way, if that's the way you want it, and finish your interview.

Heat

Heat is the measure of how much excitement a given wrestler or match-up gets from the crowd. The more heat, the better, as far as a wrestler is concerned. Heat is not reserved for faces alone. There is face heat, which is approval and cheering, and there is also heel heat, which is booing and dislike, coupled with a veiled approval for how good the wrestler is at being a heel. These are both fine, because they mean that the wrestlers are doing their jobs and getting a reaction out of the crowd that is appropriate to the kinds of characters they're portraying. Heel heat is altogether different from "bad heat," which is the negative reaction drawn by wrestlers the audience is just sick of seeing. For instance, people are just plain bored of John Cena and his same gimmick and constant title reign, and they boo him because they want him to stop his long reign of champion. Obviously he's supposed to be a face and yet he gets booed at a lot of states. The crowd some times will work in weird ways.

pop is crowd reaction to a wrestler spot or move at a certain time

wrestling styles

American Frontier Wrestling

Used to refer to a style of fighting practiced on the American and Canadian frontiers in the 1800s. These were usually free for all fights between two men with few rules. Over two hundred years ago, American Wrestling was established. Its roots include bouts featuring Abraham Lincoln in Illinois and Louisana in the mid-1800s.

American Wrestling

Used to refer to the style of professional wrestling practiced by performers in the United States and Canada. The style gradually developed in the late 1800s and early 1900s as promoters discovered there was a larger audience for performance wrestling matches than true wrestling contests. Over the decades the style gradually involved less reality and more performance. American Wrestling presented itself to the public as being real athletic contests until the mid 1980s when the WWF (now WWE) ceased to do so. The WWE invented the term sports entertainment to describe its shows. The style today is typically characterized by over-the-top antics and no sense of reality to the matches. The main proponent of this style of wrestling is World Wrestling Entertainment.

Anglo-Japanese Style (Puroseu)

This style is a combination of the best of English and Japanese wrestling. It is highly competitive, and the combatants are more technically sound. Their submission holds are generally stretches, as in both styles, and both have high impact offenses either shoot fighting or flying. It was developed mainly in Canada by Stu Hart's Stampede Wrestling. Hart would bring in wrestlers from all over the world, combining styles.

British wrestling

The British style of wrestling is more technically oriented with holds and counter-holds taking centre stage as opposed to the power moves displayed by their North American counterparts and the high flying moves performed by their Mexican counterparts. British wrestling also utilizes strikes involving the attacker's forearm and knees more compared to other types of wrestling.

Catch wrestling

Short for catch-as-catch-can wrestling.

Garbage Wrestling

The style of "Garbage Wrestling" originated in Japan and the term attributed to Japanese wrestler Giant Baba who used it to describe a style of wrestling which required little wrestling athletic ability and often involved no wrestling at all.

This style mainly involves brawling, stuntwork such as falls from high places, weapons and blood in seemingly unusual environments or conditions. Matches tend to involve the competitors performing a series of stunts that are loosely connected with no real rules other than that the match can end with a pinfall or submission. The matches tend to be evaluated based on the risks taken by the participants and the originality of the moves rather than holds or athletic skill.

Hardcore wrestling

An unorthodox and ultra violent form of pro wrestling. Disqualifications and count outs are ignored in favor of an extreme and often graphic approach. Typically, fighters will use weapons (i.e., chairs, tables, ladders, canes, barbed wire, etc.) and fight or partake in matches in unusual environments both in and outside of the ring.

Hybrid wrestling

A style that combines all pre-existing styles creating a state-of-the-art sophisticated discipline consisting of every form of combat that goes down in the ring. Hybrid Wrestling is an intense and evolving combat sport in which competitors wrestle and fight without any boundaries such as disqualification or count out stoppage. This theory was developed in January of 2000 by Court Bauer for his Major League Wrestling promotion.

Lucha libre

Translated as "free fighting" in Spanish, the near 100 year old lucha libre style combines a dynamic and acrobatic aerial style with that of sophisticated and at times multi-person submission maneuvers. It is common for Luchadores (disciples of this style) to wear masks and put them (or their hair) on the line in an ultimate challenge of honor or to seek out revenge. Lucha libre six man tag team rules differ from the traditional version as you must pin/tap out two of the three members of one team or a team's captain in order to gain one fall (always in a best of three fall series).

Pancrase

Developed by Masakatsu Funaki and Minoru Suzuki for Mixed Martial Arts competitions, this form of wrestling borrows heavily from various other forms of wrestling (most notably the Shoot-style and Catch Wrestling) and involves punches, kicks and chokeholds as well.

Rasslin'

Also known as "Southern style" or "Memphis style". Originating from the Southern United States, Rasslin' (the phonetic spelling of "wrestling" pronounced with a thick Southern accent) emphasises kayfabe and stiffness, with fewer squash matches and generally longer feuds than in American Wrestling. Heels typically uses a variety of cheap heat measures such as stalling, displays of cowardice, cheating and assaults

on women or babyface managers. Storylines and characters are often derived from aspects of Southern culture.

Royal road

Known also as King's Road and translated as "oudou" in Japanese, this is Shohei "Giant" Baba's theory about a pure athletic style of pro wrestling with an emphasis on world class competition. This style was formulated in the early 1970s.

Shoot wrestling

Initially called "shooting". The meaning of "shoot" is to legitimately attack an opponent to achieve a win during a wrestling contest. This method was developed by members of the New Japan Pro Wrestling promotion notably Yoshiaki Fujiwara, Satoru Sayama, Akira Maeda and Masakatsu Funaki under the guidance of Karl Gotch. These professional wrestlers were looking to create a three dimensional wrestling based martial art which would include kicks and punches in addition to a variety of Catch Wrestling moves. The style of wrestling when used in professional wrestling competitions is known as shoot-style, and involves various sub-branches itself.

Strong style

A strict Japanese pro wrestling discipline that originated in the 1970s by Antonio Inoki. Using a combination of stiff (hard hitting) and sharp moves and strikes, such as the lariat clothesline, the chest chop, and front kicks in addition of throws and painful submission holds eg. the Inoki Signature Flyfoot Abdominal Stretch. Strong Style is a theory that has influenced several other styles.

the players

Wrestler's Tutorial

Your job out there is to entertain the fans; you do that by making your opponent look good and by not getting hurt. If you remember that all this is just about having fun and putting on a show, everything else will come naturally.

THE MATCH

I. Balance

You have to be able to job and to dominate. A good match needs comebacks and reversals. Every match tells a story, it is told by showing both sides of the characters. Each wrestler should get in some offense and some defense, but it is hard to find a balance between how much of each should happen. If your opponent(s) are on a lower level than you they should do more jobbing. If you are lower than your opponent you should be doing the greater part of the jobbing. The low level competitors (low-carders or mid-carders) are those that may open up the

show with the first match, not be as popular, or be new. Higher-level competitors (main-eventers) are those that hold a title or are frequently in big matches or are part of the main-event match.

II. Selling

Selling is vital to any type of match. Since TWM, just like any other pro wrestling organization, aims at pleasing the fans but not getting hurt selling is essential. Since wrestlers are generally not getting hurt, we must make it look like they are hurt, because it is more believable to the viewers. Grimacing, coughing, yelling, screaming, spitting, choking, turning red, and anything else which displays pain counts as selling. Selling a move puts over your opponent. Generally, all competitors must sell to have a good match.

III. Flow

A match tells a story, a good story doesn't get cut off frequently and has an ending. Every match needs a significant amount of flow. This means smooth transitions between moves and cooperation between the wrestlers involved. Only the match outcome and key spots are predetermined, the rest of the match is made up on the spot. It's not as hard as it seems. Wrestlers must talk during the course of the match. They together must work out what moves are going to be done next keeping in mind the principle of balance. Wrestlers must talk only loud enough for each other to hear. This is called calling spots. This is usually done between moves or using a transitional move, a move that is very slow paced and allows time to think and rest. A sleeper, chinlock, or hammerlock are excellent examples of transitional moves. Though these kinds of moves are slow paced, a wrestlers pace should remain somewhat constant during a match. A wrestler must be able to think quickly and execute most moves on the spot. Flow also involves not leaving too much time between moves and not distancing yourself from your opponent, physically and verbally. After big moves the viewers should be given some time to respond, but you must time things right not to drag the match on. This is never easy at first but comes very gradually with time.

IV. Moves

Each wrestler should know a variety of moves. All wrestlers should have one or two trademark maneuvers or a few medium impact moves which are executed often. You should have a general knowledge of basic wrestling moves. If you do not know how to perform certain moves talk with someone who does and ask them if they could teach you. It is also very common to talk with your opponent(s) to discuss certain moves or spots that are going to be performed during the match. However, don't try to create the whole match beforehand, you must be able to improvise while wrestling. Talking before the match helps to be aware of what is going to happen and further prepares you for what is about to happen. Practice moves that you are uncomfortable with until you are almost sure you can do them correctly. Discussing the match can also be helpful in the sense that you exchange good ideas, spur your creativity, and produce a more entertaining product for the audience.

V. Injury

In the event of a wrestler, referee, manager, or any other performer being injured, immediately stop the match or segment that is going on. Focus on helping the injured person(s). Call for help. Do not worry about storylines or staying in

character. Do all you can to assist the injured person(s) and aid the situation. Cooperate with the injured person(s) and do not discomfort them in any way!

THE PROMO

I. Two types of promos

A promo is a segment where the performer being viewed usually talks to the audience or to another performer(s) through the audience. The goal of any promo is to generate heat, a reaction from the audience. There are two types of promos in pro wrestling, shoot promos and works. This also applies to styles of wrestling. Shoot means unscripted, unrestricted, and basically anything goes. Shoot promos may also involve a performer or performers breaking character. A work is just the opposite of a shoot. A work is created before hand and organized. TWM's promos are a mix of these two things. We generally do not give shoot promos, unless they are part of a memorial. While we encourage creative freedom, which in return leads to more heat, we also like to think through with what we're going to say and generally focus in a specific direction. In any case the art of good promos can never truly be taught, you just have to learn yourself.

II. Getting Heat

Heat is getting a response from the crowd. Heat is very good, because it gets the attention of the viewers and grabs their interest. Heels (bad guys) get heat in the form of boo's and unpleasant chants or remarks. Babyfaces (good guys) get heat in the form of cheers and supporting chants or remarks. Promos are a big part of generating heat and communicating with the audience. There are many, many ways to generate heat and it is up to you to be as creative as you can be to think of new ways.

III. Body Language

Body language is very significant in promos. It is one of the key ingredients to generating heat. The more heat you receive from the fans, the more successful your character or persona is. If you are a heel you're body language is usually characterized by slow and arrogant movement. You must move like the fans should worship the ground you walk on and that this place is not worthy of you. However, there are instances where you might want to play a cowardly role, where you would lose your composure and run for your life. A babyface has fast, smooth, and confident movement. They are edgy and original in the way they move about. Body language is also important before and after matches. You should create your own unique body language.

IV. Speech

The tone of voice should fit the character. Heels are often seen having low and/or evil or strange and/or annoying voices. Faces (babyfaces) have loud and/or powerful or strange and/or pleasant voices. Of course these are just simple descriptions and voices may vary a lot from what is said here. Voice projection and articulation are extremely essential to every single promo because these two factors are the things that get the point across to the audience.

V. Content

The real juicy and big part of promos is what is talked about in them. It is important

to get some kind of message across that grabs the attention of the viewers so they are interested in what you have to say. This is difficult, but not impossible. Heels generally get heat by talking trash about the fans, the area, local sports teams, local culture, another performer or performers, or controversial topics. They can also over glorify themselves and be extremely overconfident and arrogant. Faces get heat by supporting the fans, the area, sports teams, culture, and being optimistic and confident, and sometimes even arrogant. They can also talk positively about controversial topics and/or trash talk a heel or another face. A great way for a face to get a reaction is to use humor. The audience loves originality and creativity. Even out of place things like singing and dancing can do wonders for a promo. You are out there to grab the attention of the fans and say hey, forget reality, it's all about fun right here!

Referee's Tutorial

Your job out there is to be an official that's in on what's going on. You should communicate with the wrestlers and help them if need be. One of the main rules in professional wrestling is that if the referee didn't see it, it didn't happen.

REGULAR REFEREES

I. Blind eye technique

As a referee you must understand that many times cheating is good because it fuels the story that the match is trying to tell. Occasionally you should miss certain illegal moves such as a low blow or using a foreign object. This is known as the "blind eye." These types of spots should be discussed with the performers involved in the match before and during the match. It is an unwritten rule that as a regular referee you must be about five seconds behind everyone else who sees the match.

II. Pin falls

Pin falls are essential to most matches. They involve both of the pinned wrestler's shoulders to be touching the ground and their opponent(s) pinning them. If this happens at ANY time you must use the three count. You must count to three. If one or both of the wrestler's shoulders rise or no longer touch the ground, stop the count. Stop the count if there is ANY type of physical interference. This includes either wrestler being physically touched in any significant way or even somebody putting his or her hands on you, the referee. Also stop the count if the wrestler is not being pinned anymore (this could happen because the wrestler doing the pinning simply doesn't pin the person anymore by getting up or something of the sort). When you are utilizing the three count you must remember that you have to see the shoulders of the person being pinned. The three count involves counting to three with half-second intervals in between. You count one, wait half a second, count two, wait half a second, count three, and raise the winner's hand in victory. If the pin fall attempt is broken count to where ever it is broken then out loud say the number where the count stopped and raise the corresponding number of fingers.

III. Disqualification (DQ)

Some matches have a no disqualification stipulation, however most do not. In a regular match, a competitor gets disqualified if they:

- *do a low blow on their opponent*
- *they physically hit their opponent with a foreign object*
- *you, the referee, are physically acted upon by a competitor in the match*
- *somebody interferes and physically hits the one of the wrestlers*

In case of interference, the person who is attacked (on purpose or not) is the winner and their opponent(s) gets a DQ. Also, their opponent(s) gets disqualified even if the person interfering didn't interfere to help them. It doesn't matter if any of the things above are intentional or accidental, disqualification will occur. Disqualification is one of the occurrences where the official uses the "blind eye." Nobody is disqualified if somebody outside of the match interferes and physically pushes/hits/attacks the referee.

IV. The Ten Count

A referee utilizes the ten count when at least one of the competitors in the match is down for an extended period of time (7-10 seconds). The referee counts to ten with three-second intervals in between. If the wrestler(s) down on the ground are not up on their feet by the end of the ten count, they lose. The ten count is most often used in Last Man Standing Matches, and should see limited use in other matches unless it is part of a stipulation.

V. The Five Count

A referee utilizes the five count at any time during a match that a wrestler or wrestlers apply a hold to their opponents using the fence or any other foreign object. This count is also used if a wrestler chokes his opponent in any way. If the maneuver being applied is not broken at the five count, the person applying it is disqualified.

VI. Submissions

Submission maneuvers are often applied during a variety of matches. If wrestler in the submission can get to the fence the submission is broken. If the wrestler applying the submission hold or uses a foreign object in any way to aid in the submission, the hold must be broken. If the wrestler in the submission hold taps on any surface repeatedly, they lose. In normal TWM matches a submission can be applied for a maximum of ten seconds, which the referee must count out loud. After ten seconds the hold must be released or a disqualification will result.

VII. Physical Aggression and Specialty matches

As a referee, you must be occasionally prepared to take some physical aggression from wrestlers. This aggression occurs with the same rule being applied that nobody is intentionally trying to hurt you. It will not last very long and the wrestler(s) should discuss the attack beforehand to go over moves applied. To your best knowledge you should sell and correctly take all moves applied to you. Specialty matches are common in the world of pro wrestling. You will be informed of any stipulation in a match with you as referee beforehand. At that time, you may also ask any questions or post any concerns about the match or stipulation. See the Wrestler's Tutorial for help with selling.

SPECIAL GUEST REFEREES

I. The Basics

Every special guest referee should have a general knowledge of all of the things a regular referee should know. See the Regular Referees section above to learn the basics.

II. The Difference

There is only one major difference between a special guest referee and a regular referee. The difference is that you are in character. You must use body language, humor, and be creative with your officiating. Expand the referee's role and mix it with your character. See the Promo section in the Wrestler's Tutorial to be more effective as special guest referee.

Manager's Tutorial

Your job out there is to add to the excitement of the action and let the audience know you're there without diverting too much attention away from a match or promo. The audience wants to see the wrestler more than the manager, so generally don't put yourself in a commanding role.

THE MANAGER

I. Role

The role of a manager is quite interesting. You are there to support and occasionally help the wrestler(s) you are with. You work to compliment their action and unique style by adding more interest to it. Most of the time you will accompany the performer(s) you are managing to their matches. Occasionally you will have small segments in promos, please see **The Promo** section in the Wrestler's Tutorial to learn more. You should develop your own individual character that should not contrast with the person or people you are managing.

II. Babyface

Managers can have the same babyface role as wrestlers. If you are a babyface manager you should provide kind support to whomever you are managing. On some occasions you may interfere in a match or promo, but only for a good cause. Sometimes you may take verbal or physical abuse from heel wrestlers or heel managers, but you will usually get revenge for that. Your job is to be nice to the audience and be respectful and supportive, often optimistic.

III. Heel

Heel managers fuel the evil side of the performer(s) they manage. You are likely to participate in frequent interference, trash talk, and provide strong support. You can also expect to unleash some physical or verbal aggression on others, but most times the performer(s) will get revenge on you. Your job is to hate the audience and basically tell them that you and your wrestler or wrestlers are the only ones that are worthy of their attention and respect. It is not easy being a heel manager.

Commentator's Tutorial

Your job out there is to add to the action of the match or show. Commentators add to the excitement and bring more to the fans only through the power of their voice. This is not a simple job and you have to hold the audience's attention while avoiding monotony. A commentating team usually consists of two people. There are two general commentating styles, play-by-play and color.

MATCH COMMENTARY

I. Play-by-play Commentray

This is the most common approach to commentating. A play-by-play commentator is casual, with an occasional glimpse of humor. This type of commentator is characterized by calling the actual names of the moves. From a serious perspective, you should be more knowledgeable of the competitor(s). You should occasionally provide a little bit of significant background information about the wrestler(s) or the match. Only give this information when it adds to the flavor of the match, and helps get the audience more interested. It is important to display professionalism and calmness. Through your commentating you should generally connect with the audience and favor the babyface.

II. Color Commentary

The humorous approach to commentating is not an easy path to take. First of all, you guessed it; you have to be at least somewhat funny. That's not the hard part though, what's difficult about this commentating style is keeping your material fresh. Remember you capture the interest of the fans and direct it towards the match. These types of commentators are characterized as being care free, unique, and more sympathetic to the heel wrestlers. There are very few places that a color commentator won't go.

II. It's all in the Mix

What makes commentating itself interesting and most of all entertaining, is the combination of these styles between two people. Each person should NOT combine the styles though. As a rule of thumb, a color commentator is generally paired with a play-by-play partner. This is done so the commentators can compliment each other. The seriousness and common sense of one can be spiced up by the stupidity and lack of reason of the other. Historical insight can be countered by modern trend. During a match, a small amount of time can be devoted to hyping another match by talking about how incredible an upcoming match is going to be. Do not let too many real-life opinions shine through your talking, generally try to stay in character. Act shocked or surprised during the match when a performer does something significant, like a finishing maneuver. You should know the names of trademark moves of the wrestler(s) that you are talking about. Exaggeration is often useful in keeping audience interest. Create intense feelings in the audience from what you talk about to the way you talk. The most important thing to remember though, is that you are to work together with your partner (if you have one) as a team and put over the match that is happening.

OTHER COMMENTARY

I. Similarity

Commentary on promos and other performances is very much the same as regular match commentary, so please read over the Match Commentary section above to be more knowledgeable on the subject. Emphasize a performer's key words as much as you would their special maneuvers.

II. The Difference

Some situations or events of unordinary significance may require you to exhibit a different attitude. In a tense situation during a promo or other event you should be more surprised and shocked than usual. Limit yourself to as little commentary as possible during promos. It is important for the other performer(s) to get their point across at that time.

hardcore wrestling

Hardcore wrestling appears to be a thing of the past, ending around 2001. But it has been revamped since the debut of the new ECW. This section explains how to be hardcore safely, and information about the hardcore style.

About hardcore

Hardcore wrestling (also called garbage wrestling) is a form of professional wrestling that eschews traditional concepts of match rules in favor of matches that take place in unusual environments, using foreign objects that are not normally permitted. Although hardcore wrestling is a staple among wrestling promotions, where they are used at the climaxes of feuds, some promotions (such as Big Japan Pro Wrestling and Combat Zone Wrestling) specialized in hardcore wrestling, with many matches performed in this matter.

Garbage wrestling became acknowledged as a major wrestling style first in Japan with promotions such as FMW and W*ING. It then became successful as hardcore wrestling in America with Extreme Championship Wrestling. The World Wrestling Federation capitalizing on the success and introduced the WWF Hardcore Championship. The WWF was not really committed to hardcore wrestling however and soon began to turn the matches into over the top comedy skits with third-rate wrestlers. Hardcore is in sound contrast to traditional mat-based wrestling, where solid technical skills are preferred over stuntwork and blood.

The term *garbage wrestling* is attributed to Japanese wrestler Giant Baba who used it to describe a style of wrestling which required little wrestling athletic ability and often involved no wrestling at all.

The main rule behind hardcore wrestling is that there are no disqualifications or countouts. However, in many promotions such a match can have various connotations. Thus, hardcore wrestling is often separated into distinct "levels" based on the graphic nature of the match:

- A 24/7 Title Match describes a situation where a garbage wrestler must defend the title at all times. The match (and the title) can be won by pinfall at any time and in any place in the presence of a referee. The match has no fixed location, timeframe or even opponent. This is the most severe form of hardcore match.
- A No Disqualification match tends to be less severe, with action taking place mostly inside the ring. Usage of foreign objects is typically minimal, with run-ins (another form of disqualification) being frequently used. The match is often contested between valets (where they may lack wrestling skills), or between a wrestler and a valet (in which a wrestler is expected to run-in and defend their valets). Because of the low-key nature, few consider a no-disqualification match as hardcore, although there is no semantic difference.
- A Deathmatch tends to be the most severe, with a heavy emphasis on the usage of foreign objects to induce bleeding. The types of foreign objects and the nature of the foreign objects are used so as to be extremely graphic and violent in nature. In more recent years, some state athletic commissions in the US have cracked down on the types and frequency of weapons used in these matches.
- A Hardcore match tends to be somewhere in between, with emphasis on the brutality on the attacks and the extreme physical toll on the wrestlers involved.

Because of the nature of hardcore wrestling, hardcore matches are often remembered for their dangerous spots (to the point that some deride it as "spotfests") rather than their actual outcome. The hardcore style has even extended to non-hardcore matches (that is, matches with disqualifications), especially into those where disqualifications are uncommon, where the rules allow or encourage the use of certain foreign objects, or where the rules of the match are ambiguous with regards to disqualification. It is not uncommon to have certain types of matches be no-disqualification affairs to avoid the issue of dealing with suspension of disbelief.

History of the Hard Core Wrestling Match

Many folks believe that hard core wrestling started in 1997 in the WWF, or they may think that ECW started it all in the early 1990s. Ah, but to believe that is to forget nearly 50 years of hard core excitement.

The Brawlers of Yesteryear

Let's start with the old days. During the height of the late 1940s/1950s wrestling boom, guys like Classy Freddy Blassie, Dory Funk Sr and Wild Bill Curry were brawling using chairs, biting and fighting around the ring. Around that time, with wrestling on television weekly, various types of matches were being devised to showcase the wrestling talents of these men. 'Lights out' matches, 'cage' matches and the 'Texas death match' were all introduced to the world around this time, drawing big crowds and big ratings. These matches, and the men who wrestled in

them, were very popular in the USA and became even more so when Japan started having full-time promotions. These men were frequently invited over because the style they wrestled meshed well and drew crowds. Classy Freddy Blassie was the first American to become a major star in Japan based on his violence. The most-watched hard core feud of the early years was Blassie's against Giant Shohei Baba. This feud is blamed for causing several heart attacks. Though only one was in reality attributed to the blood and violence of the matches, the number gets as high as 80, depending on who you talk to.

The bloody and brutal wrestling of this period was best demonstrated by a man who called himself The Sheik.

The Bloody Sheik and His Contemporaries

The Sheik ran the Detroit, Michigan, territory out of Cobo Hall from the 1960s through the early 1980s, feuding with the likes of Abdullah the Butcher and Bobo Brazil. His style of match was slow and bloody. The film *I Like to Hurt People* shows his style of wrestling and brawling, and remains the best mainstream source of hard core footage from this age.

On the Island...

Puerto Rico was the home of violent matches for decades. Abdullah the Butcher and Bruiser Brody were both regulars, bringing long wandering brawls into fashion there. The star of the territory was Carlos Colon, who had long feuds with The Invader, Abdullah and others that would last years and would feature many long brawls. Colon's matches with Abdullah were not only fought in Ponce and Bayamon, but also in the States, including a famous match at Starrcade 83. Puerto Rico also gave us the first 'fire' match, which made the cover of many wrestling magazines of the day.

Memphis-style Brawling

Other areas where brawling was well-known for years were Memphis, Tennessee, and Tupelo, Mississippi. For years, the Memphis circuit had been known for its Southern brawling style, but it got its biggest hero ever in Jerry 'The King' Lawler. Lawler had bloody and violent feuds with Terry Funk (featuring the first 'empty arena' match), Bill Dundee, Eddie Gilbert (more on him in a minute) and many, many more. Lawler is best known for his feud with Andy Kaufman and his work for the WWF in the 1990s. Tupelo had the most famous 'concession stand' brawls, one of which may have been the start of mainstream hard core wrestling as we know it. It pitted Ricky Morton and Wayne Ferris (better known as the Honky Tonk Man) vs Japanese stars Masa Fuchi and Atsushi Onita. The brawl features brutal fighting and a mustard jar shot that is just sick.

The Japanese Reinvent Hard Core

In 1989 Atsushi Onita had been retired for a few years after a knee injury. He had been wanting to get back in the ring and decided to found his own promotion. He called it Frontier Martial-arts Wrestling, or FMW. Onita is its top star and he drew in

wild brawls against Tarzan Goto and Mr Pogo. The brawls are violent and the undercards feature many young stars of the next decade, such as Chris Jericho, Lance Storm, Mike Awesome, Big Titan, Horace Hogan and the homicidal, suicidal maniac, Sabu, as well as using the now 60-something Sheik. The promotion held a huge show on 5 May, 1993, at Kawasaki stadium, drawing more than 50,000 fans to see Onita take on Terry Funk in an 'exploding ring barbed wire land mine' match, which Onita wins. FMW holds the event cards for several years, eventually holding the first women's 'no rope explosive barbed wire' match between Megumi Kudo and Combat Toyota, which many point to as the best of its type for either men or women. It is FMW that helps relaunch hard core brawling in Japan, and it also introduces Japanese fans to Michinoku Pro wrestlers and frequently brings in all-Japan women wrestlers to fill the undercard. Other Japanese hard core (sometimes called Garbage) federations sprung up, including W*ing, Big Japan and IWA Japan, in which Cactus Jack and Terry Funk had a big series of matches ending in the 'king of the danger match' tourney, which Jack won.

E-C-W E-C-W

About the same time as FMW is doing the Funk vs Onita angle, Todd Gordon and Eddie Gilbert are starting a promotion out of Philadelphia, Pennsylvania, called Eastern Championship Wrestling. The focus of the promotion is brawling and angles that are much grittier than most of the fare being offered by the big two. On the first big card, the 'super summer sizzler' card, Gilbert and Terry Funk meet in a 'chain' match. Shortly after, Gilbert leaves ECW and Paul E Dangerously takes over, leading to more hard core wrestling and angles that are among the most creative ever. In August 1994, Shane Douglas wins the NWA title tourney, but throws the belt down and says that ECW is all that matters, causing the federation to be renamed Extreme Championship Wrestling. ECW was the place that put Mick Foley on the map as Cactus Jack, doing some of the finest interviews in the history of wrestling. Also making early impressions on the wrestling business while with ECW were Sandman, Raven, Stevie Richards, Mike Awesome (for the first time in the USA), Shane Douglas, The Dudleys, Tajiri, Sabu, TAZ, Justin Credible, Chris Benoit, Dean Malenko, Eddy Guerrero and Rob Van Dam.

Hard Core Goes National

ECW continued to put on shows at Vikings Hall (called ECW Arena when wrestling is in town) many of which are considered to be among the greatest shows of all time. Pay-per-view came along in 1997 and National TV in 1999. The TNN edition of ECW ended in 2000, while pay-per-view continued until the promotion folded in 2001. The WWF and WCW picked up on the hard core trend in the last half of the 1990s, the WWF had the classic 'hell in a cell' matches, first between Undertaker and Shawn Michaels in October 1997, and the HitC in Pittsburgh between the Undertaker and Mankind. WWF made its big rebound in 1998 and 1999 using ECW booking techniques and a hard core style, a style that Mick Foley as Mankind or Cactus Jack helped to popularise. The folding of ECW allowed for many wrestlers to join the WWF, where tables and ladder matches have become a standard.

And now...

Hard core wrestling continues today in many of the smaller federations around the USA. Combat Zone Wrestling and XPW have both made stars of brawlers and an over the top hard core style. Many leagues will push the envelope by having matches featuring light tubes, thumbtacks (a tradition that started in Japan), barbed wire and razor blades. The infrequent shows by Incredibly Strange Wrestling feature unusual matches that are best not described in polite company. Some states have already begun to set up legislation to block hard core wrestling, including New Jersey, where there is the highest concentration of federations. Backyard wrestling has also made a big impact, with matches featuring every weapon imaginable, and sometimes terrifying results. The WWE has allowed hard core to appear in the product since 1995, sometimes succeeding, but also raising the bar and shortening careers.

How to Be Hardcore Without Being Hardcore

Hardcore is NOT just hitting others with random objects. It requires a certain sense of style that few have mastered. No one is trying to get hurt or shorten their wrestling career for the sake of a good match. This type of wrestling should be treated as a work of art. Not enough creativity, no one cares. Too much creativity, it becomes something that is no longer wrestling.

2. Be original!!! No matter what you choose to "use on someone", someone else has probably already done it. Therefore with hardcore, it's not what you use, it's HOW you use it. A chair for instance can be used 1002 different ways. My point here is, NOBODY wants to watch a match where each guy unloads a garbage can and they go back and forth breaking shit over each other's head in a race to see who can empty their can first. If you can't wrestle, learn how to before you even unwrap your first cookie sheet.

3. Throw your heirarchies out the window. Standard wrestling psychology tells you generally who will win based on popularity (I.E. HHH beats "Johnny Swinger" at every house show, not just your local one). In hardcore, these type of things don't fly, especially when you consider the fact that in most deathmatches, the "more hardcore" guy loses because he's willing to put his body on the line more for a huge (and hopefully not deadly) hopespot to end the match.

4. DON'T JUICE!!! It's just not worth it, plain and simple. If you don't believe me, contact me and I'll show you why I forever must part my hair to the side for any formal activity. You wanna bleed, find something clean, sharp, and most of all safe and use it on the fucker. I'm not saying pull out your Daddy's Ronco knives and go to work on someone, but a bag full of tacks can make someone bleed with one clean shot to the head (and save you getting staples in your skull when the bleeding won't stop)

5. Character is more important in hardcore wrestling. Hardcore should be a part of who you are if that is the road that you choose. For instance, if every backyard fed has one "CRAZY" guy, he should play the role to a T. Not try to be the fan favorite or "pretty boy" in segments/promos and then try to be a crazy mother fucker when it's ring time. If your hardcore, BE HARDCORE!!!

6. Caution with heights. PEOPLE DIE IN BYW, whether you wanna believe it or not, it's happened before and it will happen again. If your doing a high spot, do your homework. Practice the move onto mattresses, from various heights, and most importantly, make sure you compensate for the height. I.E. if you are giving a hip toss from a roof, you must consider that fact that the person isn't falling onto the roof, they must fall X amount of feet before hitting, so you must compensate for that with less flip, both in the bump as well as the toss. Were shrinking in numbers anyways guys, lets not lose another because of stupidity.

7. Movesets are important in a career of a wrestler. This goes triple for hardcore. You must plan your moveset in such a way so that most/all of your moves can have interchangeable hardcore spots. For instance, suplexes and DDT's for the most part can be the most basic moves but hardcore can be intermingled with these moves very easily. You also want to plan hardcore twists on your finishing moves for a more dramatic ending to a deathmatch.

8. Ring logic.....OUT THE WINDOW. Big guy beats small guy, unless small guy hits him in the head with a hammer. Point made.

9. Less is better. If you're hardcore, be proud, not stupid. Don't wear it out in your first 3 matches. A good plan is to set up an insane spot, tease it, and then go back to it in a later match and follow through. You must always leave people wanting more....

More hardcore tips:

1. Hardcore makes feuds more lasting. If you use a good feud to bring out the hardcore, generally you will see a much bigger reaction from your audience. In other words, if you've already had 2 matches against your rival this year, you don't want the third match to be same old crap as the first two matches, so you bring out the hardcore. But don't get caught up in the hardcore and forget who you are. Wrestle your own style with a hardcore twist, not a hardcore style with your own twist...

2. The surprise factor is HUGE!!! Your pop will be much greater if your hardcore spots are kept secret. Now this isn't always possible, but you want to try as much as possible. If you bring out a crazy weapon from the start, by the time you use it, your audience probably already has an image of it being better than it actually will be. If you don't give them time to soak in the thought, you can avoid this. **NOTE** This isn't always true, but use your good judgement...

3. GLASS.....DON'T USE IT.....PLAIN AND SIMPLE!!! If you choose to (like we all seem to do anyway) be sure to protect your eyes and anything else that's valuable to you (Like a corotid artery perhaps?)

4. Tables are great, but they get old faster than any hardcore element. This means don't use 3 tables in one match. Don't have back to back matches on a show that both use tables. As a general rule, we have no more than 2 tables per show and they cannot be in back to back matches. (Exceptions for table matches, TLC type matches, etc.) Also, use your good judgement...

5. Trademark weapons add to your character. This one goes especially for heels, but

a specific weapon can be a great way to get your character over. (Ex. A cowboy character uses a lasoe to choke his opponents, or a janitor character has his mop and bucket) This aids in a previous topic which was using your weapons in original and creative ways. If no one else has the weapon that you use, everything you do will be more creative...

6. **NOT** As Seen on TV!!! The things done on TV, both on wrestling and not, is usually FAKE!!! I know it's hard to believe, but a bottle doesn't break over someones head like it does on Days of our Lives or whatever you people watch. A real one takes just the right shot, and if you don't hit it right, it WON'T BREAK! This theory goes for too many other things to list here, but you get the point...

7. Watch the face! No one wants reconstructive surgery, even me. This means you never, EVER whack someone across the face with a random object. Mind you, if it's planned out, you better plan very carefully...

8. Stipulations are always nice. If you incorporate your hardcore as a stipulation, the crowd will love you for it. (Ex. A ladder match makes each use of the ladder much more relevant. Don't excessively use a ladder in a regular match unless you must.)

9. NOTHING PERSONAL but you cannot take anything personal. One thing that happens from time to time in BYW, hardcore or not, is someone getting hit much harder than expected. Don't take that personal, just suck it up and SELL SELL SELL!!! Unless it was the end of the match (which you shouldn't care because the match is over and the ending was sweet if you got hurt) you will get the chance to retaliate, which brings me to my next point...

10. Retaliations will be the death of us. Just becuase someone gave you a bit of an "Owwie" doesn't mean you need to swing for the fences with a PVC pipe at their face or something. I would hope that no one in your fed would intentionally hurt you, so don't hurt them even if they did hurt you. It'll feel much better when everyones giving your props for taking it like a man...and the retaliation can lead to a brawl rather than a match, which never looks good.....

11. Be cheap. Don't pay for a weapon. There's plenty of ways to get your hands on things. Wise man once said, "One man's trash is another's treasure" If your getting ready for a big streetfight, get out and pick through people's trash to find some stuff. I've pulled ladders, chairs, tables, glass, and many other random objects right outta the garbage that worked awsome in a match. It's the only time when something being broken might actually be better. If you must buy things, BE CHEAP. Hit up the local flea markets, garage sales, auctions(hardcore heaven here in Buffalo), thrift shops, or any other place where stuff's cheap. Why pay alot for something that you intend to break. No to mention that cheaper stuff tends to give, bend, and break much easier than more expensive varieties...

12. Choose the right weapon. This goes along with the previous point. Some stuff is better suited for hardcore than others. We have about 50 chairs or more in FCW storage. Now there's only about 10(maybe less) that I'd be willing to actually take a decent chairshot with. Once more, use that judgement that we talked about....

how to wrestle

Knowing the basics is very important when wrestling to ensure the safety of everyone wrestling with you. In addition, it allows you to see how to stage stunts so that you can create your own move or use a weapon safely. The best way to learn is by watching and studying the professionals. These are listed from the most safest to the least safest assuming the move is done properly.

How to Fall

When falling, fall with your back flat to the ground and arms to the side to absorb the impact.

Back Bumping is one of the most important parts in wrestling. There is a correct way of back bumping and its there for a reason.

The Idea behind the back bump is simple, by making your back middle/upper back hit the canvas the same time as your arms you cause more of an area of impact absorbing what would usually kill your spine. If you mess up and land on your ass/lower back you can really cause some spinal cord damage that can really hurt you in the long run.

Good Way of practicing is -

- 1.) Stand leaning foward and bend your knees.
- 2.) Cross your arms across your chest.
- 3.) Jump up and whip your upper body back, also kick up your legs.
- 4.) Upon impact tuck your head (Chin against your chest), smack out to hit the canvas with your arms.
- 5.) Bring your arms back in after the bump.
- 6.) Exhale before you hit, so you don't get the wind knocked out of you.

Upper Back flat against the ground, legs up, head tucked in, arms against the canvas and hands slaping out the canvas.

Tips:

And don't forget not to look as if your concentrating on bumping, make it look as if it's kind of a mistake..

example

(Ok, you hit the bump...put a bit of a scared look on your face if it's a big move, and remember to sell it IMMEDIATELY!)

and cross your arms after you bump, you don't want the other guy stepping on your hands

Also make sure to exhale when you hit the canvas. Its not too important in most backyard rings as a lot of them are pretty soft and have a lot of give. But if your desire is to make it pro and wrestle in a real ring, real rings are stiff, and will knock the wind out of you if you hold your breath. So just get into the habit of exhaling when you hit the mat.

ANother way to help do it is to have someone get on all fours behind you and just lean back over them, tucking your head into your chest... and you'll fall correctly.

Sleeper

Headlock but hands on back of neck. They make their own face red. By stressing their face.

Punching

First of all, don't stomp unless you are in a ring with a mic under you to project the noise, you look dumb doing it. Have an open fist meaning don't clench down your fist. Have it a little loose, and do not make full impact on the person's head or body part. As you hit the person lightly with an open fist, have your opponent, sell it for example to twitch back or flinch as if being punched. Stomping is used to make an impact seem harder, but if you wrestle on bare ground, it won't do a single thing.

Another great way to do punches is grab the front of their head and punch down with your other hand. Use your fist and knock your hand off of their head. If done right I know it looks real. It looks good if an opponent throws your head into a wall. Grab your opponent by the head and just push him towards the wall by the head. It looks good if he jumps up and kind of blocks the impact with his arms. Have your opponent whip you towards the wall and spin around so your back hits. It makes a cool sound and doesn't hurt. Also to add effect drop down to your hands and knees right when you hit.

Stomping

When stomping, you basically stomp the ground with the foot you're not using while just barely touching the person with your kicking foot.

Kicking

Don't lock your knee as you go up for a mid section kick to the bare stomach. Bring your toes way up so you hit the person with the heel of your foot, and don't hit hard. There really is no secret, practice on controlling your hit's strength in front of the mirror, so you can see how good or bad you look, so you can improve how you do a kick.

Headbutts

As you put your right hand as if your are grabbing your opponent's head, you want to put your right hand's thumb [the hand that's holding your opponent's head] and make your headbutt's blow to your thumb. The illusion is with your right hand you are bringing his/her head towards you to make impact, but you are in reality using your right hand to block the impact, don't forget to sell it.

Eye Poke

Holding the head the same way as doing a headbutt, bring your thumb quickly over the eye, don't poke, just slide it over the socket and bring your hand down right after you slide your thumb in front of your opponent's eye to create an illusion of strength being used in it. Have your opponent grab his/her eye in pain.

Bodyslams

Body Slams do not actually take much strength. When your opponent runs at you, he places his hand on your thigh or hip and pushes upward, locking his arms in position. You grab the back of his neck with one hand, and the back of his leg with the other. You can hold him in this position for hours if it is done properly. When taking the body slam, tuck your chin into your chest, so he can slam you down without your head interfering.

Suplex

To set up for a suplex, put your hand over his head and have your opponent do the same, with your right hand over his head and the other on his belt strap your opponent is going to flip forward and all you do as a team once again you assist him basically doing the front flip and have your opponent sell the suplex.

Thumb in the eye

This move is too easy to do, all you do is move your thumb from the top to the bottom of his eye, do not even touch his eye. As you are doing this, do a mini jump and have your opponent sell it by screaming and grabbing his eye.

Kayfabe, the art of doing flashy moves

Some people swear by it, others think it is unnecessary in the backyard. In my opinion, I think it can be helpful, but not always needed. Ok, I'll give you an example of some kayfabe. Not so kayfabe An elbow drop. Kayfabe The people's elbow. Now, while the people's elbow sucks ass, the fans love it. You don't see camera flashes when No-name Johnny drops an elbow. Another example While a frog splash looks cool, RVD's five star frogsplash looks wicked. And the thing is, they both hurt the same and feel the same, but RVD tweaks it out and makes it look cooler. Get it? Good. Try to make moves entertaining, but don't take it to Rock-like proportions. Because while people want to see flashy moves, backyarders aren't idiots, they're your target tape-sale demographic, and they'll just laugh at you if they see you trying to use a move that that (seriously). And if you're doing it for an audience, they'll instantly pick up on the cominess.

Taking a Bump

Taking bumps is very important to know how to do. If you are going to script your wrestling, you must know how to take a bump. There are a few ways in taking bumps, and I will review some.

The first way of taking a bump is when landing on your back. Bring out your arms and have your palms facing downwards. When in the air, you want to have your

upper back parallel with your two arms which are held out. When falling tuck in your chin to your chest to avoid breaking your neck. The best way to fall is on your upper back. As soon as you hit, you want to "sell" the move and hold your back as if you hurt it and a few screams of pain will help also

Another way of taking a bump is frontwards, with your face. For example if you are going to be pedigreed, or the famasser is going to be done on you, you want to do the opposite of tucking your chin in. What you are supposed to do, is pull you head up...only do this when landing on your stomach. If you are pedigreed and you tuck your chin to your chest, you will break your neck. Let your abs, stomach and chest take all the impact. It's painful at first, you get used to it. Depending on what move, you may sometimes want to put out your forearms not hands to avoid a hard hit.

Taking a chair shot is another important bumping technique. What you want to do is if you are getting chair shoted to tuck your chin to your chest and get hit in the upper forehead [softly if you are a rookie at it]. A good thing is using cookie sheets. Cookie sheets used to be the best, too many wrestlers told fans about it and it is known not to hurt. What my federation does is get like five cookie sheets stacked in a way and wack someone in the head with it. Although it may hurt a little more, take it like a man.

I want to review one important factor that doesn't really fall into any categories...that is Fallling or bumps. When a move is done to you..and you are supposed to fall on your back you should extend your hands to your side, and just fall to your upper back of your body. Do not have your hands behind your back, you will break, sprain, or twist them badly

Selling Weapons

Selling is the most important part of wrestling. Not selling a move can kill it forever. Imagine Stone Cold goes out to fight Jeff Jarrett, and when Austin stuns JJ, he just stands there. Would there ever be any more credibility to that move? If you are in a good federation that wrestles and if you are there to entertain, and not to inflict pain on your openent then you need to learn how to sell. Selling is when you act as if you were hurt or when you act as if you got hurt during a move, making it to appear to do damage, much like acting in movies. Taking bumps are another way of selling, but learning how to do moves to someone is not selling because they are not receiving the action. A good way of selling is having someone work on your leg for the whole match, and you have a limp everytime you attempt to walk. A really good thing to do is when you chop someone in the chest. What you do, if person a is gong to slap person b this is what you do Person A opens they're hand and fingers open (wide) and you slap the chest in the middle of person b...it makes a great sound and barley hurts...take it like a man because it's been done to seven year olds and they just sold it. If during a match you are really hurt, sell it, then discuss it later with the wrestler and other members of your fed. But if you are ever hurt to the extent you feel you cannot continue under any circumstances, tell your opponent to pin you or end the match as regularly intended as quick as possible. Communication is also very important, if your match is already scripted step by step, you tell your opponent what move you are going to do and rotate. Know what moves you can or can't do and know who is going to win and how (by run-in, DQ, etc.).

Hitting with a weapon will all depend on many things. First of all, and the most obvious, don't hit hard! It is important to hit your opponent softly while still giving an illusion of force. Here are some commonly-used examples specific for safely and effectively selling a weapon shot; others may be found with their respectful weapon. They are listed so wrestlers will perform the stunt safely if real items are to be used, though in some cases real items must be used for which there are no substitutes. But don't oversell trash – plastic trashcans, drywall, styro-foam, pizza boxes, etc. Use this list as a basic guideline if you come across items you are unsure how to sell.

Chair shots Have the chair folded and the part where you sit, is where you hit them. Have your opponent tuck his chin to his chest and hit a few inches above his forehead softly. Rookies listen! When doing this for the first time you might just want to lift the chair and drop it on top of the head of your opponent but keep a grip on the legs. Don't lift it too high up, just at an 180° angle (straight) and drop it slowly on the top of his head. A good thing is to have it done twice to really hurt someone, so it looks like it takes two times to hurt someone. Just have your hands up, and you can take good chair shots like that if you can do it good, without hurting yourself, and it still looks good. Chair shots to the back you can just take and they are no big deal. As long as hit hits flat on your back it's usually not a big deal to take it to the back.

Sign shots No secret to this, hit them a few inches above the forehead (one or two) and that's it, it makes a loud noise and that's it.

Hammer When the wrestlers use a sledgehammer, it is either a fake or plastic hammer used, or the wrestler "pulls" to lessen the blow. Pulling means that he doesn't hit the person as hard as he can, and pulls back on the movement of the sledgehammer.

Table The "cut" in a table isn't supposed to protect from hurting, it just so happens it does, it is to make the break more professional looking as you instantly break the table, with no delays for the table to first weaken, then break.

Boxing gloves Do not stick the gloves into sharp objects they are for human to human contact only, unless otherwise specified by [company name]. Gloves will cause swelling, bruises, and maybe cuts and abrasions. All strikes only to be at a force where a sound intended for the object's makeup can occur. In other words, do not cause intentful and harmful, unnecessary pain. (NO BROKEN BONES). Do not make a "punching" sound between your gloves and your opponent's flesh.

Taped weapon weapon is not to be used aggressively. It should be able to release blood, where provided, when in contact with ONLY flesh.

Bullship/chains the whip should be considered as if it were a serious weapon. Although the whip is not genuine leather, it can cause cuts that may be irritable to the skin. Don't strike this weapon into the face of your opponent. (not really at all).

Breakaways all breakaways may be used in any way imaginable as long as the breakaway breaks and was used in a meaningful way (don't break it over your head

if your character isn't "tough" or the like. Breakaways are items that which were made specifically for breaking breakaway glass, cement, brick, and wood.

Selling Moves

There have been many times where unless the move hurts, the guys won't sell the move. For an example, cookie sheets are painless, but provide a loud noise. If you get hit with a cookie sheet and just stand there, it totally takes away from the illusion. On the other hand, a guy gets hit with a cookie sheet, a loud shot is heard, and he crashes to the ground holding his forehead and grunting in pain. See the difference? Sell everything realistic (pizza boxes are not realistic).

And now on to how to take these bumps without getting hurt. One of the most important things to remember is to tuck your neck in while taking certain moves. When doing somersaults, taking powerbombs, or any other move that focuses on the neck area, tuck your chin towards your chest. That way, you will not land on the top of your head. Don't tuck your neck when you are selling moves like Pedigrees or Rocker Droppers (Fame-ass-er). You'll break your neck doing that. Use your head!

When selling, keep it realistic. I know people who flail their arms everywhere and scream just for a simple punch. (EX. D-Von Dudley) If someone works on your knee, just hold it in pain and provide screaming to make it look realistic. When you get up start limping a little to make it look better.

Always jump with moves. This allows you to do actual moves like suplexes, powerbombs, and backdrops to someone bigger than you. EX. If someone is about to gorilla press you, jump up with him, so he doesn't have to use so much strength on the way up. This way, he can lock his arms and hold you up easily.

One of the ways to learn how to sell moves is by looking at wrestling tapes and just watching the moves over and over. Hell, I would just go into super slow motion and watch them frame by frame. I must have studied Ultimo Dragon's La Majistral for a half an hour at a time on several different occasions.

Notes:

1. Sell the moves. Act like it hurts when it's supposed to and not when it's not supposed to. Only do this in practicing to help build up your potential and ability of selling moves successfully (use pizza boxes in practice to see how well one can sell by using their imagination and imagining the box is, say wood.)
2. Don't oversell. If something that doesn't normally hurt (hurt enough to change who is in charge of the action – a DDT will allow the person to have an advantage, while a pizza box, drywall, will be enough to annoy the wrestler and barely phase him, more or less pissing him and everyone else off and getting you fired. It may only help change the hands of the match – change who's in control. Only attracts little kids who don't know better.
3. Continue selling painful moves that happened previously in the match, such as an arm which has been worked on consecutively by being twisted or stomped, or legs, etc. Favor the part of the body a move supposedly hurt; powerbomb – the back, DDT – the forehead, etc.

4. Always sell moves right away. Do not flip when kicked, for ex. Think of how you would act if you were really kicked, for example.

Tag Team Tactics

well to be a successful tag team, you have to work together in the ring, and in a way that makes sense. It shouldn't be a bunch of random moves made up to look cool that have nothing to do with your character or style. The two personalities should come together and form a cohesive unit. For example, if you had a big guy and a lil guy working together (Spike/Big Show, or Kane/X-pac) you wouldn't use the Double Chokslam. Something that would make more sense would be a move where the big guy picks up the opponent and the lil guy jumps off the turnbuckle. Or if you have a submissionist and a high flyer, have the submissionist lock on a hold like the figure four (for example if it's in his moveset) and the high flyer jump off the turnbuckle with a Leg Drop or Body Splash. If you wanna do something that concentrates more, you could do like a Sharpshooter, Missile Dropkick to the back combination, whereby both moves attack and weaken the back. You also won't see two big guys or guys the similar size of their opponents needing to work together to do something like a back body drop *referring to The Killers BBD'ing Double J in the SWA Viewpoint Vid* - Just doesn't make sense. Try to get both guys to focus on an opponent and working him over if you're a heel team. Isolate one guy and keep him from making the tag. Distract the ref while your opponent does something illegal. Attack the guy on the apron once in a while. Taunt the guy on the apron, draw him into the ring, which distracts the ref while your team double teams the other guy in the ring. Use lots of moves that set up double team attacks - Suplex/Crossbody from top, Electric chair/Missile Dropkick, and a million of other set ups and combinations. These are just a few simple things that can be done. there are millions of Tag Team Tactics that can be used and implemented to your full advantage.

About Finishers

A finisher can make or break a career. It is difference between a main-eventer and a mid-carder, and, if the principle is used correctly, can aid in turning a good match into a great match. Firstly, the best finishers are those that you can apply to anyone regardless of height, size, etc, The undertaker feud with Yokozuna for the better part of a year in the early 90s, but since he was physically able to lift the 500 lbs up for tomstone, how could their rivalry ever have a decent blow-off? Kids, there's a reason why nobody fondly remembers this pairing, put it this way If you weigh 95lbs, you'd obviously be an idiot to powerbomb for your finish. Look at the great finishers of the modern wrestling era and you'll see a pattern emerge, the Stone Cold Stunner, the Sharpshooter, sweet Chin music, the Rock Bottom, the Pedigree. These moves can be applied to virtually anybody. And what's more, they're difficult moves to mess up.

Now that you have some good finishers to draw inspiration from, let me remind everyone how unimpressive it is to see a backyard wrestler adopt a popular and well-known finisher. As soon as you hear that a wrestler uses a Diamond Cutter or Twist of Fate as his finisher, you pretty much dismiss that wrestler as unimaginative and are thus less likely to be impressed by the finish of his matches. Please don't fall into this trap. Conserve your integrity and invent (or modify) a finisher of your own. Try

to make it distinct so that fans can see it coming and get excited; for example, use an original taunt to signal your impending maneuver (but don't adopt the over-used cut-throat gesture). A good idea is to get your hands on some Japanese or lucha wrestling tapes and study the countless moves therein.

A good finisher is a finisher that can be reversed in many different and clever ways. Some of the best and most memorable matches of all time have operated around a basic, central theme Wrestler A tries to slap on his finisher several times throughout the match, and Wrestler B always manages to counter it uniquely. The false-finish keeps an audience on its toes and gets them excited, especially when reversals of big moves are traded towards the end of a match. The reversal of an opposing wrestler's finisher into your own is the perfect example of this. Use it to your advantage.

Now, as for your finisher, there are two options. You can take a move you really like to do, and perform really good, or you can invent a move, that will be intimidating, painful-looking and logical (I mean, farting in someone's face isn't a very good finisher, it's just plain stupid). One idea is to take the opponent crossed on your shoulders, rolled forward with him still on your shoulders, bridged up as you land with the roll, lock your hands with one of your arms hooking his leg, and the other hooking his head, forming it into a Perfect-Plex. This is another move to try

You twist the opponent's arm into a hammerlock, and while holding it, you take the opponent's head under your other arm, into a DDT position, still holding the hammerlock. Then, as you fall for the DDT, you lift your opponent with your strong leg, and all of this while still holding the hammerlock. It looks deadly, it's very dangerous (The opponent falls flat on his head, and in one point, you both are in the air. This move is amazing-looking), and it's a great finisher. And most of all, it's logical. When you see this move, you say, "Man, no one can get up after that". Isn't that what finishers are all about? Exactly.

Just remember one thing when you invent a finisher. You have to be 100% sure you know how to perform the move, and 100% sure you can protect the opponent, and yourself, from getting seriously injured as a consequence of the move.

About Submissions

Apply to a point you have worked on, are going to work on, or if by storyline your opponent has that weak spot. (like grimm said i believe, dont work the cotdamn arm the whole match and finish with an anklelock)

- Use them to slow the pace of the match down and take a breather

- good time to somewhat communicate (unless your in a figure 4, dont yell across your legs, just get out your nextels and discuss the match)

- If someone's in a submission, make their escape believable. Dont let go of a submission because your opponent cant escape on his own, that just makes your match less believable. Wrestlers show no mercy.

- To go along with the point above, DONT DO A SUBMISSION YOU DONT THINK YOUR OPPONENT CAN ESCAPE FROM. If he doesnt tap for like an hour, how painful does the submission look then? If your going to plan a submission spot, plan an escape with it.

-correction, plan 2 escapes. To add anticipation, opponent tries escape method one and you block it and hold the submission. opponent tries it 2 more times or so and you start to predict him. Then, out of nowhere, BAM new reversal you didnt see coming!

-be creative with escapes. Triple H pulled a ref into Orton to escape a sleeper hold. Even if the powerbomb isnt a submission, Tajiri used his mist and spit it in Batista's face. You can try to reverse a submission into another submission too.

Do not apply a hard submission to escape out of mid match, in my opinion it looks terrible when you try to get out of it and the person applied the submission doesn't know how to escape from it so then the person doing it has to release it. It just looks bad. Only do it if you planned a crafty reversal or is its near the ropes.

Never use a single leg crab as a rest spot... The attacker usually can not breathe excessivley due to the pressure making it an awful rest hold.

There are times where letting go of a submission can work....such as if you are a badass heel who enjoys inflicting pain on opponents by torturing them using a variety of death inducing holds..but releasing them before the opponent has the opprutunity to submit

There is one problem i noticed a lot of people seem to do, if you spend the whole match working someones arm, dont end the match with a leg submission. it really makes no sense.

Submissions were designed to do just what the name implies, make someone submit, its different for rest holds, most of which were designed to help people rest and plan out spots, and then maybe modified to be submissions.

The headlock is the most traditional out of all rest spots, Its rare that a headlock is used as a finisher, however when Samoa Joe clamps on his rear naked choke he does it as a finisher, the way he executes the move makes it seem more lethal and hence is used to end the match, not give you some time to recuperate so that you can continue it.

The amount of time you plan on spending in said rest hold is also dependent on the move itself. This isnt the 80s anymore kids, your not going to get away with a side head lock being locked in for more than half a minute, if that. People have short attention spans to match thier limited intellegence these days, they need to be constantly entertained, and its your job as a performer, as an entertainer, to entertain them.

A good submission chain could make and break a match... And there are a lot of small things you need to know. A leg grapevine is such a simple set up for a submission move...

Also, use submissions that work towards your finisher. For example, if you do an "Eye of the Storm" it pretty much works the Back, so moves like Bearhugs, Lion Tamers, Sharpshooter, all these moves work the back and help set up for a move like the "Eye of the Storm". If you use a Tombstone Piledriver - impacts head. Use Dragon Sleepers, chin locks, headlocks, moves that work the head. Then it makes it more realistic that all the wear and tear on the guys head, then the Piledriver just knocks them out. If your finisher is a leg or arm submission, use moves that attack the leg or arm. Arm/leg wrenches, dropkick to leg/stomp to arm, Full nelson/ankle lock, etc. Use submissions that work towards your finisher, and your ultimate goal -

victory. Just trying to punish the whole body of an opponent, is an unrealistic goal. Also, you can take the opposite route, and instead of working moves towards YOUR finisher, use submissions that take AWAY from YOUR OPPONENTS. If they have a lifting finisher, attack the arms/shoulder for example. If they have a top rope/jumping/speedy finisher - attack their legs. Stuff like that. Aight, thats all for now.

Also some submission moves recently (with the growth of the X-Division and RoH) just to show off to the crowd... One i saw that i NEVER saw before was in a 4 way match, 2 wrestlers had on a figure four, and the rolled onto the backs, and then the two other wrestlers got the two in the figure in Camel Clutches... Granted, no one would tap, and their couldn't be a direct finish, but stuff like that is just for showboating...

Submission moves are way to much to cover in just one article because their are submission finishers, torture moves, resting moves, grabbling moves, there are a lot of them... That should be covered over the upcoming weeks.

aerial moves

Use of these moves requires professional assistance.

Aerial techniques are used in professional wrestling to show off the speed and agility of a wrestler. These moves are mainly done by smaller quicker wrestlers who are unable to do most of the power moves.

There is a wide variety of aerial techniques in pro wrestling. Many moves are known by several different names. Professional wrestlers frequently give their "finishers" (signature moves that usually result in a win) new names. Occasionally these names become popular and are used regardless of the wrestler performing the technique.

As a result of injuries being caused by these high risk moves, many promotions ban the use of some maneuvers, or at least tell wrestlers to "tone down" their use. During 2005, World Wrestling Entertainment banned the use of the 450 splash and shooting star press moves.

Moves are listed under general categories whenever possible.

Arm twist ropewalk chop

The wrestler grabs hold of one of the opponent's wrists, and twists that arm. The wrestler then climbs up the corner turnbuckles and walks on the top rope, before jumping down and clubbing the opponent on their chest or back of their neck. Widely known in America as Old School a name used by The Undertaker for the move.

Other users have been known to add something to the move, Jinsei Shinzaki uses a praying variation, where he bows his head and holds his free hand in front of his head while walking on the top rope, in a praying fashion while Sonjay Dutt uses a

variation in which he makes a sprinkler motion before dropping down onto his opponent.

Arm twist ropewalk legdrop

Similar to a ropewalk chop except instead of leaping down and chopping the opponent the attacking wrestler holds the arm out, jumps off the rope and pushes the opponent to the mat by performing a leg drop on to the opponents arm.

Axe handle

A top-rope axe handle is accomplished by jumping from the top turnbuckle to the mat or floor and striking your opponent with two fists held together in the fashion of holding an axe. This is usually done on a standing or rising opponent, not a prone one. Also known as a Double Axe Handle or Double Axe Handle Smash

A signature move of Randy Savage, who also often performed it from the ring apron to an opponent standing on the floor.

Crossbody

This move is used by many, usually light, wrestlers and is often known as a flying crossbody (but usually just referred to as crossbody or cross body block) which is the elevated version of the crossbody maneuver in which a wrestler jumps from an elevated position (usually the top turnbuckle) onto an opponent, landing horizontally across the opponent's torso, forcing them to the mat and usually resulting in a pinfall attempt.

The term reverse crossbody refers to a variation where the wrestler, who is on an elevated position and facing away from the opponent, performs a twisting backflip and lands on a stading opponent horizontally across the opponent's torso as in the regular variation.

Though these can be accomplished from the top turnbuckle to an opponent inside the ring, other versions exist where the wrestler goes over the top rope to the outside. In lucha libre, this is called a Pescado aka Plancha.

Diamond Dust

Named by Masato Tanaka this move is a *Forward somersault three-quarter facelock bulldog/jawbreaker* performed by an attacking wrestler from an aerial platform.

This move involves the attacking wrestler standing on a platform (i.e. the second rope, or sitting on the top turnbuckle) and facing the back of a standing opponent while applying an inverted facelock. From this position the attacking wrestler leaps forward, somersaulting, to roll the inverted facelock into a three-quarter one (where the opponent's head is on the wrestler's shoulder with thier arm pinning this opponent's head in place), as they fall the wrestler drops to a seated position and

driving the opponent's jaw into their shoulder for a jawbreaker, or, the wrestler falls back-first forcing the opponent's face into the mat/shoulder for the bulldog.

Diving bulldog

This is a Bulldog (head-lock takedown) performed by an attacker from an elevated position. a bulldog is a move in which the wrestler applies a head lock or face lock to his opponent and leaps forward, so that the attacker lands on his back or in a sitting position, driving the victim's face into the mat.

A standard diving bulldog sees an attacker jump down on an opponent from an elevated platform and apply any version of a headlock to take down the victim to the mat.

Springboard bulldog

This is a bulldogging headlock move performed after springboarding (bouncing) off the ring ropes. In some cases a headlock is first applied before the wrestler bounces off the ropes. The most popular version of this is used by Trish Stratus calling it the Stratusfaction.

All types of bulldog can be performed in this way including the three-quarter facelock bulldog (cutter) variation which sees the attacker run up to ropes while applying three-quarter facelock then dropping the victim to the mat face first.

Another version is the springboard bulldog is seen where a wrestler will springboard off the ring ropes before applying the headlock. While flying towards an opponent, a wrestler catches his opponent in a headlock and then drives the opponent into the ground as the wrestler falls to the mat.

Diving elbow drop

A diving elbow drop is executed by diving onto a prone opponent with one's elbow cocked, driving the elbow into the opponent's shoulder or chest.

Shane McMahon, calling it The Leap of Faith, would place his opponent on an announcer's table, climb to the top rope, and then leap off and drive his elbow into the opponent's chest, breaking the table in the process. He would also perform the move from various other extremely high raised positions.

Axe handle elbow drop

The attacker sits on the top rope with a foot on each second rope, facing a supine victim. The attacker then leaps towards the victim, clasping their forearms together, and lands on their knees, driving both elbows into the shoulder or chest of the victim.

Diving back elbow drop

A less common variation on a diving elbow drop; the attacker stand on the top rope facing away from the victim then leaps backwards, extending and cocking one elbow. This allows for greater range but less precision.

Shooting star elbow drop

The attacker leaps towards a prone opponent from an elevated position, executes a backflip in mid-air, and lands with their elbow cocked, driving the elbow into the victim.

Diving fist drop

A fist drop is a move in which a wrestler jumps down from a raised platform on an opponent driving his fist into anywhere on the opponent's body.

Diving headbutt

A diving headbutt is a jumping or sometimes free fall headbutt delivered from the top rope to anywhere on the opponent's body. The move was innovated accidentally by Harley Race, when he fell from the top turnbuckle onto his opponent. He adapted it as a signature move, and it was then adapted and further popularized by The Dynamite Kid.

Race has stated that he regrets inventing the move because he feels that it has had a part in giving various wrestlers who utilize the move spine problems, most notably The Dynamite Kid.

Some versions include a "swan dive" style, where the performer spreads his arms out while falling. The "swan dive" is the most popular version today and is used by Chris Benoit as one of his finishing maneuvers.

El Santo and El Hijo del Santo use a swan dive variation where they hit the opponent in the abdomen, called Topé de Cristo in Spanish.

Jun Izumida uses a variation where he turns 45° to his side in mid-air, tucking his arm beneath him. He calls it Meteorite.

Diving hurricanrana

Also known as Diving huracanrana. This move is executed by jumping forward with legs apart, straddling a standing opponent's shoulders, while using the momentum to snap off a hurricanrana (Frankensteiner).

Dragonrana

In this variant of the diving hurricanrana, the attacker first performs a front flip from the top rope before executing a true hurricanrana in to a pin. The technique is named by and after the wrestler Dragon Kid, pupil of Ultimo Dragon, who invented the maneuver.

Springboard hurricanrana

Also known as Springboard huracanrana. The variant sees a wrestler, on the ring apron, first use the top ring rope to springboard (bounce) towards an opponent in the ring, straddling the standing opponent's head so the wrestler is seated on the opponent's shoulders, while using the momentum to snap off a (pinning) hurricanrana.

Diving knee drop

A move in which a wrestler will jump from a raised platform (the top rope, the apron, etc) and land his knee on a prone opponent.

Calf branding

This *diving knee drop bulldog* sees the opponent is standing near one of the ring corners, facing towards the center of the ring, while the wrestler is standing on the second rope where he/she would grab hold of the opponent and place one knee against the base of the opponent's neck. At this point the attacker pushes away from the corner, driving the opponent down to the mat face first, while landing on the opponent's upper body, and driving his knee to the neck of the opponent. Popularized by Hiroyoshi Tenzan.

Diving leg drop

Also called a Guillotine Legdrop, This diving attack sees a wrestler jump forward from a raised platform (i.e. top rope, the ring apron, etc) landing the bottom side of his/her leg across an opponent (usually on the throat or face).

Kenny of the Spirit Squad uses a high elevation version of this move, which he jumps off the turnbuckle keeping his leg tucked behind him. Then, finally at the last second he throws his legs out and connects with the legdrop.

Moonsault leg drop

This variation sees the wrestler perform a top rope moonsault but instead of landing on the opponent in a splash position the wrestler would continue the rotation to drive his leg across an opponent who is laying on the ground.

Diving leg drop bulldog

This is a diving version of the leg drop bulldog, it involves the attacker coming off one of the ropes and dropping his leg across the back of the head of an opponent who is leaning forward.

Somersault corkscrew leg drop

The wrestler is standing on an elevated position. He then jumps forward, flipping and rotating 360° simultaneously, and lands his leg on the chest of the opponent laying beneath him. Often turned into a senton due to the difficulty in aiming. The move is most popularly used by A.J. Styles, who calls it the Spiral Tap.

Somersault legdrop

The wrestler performs a forward somersault off of a raised platform while descending to drop their leg across the throat or chest of an opponent.

Shooting star legdrop

This move sees an attacking wrestler jump forward from an elevated position, executing a backflip in mid-air and keeps revolving backwards so that they perform a legdrop so that they land the bottom side of their leg across the opponent's throat or face.

Corkscrew Shooting star legdrop

The wrestler performs a shooting star legdrop, but during the backflip executes a 180° body rotation. The only difference between this move and the shooting star legdrop is the wrestler lands in the opposing direction.

Springboard legdrop

A move in which a wrestler who is standing on the ring apron springboards (bounces) off the top ring rope in towards a fallen opponent in the ring, landing the bottom side of their leg across the opponent's throat, or face. This move sees the attacking wrestler land their leg across the back of the neck instead of the throat if the opponent is situated face-down.

There is also a variation known as the Triple Jump Legdrop where, from a running start, the wrestler jumps to a chair, the top rope and then performs a springboard leg drop to an opponent on the outside of the ring. This move is used by Sabu.

Diving shoulder block

The wrestler dives of an elevated position, tucks his arms, and strikes the opponent with one of his shoulders to the upper body.

Diving spear

This is a diving shoulder block takedown. A move in which a wrestler will jump from a raised platform i.e. top-rope, and drive their shoulder into the opponent's torso, forcing them down to the mat.

Diving stomp

When a wrestler jumps down from a raised platform on an opponent dropping his foot onto any part of an opponent's body.

Diving double foot stomp

When a wrestler jumps down from a raised platform on an opponent driving both his feet into anywhere on the opponent's body.

Mushroom stomp

Whilst situated on the middle rope of a turnbuckle, a wrestler will jump over a charging attacker, pressing his feet off their back to push them into the turnbuckle with more force, before landing on their own two feet.

Moonsault double foot stomp

This variation sees the wrestler perform a moonsault but instead of landing on the opponent in a splash position the wrestler would continue the rotation so that he/she would be able to drive both feet into an opponent who is laying on the ground.

Flying clothesline

A move in which a wrestler will jump from an elevated position and perform a clothesline to a standing opponent. Kane uses the flying clothesline regularly, but adds a somersault to his landing in the case of an opponent ducking.

A version of this move, called a Flying Lariat which is similar but involves the wrestler wrapping his arm around the opponents head.

Flying back elbow

A move in which the wrestler will jump from an elevated position (usually the top turnbuckle) and strike a standing opponent with the back of his or her elbow.

Flying neckbreaker

A neckbreaker in which the attacking wrestler jumps from a raised platform (usually the middle/second rope at the turnbuckle) and grabs an opponent's neck while in midair, thereby taking them down with a neckbreaker.

The most common variation of this is the Flipping Neckbreaker or Blockbuster which is a neckbreaker where the attacking wrestler performs a somersault, and while flipping, catches the opponents head ending in a falling neckbreaker. This was made famous by Marcus "Buff" Bagwell, who called it the Buff Blockbuster.

A variation of this used by Shannon Moore who catches the head of an opponent who is bent over and facing one side to perform an aerial version of a front flip neckbreaker, he calls this the Moorgasm.

Another variation is used by CM Punk as a reversal to a corner irish whip or corner flapjack. When running to the corner or being thrown onto the corner Punk leaps or lands onto the second turnbuckle performs a corkscrew somersault and catches the opponent in a blockbuster.

Flying spinning heel kick

A move in which the wrestler will jump from an elevated position (usually the top turnbuckle) and strike a standing opponent with spinning heel kick in mid-air.

Flying thrust kick

Executed when an attacker jumps from a raised platform (usually the top turnbuckle), and hits a standing victim with a thrust kick in mid-air. "Gentleman" Chris Adams invented this maneuver in the late-1980s, calling it a "flying superkick".

Sunset flip

This is a pinning move where a wrestler and his opponent face each other, with the attacker on higher ground (such as the top turnbuckle). The attacker dives over the victim, catches him in a waistlock from behind, and rolls into a sitting position as he hits the mat. As the attacker rolls over, he pulls the victim over backwards so that he lands on his back.

Frankensteiner

This is a headscissors takedown executed on an opponent sitting on the top rope. With the attacking wrestler's legs scissored around the opponent's head while they face each other, the wrestler performs a backflip to swing through the opponent's open legs, dragging the opponent into a forced somersault that distances the wrestler from the opponent, who lands on their back.

The name Frankensteiner comes from Scott Steiner, who popularized the move. Steiner also used a variation where the opponent wasn't seated on the top rope, which is also called frankensteiner. The move is also commonly called a top rope Huracanrana or Hurricanrana, although technically that move is slightly different.

Elix Skipper uses a variation of this in which he walks on the top rope before he gives an opponent, who is seated on the top rope, a huracanrana. Technically called a ropewalk rana, Skipper calls it New School in reference to the arm twist ropewalk chop, Old School, performed by The Undertaker.

A handstand variation can also be used. With the opponent seated on the top turnbuckle facing the ring, the wrestler performs a handstand on the bottom turnbuckle, wrapping their shins or feet around the neck of the opponent. They then bends their legs forward towards the ring, pulling the opponent over and flipping them down to the mat onto their back.

Reverse frankensteiner

This is a headscissors takedown executed on an opponent sitting on the top rope. However, unlike a standard frankensteiner, the opponent is facing away from the ring on the top turnbuckle thus the opponent backflips over and land on their chest rather than their back. This move can also be performed to the outside of the ring if the opponent is facing the inside of the ring or sitting on one edge of the corner turnbuckle facing the audience with both legs on the outside of the ring on the same side.

This is a very dangerous variation which as, like an inverted death valley driver, the opponent can not roll naturally with the momentum of the move to cushion the fall leading to a possibility they will land on their head or neck and in addition to that it's also a danger to the attacking wrestler as the wrestler needs to be almost vertical to lift up the opponent off the turnbuckle, as the opponent can not somersault themselves off the turnbuckle, and if the move is botched would mean the opponent would land directly on the vertical wrestler driving them head and neck first into the mat.

Iconoclasm

This top rope flipping slam sees a wrestler stand under an opponent, who is situated on the top turnbuckle, turn his/her back to this opponent while taking hold of the opponent's arms from below, often holding under at the opponent's arm pits. The wrestler would then throw the opponent forward while falling to a seated position, flipping the opponent over in midair, and slamming them down to the mat back first.

Cross-arm iconoclasm

This iconoclasm variation sees an attacking wrestler place an opponent on the top turnbuckle and, while facing away from the opponent, crossing the opponent's arms

over each other then, while still holding onto the arms, flipping the opponent forward over and down to the mat.

Moonsault

A move in which a wrestler executes a backflip and lands on an opponent, normally in a splash formation. A basic moonsault is generally attempted from the top rope, though myriad variations exist.

Moonsault slam

Any move where the wrestler stands on an elevated position, grabs hold of the opponent, and performs a moonsault while still holding on to the opponent, driving them down to the mat.

The most popularly used variation is called a solo Spanish fly which is a moonsault side slam named after the double team variation. There is also a variation of this variation which is not performed off an elevated position, called standing moonsault side slam.

A falling slam variation is used by Último Guerrero, where the wrestler holds his opponent across his chest and then performs the moonsault.

Matt Sydal uses a belly to belly variation named Cyclorama where he faces his opponent on the top rope, wraps his arms around the opponent's torso and then performs the moonsault, slamming the opponent down to the mat back first.

Missile dropkick

A dropkick from an elevated surface such as a turnbuckle, a table or a ladder to a standing opponent.

Plancha

An accepted term in American wrestling for a slingshot crossbody where the wrestler goes from the inside of the ring over the top rope to the outside. In lucha libre, this is called a Pescado when the top ring rope is used for a slingshot, though the term plancha has been popularly accepted in American wrestling for the same maneuver. In Mexico any move which uses the chest or abdomen is referred to as plancha.

Senton

A senton is similar to a splash, except that instead of impacting stomach first, the attacker lands back first across the opponent.

630 senton

The attacker performs a senton, spinning 630 degrees before landing, i.e. one full rotation (360 degrees) following by a somersault senton (270 degrees).

Corkscrew 630 senton

The attacker, facing backwards to the ring from the top turnbuckle, performs a 630° Senton, turning 180° in mid-air.

Seated senton

This variant on the senton which sees the attacker use his/her tailbone and lower body in a seated position to force the opponent to the mat rather than using their whole back. This seated senton is performed by jumping forward off a raised platform or springboarding on to the shoulders of a standing opponent forcing them to the ground.

A variation of this move known as a Banzai Drop, sees a wrestler who is standing above a fallen opponent, go up onto the second turnbuckle (facing away from the ring) and jump down dropping his/her buttocks on the opponent's body (usually the chest). This move is basically a butt drop from a raised platform and was originated by Yokozuna.

Molly-go-round

This variant on the seated senton is performed by flipping forward off a raised platform on to the shoulders of a standing opponent forcing them to the ground, generally named after former WWE diva Molly Holly. Its technical name is a *flipping seated senton*.

Senton bomb

This variant on the senton is performed by leaping from the top turnbuckle (or other raised surface), flipping forward 270°, and landing on the opponent back-first in the standard senton position. Jeff Hardy employs a variant of this as his finisher, dubbed the Swanton Bomb, in which he waits until the last second to execute the flip, so that he just barely completes the flip when impacting with his opponent. The initial leap resembles that of a swan dive, which is why the move is named so.

Corkscrew senton

Also known as the *sky twister press*, this senton is performed by executing a backflip from the top turnbuckle, then spinning 180°, landing on a fallen opponent back-first. However, this move often ends with a legdrop instead of a senton, due to the difficulty of execution.

The corkscrew senton can also see the wrestler hit the move on a standing opponent. This is often referred to as a Halo, a name closely associated with Shannon Moore.

Imploding senton bomb

This is variant of a reverse shooting star press sees an attacker facing away from the ring while on the top turnbuckle jump backwards executing a senton bomb.

Shiranui

The Shiranui is a *springboard backflip three-quarter facelock diving reverse DDT*, which has also been known as Sliced Bread #2, Ninja, and Shinobi. Invented by Naomichi Marufuji, this move has a wrestler puts a Three-quarter facelock on the opponent and runs up a vertical surface, usually the corner turnbuckles, and jumps backwards, performing a backflip in the air, and landing face down to the mat, driving the opponent back-first down to the mat.

In a slight variation the wrestler lands instead to a seated position, driving the opponent's head between his legs. This variation is used by Jimmy Jacobs, who calls it the Contra Code.

Both variations can see a modified version where both wrestlers are already perched on the top rope, and the somersault DDT is the only part performed, which is known as the Super Shiranui. Another top-rope variation is used by Marufuji when the opponent is seated on the top turnbuckle with his back to the ring, and Marufuji climbs the turnbuckles applies the three-quarter facelock while standing on the top rope, and performs the backflip, landing on his knees and driving his opponent's head into the mat with much greater force.

There is also a standing variation of this move.

Shooting star piledriver

This move more closely resembles a shooting star ending in a facebuster rather than a piledriver, though it was referred to as a "Shooting Star Piledriver" by announcers at the time of its most notable occurrence.

During a Ring of Honor event, wrestler Jody Fleisch tried to execute a springboard shooting star press on Low Ki but botched the landing in such away that, instead of the opponent catching Fleisch and falling to the ground, Fleisch's legs straddled the head of the opponent and grounded him with so much force it drove the opponents head into the mat below.

Other occurrences of this move taking place have seen wrestlers end in positions similar to that of the Flatliner or the DDT known as M-Dogg 20's The Death Star DDT.

Splash

This basic splash which is also known as a *Press* involves a wrestler jumping forward from a raised platform (usually the top turnbuckle) and landing stomach first across an opponent lying on the ground below.

The splash was popularized in America by Jimmy "The Superfly" Snuka, one of the first 'high-fliers' to wrestle in North America, who called the move The Superfly. It was one of the first and most popular highflying moves to be seen in mainstream wrestling. Even today, the move is often called a Superfly Splash in his honor.

WWE wrestler Val Venis uses the move, which he calls The Money Shot, which is a slight variation of a Splash. It is also used by Daivari, who calls it The Magic Carpet Ride, and holds a carpet underneath himself while performing the splash.

450 splash

Invented by 2 Cold Scorpio, the 450 Splash involves flipping forward 450° from a raised platform, landing on the opponent in the splash position. Wrestlers like Juventud Guerrera and John Kronus popularized the move in the United States, while it was a trademark in Japan for Hayabusa, who called it the Firebird Splash. A standing version is also possible from the mat.

Corkscrew 450 splash

Also known as a Phoenix Splash as named by its inventor Japanese wrestler Hayabusa, this move is performed when a wrestler (facing backwards to the ring from the top turnbuckle) jumps, turns 180° and performs a 450° splash. A standing version is also possible from the mat.

Corner slingshot splash

The attacker places the victim so they are lying supine and with their head and feet facing opposite corners of the ring. The attacker then approaches an adjacent turnbuckle, places their hands on the top rope and climbs to the first or second rope. The attacker then bounces on the ropes before throwing their legs and body outwards and releasing the ropes, thus flying outwards and downwards and connecting with the torso of the victim.

Frog splash

This move is performed by leaping from the top rope, stretching out to a horizontal position, and bringing one's feet and hands inward and outward before landing. The in-out motion is supposed to sandwich the opponent between the knees and hands to add power but is more or less a typical splash.

The original, and slightly different, version of the Frog splash, as innovated by Art Barr, sees the wrestler bring his hands between his legs and kick up with his feet before drawing both arms and legs back outwards.

Art Barr's tag team partner, Eddie Guerrero would go on to use the more common variation as a tribute to Barr after Barr's death in late 1994. After Guerrero's death in 2005, many close friends and family started using frog splashes during matches as a tribute.

Shooting star press

The attacker jumps forward from an elevated position, executing a backflip in mid-air, landing on the opponent in the splash position.

Transition move

Some moves are meant neither to pin an opponent, nor weaken them or force them to submit, but are intended to set up the victim for another attack.

Grounding

The attacker jumps onto an opponent from an elevated platform as the opponent is standing up, so that the opponent falls to his knees with his head between the legs of the attacker. This move is generally used to set up for a powerbomb.

Springboard

Springboarding involves a wrestler using any of the ring ropes to bounce off of, most high-flying techniques can be performed after a spring board, i.e. Springboard leg-drop, Springboard dropkick. Sometimes wrestlers will bounce off of one set of ring ropes then off another to perform a move, this is referred to as a *double springboard*, the most notable double springboard move is a version of a Springboard moonsault in which a wrestler bounces off the middle-rope to elevate himself/herself to the top-rope from where he/she bounces off to perform the moonsault.

Slingshot

A slingshot involves a wrestler, who is standing on the ring apron, pulling on the top rope and using its momentum to hurl themselves over the ropes and into the ring. Many high-flying techniques can be performed after a slingshot.

Shooting star

This move sees an attacker jump forward from an elevated position followed by executing a backflip in mid-air. Many techniques can be performed after a shooting

star, most well known is the shooting star press but there are other variations like the shooting star legdrop and shooting star elbow drop.

Modifiers

Ropewalk

The term ropewalk is used to refer to any move which first sees the attacking wrestler walks along the top rope before performing a move. Most notably the arm twist ropewalk chop.

Standing

The term standing is used to refer to any move which is being performed at the same level as the victim, usually on the ring mat. This is rather than most aerial moves which are performed from a raised platform like the top turnbuckle.

Super

The term Super is placed before any move which is being performed off the top- or second rope. For example, if a samoan drop was performed from the top turnbuckle it would be called a "Super Samoan Drop". Many move variations performed off the top rope use the term "Avalanche" instead of "super", especially in Japan.

Suplexes performed from the top or second rope are referred to as *superplexes*.

Suicide

The term Suicide is placed before any move that goes from the ring, the ring apron, the ropes or the turnbuckles to the outside of the ring. The most obvious is a "suicide dive", which is simply a jump through or over ring ropes to the outside. This is also performed with a frontflip

finishers

TOMBSTONE PILEDRIVER

1. Standing face to face with your opponent, put your left arm around his right shoulder and put your right arm between his legs, by his crotch.
2. Pick him up and lay him on your shoulder, face down.
3. Put your arms around his back and drop to your knees, making sure his head is below your knees.

PEDIGREE

1. Standing face to face with your opponent, put his head between your legs.
2. Pull his arms up straight behind his back and wrap your arms around the back of his arms and lock them at his back.
3. Pull him up into the air and drop to your knees.

ANKLE-LOCK SUBMISSION

1. With your opponent face up on the ground, pick his leg up by his left ankle.
2. Step over him to turn him over.
3. Turn around on your knees so you're facing the back of his head.
4. Twist his left foot toward his right foot.

TKO

1. Standing face to face with your opponent, bend over and pull him face down on your back.
2. Put your left arm around his right thigh and your right arm around the back of his neck and stand up.
3. Start to spin counter-clockwise. While spinning, let go of his legs.
4. From there, you can either slam his face down on the mat or do a diamond cutter.

PEARL RIVER PLUNGE

1. Standing face to face with your opponent, put his head between your legs.
2. Hook his arms over yours and lock your hands together.
3. Pick him up and release your hands. He should start to flip a little.
4. Jump slightly, wrap your arms around your opponent's stomach, and drop on your butt.

MANDIBLE CLAW

1. Be within arm's reach of your opponent, and stick your index and middle fingers down his throat.

STONE COLD STUNNER

1. Have your opponent facing your back. Grab his neck and pull it down on to your shoulder.
2. Drop to your butt.

MICHINOKU DRIVER

1. Set your opponent up for the Tombstone Piledriver .
2. Put your right hand between his legs and your left hand on his head.
3. Begin to lean forward and let go of his legs. Drop to your butt with your legs on top of your opponent.

SHOULDER BREAKER

1. Set your opponent up for the Tombstone Piledriver .
2. Drop to one knee and slam your opponent's shoulder on your knee.

SHARPSHOOTER

1. With your opponent lying face up on the mat, put both of his legs under your armpits.
2. Hook your right leg over his left leg.
3. Put his right leg under your right armpit.
4. Step over him to turn him over and lean back.

BEAR HUG

1. Standing face to face with your opponent, lock your arms around his body just above the waist and squeeze.

VADER BOMB

1. With your opponent face up on the mat, climb up on the second turnbuckle and grab the top rope.
2. Bounce to get some momentum, jump up and out towards the ring, and let go of the top rope. Hopefully you'll land on your opponent.

BUZZ KILLER

1. Stand behind your opponent and put your left arm under and back over his left arm (half nelson).
2. Put your right arm around his neck and lock your hands together.
3. Fall back, wrap your legs around his waist, and pull down.

MONEY SHOT

1. With your opponent lying face up on the mat, climb to the top rope.
2. Jump and land on your opponent, facing down, with your body fairly straight.

CURTAIN CALL

1. Standing behind your opponent, put your left arm around his neck from the right side.
2. Grab his trunks at about his waist with your right arm.
3. Pick him up and slam him on his back (drop to your knees).

DOMINATOR

1. Standing face to face with your opponent, reach around his back and lock your arms together at his belly button (he should be at your right side, bent over slightly).

2. Throw him up to your shoulder (he should be facing up).
3. Slam him down on his stomach.

ROCK BOTTOM

1. Standing face to face with your opponent, grab his left shoulder with your right hand.
2. Grab his trunks at about his tailbone with your left hand.
3. Lift him up and slam him on his back (fall forward as you slam him). As you start to slam him down, let go with your left hand and let your right hand slip towards his neck.

REGAL STRETCH

1. With your opponent lying face up, put his left ankle under your right arm.
2. Step over him to turn him over.
3. Hard part: Slide your right leg over both of his legs.
4. Turn so you're facing the back of his head. His leg should be locked in with your legs.
5. Now lock your hands under his chin and pull up/back (camel clutch). Pull up on his leg.

GUILLOTINE

1. With your opponent lying face down on the mat, pick up your opponent's left hand and turn it, palm up.
2. Hook your right leg around your opponents left shoulder.
3. Hook his left hand around your right leg.
4. Swing your left leg around on top of his head and sit on your right leg (clamp down on his left hand).
5. Hook your right arm around his right arm and pull back.

LO-DOWN

1. With your opponent lying face up on the mat, climb to the top rope.
2. Jump off the top rope and straighten your arms out between your legs (Lo-Down).
3. Straighten out somewhat, so your knees and elbows are the closest part of your body to the mat.
4. Land on your opponent.

BULLDOG

1. Standing behind your opponent, walk up to him on the left side.
2. Lock your right arm around his head and pull it in towards your thigh.
3. Jump and slam his face into the mat. Fall to your butt.

CHOKE SLAM

1. Standing face to face with your opponent, grab his neck with your right hand.
2. Put your left hand under his arm pit or on his lower back.

3. Lift him up in the air and slam him on his back.

FIGURE-FOUR LEGLOCK

1. With your opponent lying face up on the mat, pick up his ankles.
2. Put your left leg over his right leg.
3. Slip your opponent's right leg under your left leg and over his left leg. Bend his leg at the knee.
4. Fall back to the ground.
5. Put your right leg over his right leg and pull back.

DEATH VALLEY DRIVER/PIMP DROP

1. Set your opponent up for the TKO .
2. Pull his neck in towards you.
3. Fall to the side and slam him on his back.

FRANKENSTEINER

1. With your opponent facing your back, jump up and wrap your legs around his head. He should still be facing your back.
2. Flip over forwards and slam his head on the mat.

BOW AND ARROW SUBMISSION

1. With your opponent lying on the mat, drop to your knees and roll him over so you're facing his back.
2. Put your left knee in his lower back.
3. Lock his right arm with your left arm and wrap your right arm around his right leg.
4. Pull back on his arm and leg.

TIGER BOMB

1. Standing face to face with your opponent, put his head between your legs.
2. Wrap your arms around your opponent at about his belly-button.
3. Lift him up and flip him around a little, so his legs are on your shoulders (set-up for power bomb).
4. Slam him down on his back, but fall on your butt with him and pin him right away.

Belly-to-Back Suplex

1. Stand looking at your opponent's back.
2. Wrap your arms around the front of your opponent, so that you are looking directly at the back of your opponents head.
3. Fall back.
4. Slam your opponent's back on the ground!!

Belly-to-Belly Suplex

1. Stand face-to-face with your opponent.
2. Wrap your arms around the opponent like you are going to hug him.
3. Fall backwards or side ways, throwing your opponent over you or to the side of you.
4. Slam your opponent's back onto the ground!!

Curtain Call

1. Set your opponent up like you are going to do a Scorpion Death Drop.
2. Grab his left pantleg with your left hand.
3. Pull him up verticle.
4. Fall foward so your opponent lands flat on his back!

Double-Underhook Suplex

1. Get your opponent in the double underhook but DON'T put his head between your legs. Like Pedigree.
2. Fall back, and pull your opponent up over your head, and slam them on their back!

Evil Flow

1. Kick opponent in stomach so they bend over.
2. Then grab their head and put it under your armpit (make sure your arm is in a circle around their head.)
3. Then fall and make sure you land them on their forehead (normal ddt you land them on the top of their head.)

German Suplex

1. Stand at your opponents side.
2. Place your arm around your opponents lower back, and your opponents arm around the back of your neck.
3. Lift your opponent up.
4. Fall straight down.
5. Slam your opponent's back onto the ground!!

Hennig Plex

1. Be face to face with your opponent.
2. Lock their head face down under you right armpit.
3. Swing their right arm around the back of your neck.
4. Grab their right leg at under the knee and pull it up to your body.
5. Lock your hands under his knee.
6. Pull up on his knee to pick him up over your head then fall backwards and slam him on his back!
7. Bridge your body up.
8. Hold onto his leg and get the 1-2-3!

Jackhammer

1. Be face to face with your opponent.
2. Lock his head under your right arm like you are going to do a DDT.
3. Yell really loud.
4. Grab his right arm and swing it over the top of your head so it wraps around the back of your neck.
5. Yell again.
6. Grab his right pantleg at his thigh.
7. Now pull him up with his pants so he is upside- down verticle in the air.
8. Begin to let go of your opponents neck, grab the back of his thigh with your left hand , pull it toward your body, turn, pull his neck toward your body, and slam him down on his back!

Reverse Underhook DDT

1. Face your opponent's back, while both standing.
2. Underhook both of your opponent's arms, and put the top of your head in between their shoulder blades.
3. Use a turning motion so that your opponent was in a similar position to what you were in (with arms still hooked and your opponent's head in between, or almost in between, your shoulder blades)
4. Land on your back, slamming your opponent's face into the mat!

Reverse Verticle Suplex

1. Set your opponent up like you are going to do a Scorpion Death Drop, with them looking up under your arm.
2. Grab their left pantleg at their thigh.
3. Pull them up with their pants so that they are upside-down verticle in air.
4. Fall straight back, slamming their body on the ground!

Shattered Dreams

1. Place apponent standing at the turnbuckles facing you.
2. Lift both of his legs over the second turnbuckle so his thighs are supporting his weight and he is bassically stuck.
3. Walk away for a sec and do a cool taunt.
4. Run towards him and using your most comfortable kicking foot, let him have it right in his family jewels.

The Showstopper

1. Kick opponent in the stomach to bend them over.
2. Put opponents head into your right armpit and put your arm around his face as if to perform a DDT.
3. Then put his left arm around your head and lift in the suplex position.
4. If possible hold him their for awhile to let the blood rush to his head.

5. Then instead of falling backwards kick your feet out from under you and drop him forward. Be vertical with the ground.

Snap-Ab Suplex

1. Set your opponent up like your are going to do a Tombstone Piledriver but don't pick them up yet, just have your hands over his shoulder and between his legs.
2. Pick him up and turn him, so his body is facing your stomach, and you are making a cross.
3. Fall backwards and throw him over your head, slamming him on his back!

Snap Suplex

1. Be face to face with your opponent.
2. Lock his head under your armpit so he is face down.
3. Swing his right arm over the back of your neck.
4. Grab his right pantleg at his thigh.
5. Jump back really hard and pull your opponent over your head, slamming his back on the ground!

Sweet Chin Music

1. Have opponent standing up.
2. Face him sideways.
3. Then take one side step and kick your opponent in the chin.

Verticle Suplex

1. Be face to face with your opponent.
2. Lock their head under your right armpit so that they are face down.
3. Swing their right arm around the back of your neck.
4. Grab their right pantleg at the thigh.
5. Pull them up with their pants so that they are upside-down verticle in the air.
6. Fall straight back so that they slam on their back!

Verticle Suplex-DDT

1. Get your opponent in the air like you are going to do a Verticle Suplex, with them verticle in the air.
2. The part that makes this move a DDT is, instead of falling straight back, fall straight DOWN, and slam their head on the ground!

450 Splash

1. Have your opponent lay on their back.
2. Get on the top rope or highest point.
3. Jump and do 1 and a quarter 360 forward flips.
4. Land on your opponent.

Buff Blockbuster

1. Get on the top rope or the highest point of your house or whatever.
2. Stand face-to-face with your opponent.
3. Jump forward and do a flip.
4. Catch the front of your opponent's head.
5. Fall onto the ground.
6. Slam your opponents head onto the ground!!!

Frog Splash

1. Lay your opponent on the ground
2. Get on the top rope or highest point you can get to in your house or whatever.
3. Jump off, while crouched in a ball with your knees and elbows touching.
4. Half way through the jump separate your knees from your elbows, so that your torso is sticking out.
5. Land on opponent!

Harlem Hangover

1. Get on the top rope or highest point in your house.
2. Have your opponent lay on their back.
3. Do a forward flip.
4. Land on your opponent like you were doing a leg drop only you don't have to land on the same area of the opponent's body.

Guillotine Leg Drop

1. Get on the top rope or highest point in your house.
2. Have your opponent lay on their back.
3. Jump forward.
4. Put your legs forward.
5. Land on your opponent with one leg going across your opponent's neck and the other just above their head.

Moonsault

1. Have opponent laying or standing.
2. Climb on the turnbuckle with your back toward the opponent.
3. Jump off your mark and try to perform a backflip. (Full rotation isn't necessary, as long as you land chest to chest.)

Mosh Pit

1. Stand on highest point in room.
2. Make sure opponent is standing and facing you.
3. Jump at opponent.
4. Hook legs on shoulders.

5. Land on opponents chest.
6. Grab a leg for the 1...2...3.

Mysterio-rana

1. Have opponent sitting on the top turnbuckle.
2. Run up the turnbuckle and grip your opponent's head with your thighs.
3. Backflip off, sending your opponent crashing to the ground.

Senton Bomb

1. Have opponent lay on their back.
2. Go to a high point(top rope or something).
3. Jump off and land with your back on your opponent's stomach.

Shooting Star Press

1. Get on the top rope or highest point.
2. Have your opponent lay on they're back.
3. Do a complete 360 backflip, while keeping your body straight, don't curl up in a ball.
4. Land right on your opponents stomach with your stomach.

Bandit Clutch

1. First put the opponent into the sharpshooter.
2. Then while holding him in that, reach back and grab his chin and pull both his legs and chin together.

Boston Crab

1. Have your opponent face up on the ground.
2. Pick his legs up by his ankles.
3. Put both of his legs under your arms.
4. Lock your hands.
5. Turn him over by stepping over him.
6. Pull back!

Boston Crab Surfboard

1. Put your opponent in a Boston Crab.
2. Lean back and grab his hands.
3. Lock your arms under his legs for support.
4. Low pick him up and start bouncing up and down!

Camel Clutch

1. Have your opponent face down.

2. Straddle him at about mid thigh.
3. Lock your hands under his chin.
4. Pull Back!

The Choking Chicken

1. Stand belly to back with your opponent, you being at the back.
2. Put right arm over opponents right shoulder and back of hand under their chin and pull back.
3. Using your left arm put opponents left arm in a hammerlock.
4. Lock your left hand onto your right elbow.
5. Wrap your legs around opponents legs and fall forwards.
6. Roll onto your side and pull back hard on opponent's legs and head.

Crippler Crossface

1. Have your opponent face down on the ground.
2. Take his LEFT arm between your legs at your thighs.
3. Lock your arms under his chin and start pulling on his arm and chin vigorously!

Death Pull

1. First grab their head like an dragon sleeper.
2. Then reach down and grab their left leg and pull it to you.
3. Put it under your armpit now pull back on both.

Dragon Sleeper

1. Have your opponent sitting up
2. Come up behind him, lean forward over his left shoulder and hook your right arm around the front of his throat and hook your arm all the way around it to his back.
3. Hook your LEFT arm under the front of his left arm and lock your hands behind his back.
4. Now pull up!

Dragon Surfboard

1. Have opponent face down.
2. Walk up to them at their legs facing their head and step on their thighs right above the bend of their knees.
3. Bend their knees up and hook their feet around the outside of your legs and on to your shins.
4. Grab your opponents hands
5. Fall backwards on your back and pull on their hands to pull them up over you!(make sure their feet stay hooked)

advanced moves

Use of these moves requires professional assistance.

450

Use a dummy like the Moonsault. First perfect the front flip, then try the 450. Make sure when you do the 450 that you do not hurt your knees. If you come down strait on your knees you can get injured, depending on what kinda of surface you use to wrestle on. The 450 splash is really cool to watch if you do it right.

Bulldog

By first grabbing your opponent in a headlock position once again always working on the left side, you must hold a loose grip on the head. Both of you get a couple of steps running start have both of you leap forward, land on your ass and let go a bit of the grip, and have your opponent land on his/her forearms not palms, they can risk breaking their wrist(s).

Chokeslam

Hopefully you don't think you really pick the guy up by his throat. You put your right hand on his throat (if you are right-handed), and the left one on his back. He jumps at the right time, while you keep him up with your left hand on his back. The main key is just that he gets the right timing when jumping. You can whisper in his ear to jump to help.

DDT

When doing a ddt, give them a loose headlock hold. This way when you fall on your back you won't kill them. Just before you fall onto your back, slap them on their back like Jake "the snake" Roberts used to do, or do a scream (taunting way) so they are aware that you are going to go back. Know which way your opponent will sell it...by either flipping forward or rolling to the side.

Diving Headbutt

The key is self protection. You don't want to end up having the wind knocked out of you. Jump in the air like you are doing a belly flop. Put your hands down a little bit below your body to soften the impact on your own body. Hit them with your forehead on the upper part of their chest. If their arms are down aim for the biceps not the shoulder or forearm unless you want to hurt them and yourself real bad.

Drop kick

Jump up to make your body at a diagonal angle more than a 180° [straight] angle so that your feet are up a little bit and your head/higher back is down by the floor. Have your opponent in a way catch your ankles to cushion the impact to his chest. As soon as impact is made have your opponent sell it ASAP. If you want a more advanced way of doing it as to just really do a real leg drop to the higher chest, to cushion the fall a bit, have the opponent taking it move back a BIT. It might come out bad [I.E. Jeff Hardy's Leg drop to Matt Hardy in the royal rumble.

Drop kick to knee

First of all, you don't want to actually kick the knee if your new at this. (As you drop kick with both of your feet [don't do a torpedo drop kick] and land on your butt) You should have your opponent already fall face first to avoid hard impact. What you should do is kick an inch or two above the knee cap so you are creating an illusion of doing so. After the move has been done, have your opponent limp or be on the ground screaming in pain after it has been done.

Elbow drops

The whole move can be done from ten feet up or two feet up, when landing, break your fall with your butt and hit your opponent with your armpit instead of the pointy edge of your elbow.

European uppercut

Put your left hand in a cupping position on the back of your opponent's head. Lower his or her head toward your chest area. As you do this raise up your right arm and hit them with your biceps lightly. It'll create the illusion that you hit them with your elbow. Have them fall backwards on their back holding their head [a really good way to sell the move.

Falcon arrow

Once again in the stalling suplex position] turn your opponent so your face is up against his lower chest/upper stomach when in that position do a 180 up to a 720 [360 spin twice] spin, it doesn't really matter how much you spin...just spin! I suggest not doing a long spin, so you don't get dizzy. When you want to come down, slam your opponent by tucking his head into your armpit and pushing away with the hand on his waist. When coming down spread your legs as if doing an x-factor and slam him/her between your legs, hold them in that position for a pin.

False Finish

Where you would expect the match to be over but somehow the opponent kicks out. Don't do them too often though.

Fistdrop

Jump in the air and land on your side right next to the person and put your fist in their chest but don't actually punch them and kinda pull your fist back before it hits so as not to hurt them.

Flying Clothesline

The trick to this move is you and your opponent to work together. Start running at your opponent. Jump in the air and put your arm out across his chest and he will have to jump up and swing his feet under himself so he falls on his back. Then with your arm extended just give him a push down. While landing put your other arm out to block the fall or it will hurt.

Flying Crossbody

This move looks very nice if done right. The person flying jumps off and comes down on the standing opponent sideways. This is pretty simple for the offensive person, but they have to trust the person taking it. If you are taking a Crossbody, do not make the most common mistake, which is falling before they person hits you. If you anticipate the jump and start falling before you get hit, you will get hurt. You need to wait until the flying person gets to you and then hold them close to your body and fall square on your back. You need to keep their body against yours so that you won't hit ribs when you hit the ground.

Flying Dropkick

You can do different styles of a Dropkick. You can do a front Dropkick and land on your back or you can do a missile Dropkick and turn and land on your front. As for how it hits the other person, make sure they won't put their hands up and hit them in the chest. The sternum will protect you from any damage, and it gives them the momentum to fall back quickly and really sell the move.

Flying Legdrop

Your opponent has to be on the ground with his arms tucked to his side, as you fall, (this might hurt you the first few times) bend back a little bit, it'll soften the impact on your butt, and have an arch on your leg, by bending your knee so you do not crush your opponent's throat.

Frankenstiner

You should be up on sitting position on the guy's shoulder like a powerbomb. His hands must hold on to your thigh-area. The one performing the move then brings his upper body backwards, with your hands out protecting your head, in case something goes wrong. As he goes back, the one taking the move still holds on to the thighs and flips forward. It's quite simple if you know what you are doing, but as it is with most moves, it will take a while to make it look good.

Front Headlock

While your opponent is on his back, pick him up so he is on his rear end sitting up. Grab his head and put your left forearm on his throat, after it is across his throat, bring your right arm by his right ear, and put your left hand and lock it...most wrestlers look with their inside elbow. Finally bring your right arm behind his head [leave everything as it is] and push his head toward your left forearm to create a choke hold.

Frog Splash/Low Down

First off I would suggest not doing the Low Down, it is a clever take off of the Frog Splash and it is original. (Way to go D'Lo!) To do a Frog Splash you want to jump as if you plan to land in a regular splash. Some people do Frog Splash jumps differently and they get hurt or hurt someone else. Then keep your spine tight and move your legs and arms in the "frog" motion. Do not, I repeat DO NOT BEND YOUR BACK!!! If you bend your back and land wrong, you can seriously hurt your lower back. Then just land it like a regular splash.

Gargoyle Plex

It's the same technique used as the Belly to belly suplex but you grab around the shoulders NOT THE NECK and you do the boost/liftoff and the 180 light slam.

Headlock takedown

This move is extremely easy. In a headlock position drive the person from the side of you to the front of you. As you do this turn so he will still be on your side as you are on the floor ontop of his chest/stomach.

Headlock/Side Headlock Takeover

Everyone thinks they know how to do a side headlock, but I bet many would get it wrong. You put your opponent in the headlock on your left side. Yes, it must be done on the left side, unless you are in Mexico because the Lucha Libre do it on the right. Seriously, when watching Nitro or RAW, watch how they do a headlock. It's always on the left side. I bet you never knew that! Connect your hands together in a way similar to Perry Saturn's hand motion for when he does the DVD, and block your opponent's mouth with the hands. This way, they can't see him talking to you! When doing a side headlock takeover, fall to your right knee, while at the same time extending your left leg out to the left. Bring him over your left leg with your left arm, and extend your right arm to the ground to keep balance.

Jack Hammer

While doing a stall suplex in the air, bring your opponent down safely by tucking the head in of your opponent with the arm holding it. While doing this, in the same motion begin to push away with the other hand the body of your opponent. As doing this whichever side your opponent goes to, you must go with it with your body doing a 180 turn and have your stomach/chest with theirs as you go to the mat. Once on the mat, if you want, you may do a pin.

Kitchen sink

Run toward your opponent as you come toward him/her lift up your knee as if you are going to drive it into their stomach. Have your opponent flip right over your knee [when your opponent has about an inch to go before running into your knee, have him/her flip over your knee and land on his/her back]. Make sure they land on their back and hold their stomach in pain by selling it.

Knee drop

The key to making a knee drop look good is jumping high and your opponent really needs to sell it or it won't work. First make sure you are straight back from their head and you run forward and jump in the air real high with both knees going up. You must try to land right next to their head without hitting it. Then your opponent should roll around holding his head like he just got hit. When your knees hit the ground it is good for him to kind of jolt up and grab his head right away so no one knows you never hit. But if you can't get accurate with it don't try cuz if you miss it will hurt.

Legdrop

And of course, you must arch your leg when you leg drop someone so you are not going to crush his face. Also, an important part of the legdrop is that you should

turn your head to the side real quick, so in case of a stiff leg drop, you won't end up breaking your nose.

Low blow

With your opponent's back turned go down to hit the "tool box" but hit the upper thigh, right before you hit his upper leg, have him bend over and sell the shot and scream in pain, so by him bending over it is a bit harder to see the no impact blow.

Moonsault

One of wrestling's greatest high flying moves! Before doing this please perfect a backflip off of the turnbuckle or on a trampoline. Then work with a dummy before you work with a real person. You can make a dummy by filling some old clothes with paper and see where you land and see if it would kill the person lying down.

Neck breaker

Grab your opponents head while he or she's back is turned (you guys should be back to back) then put their head where your elbow bends, not on your shoulder (to prevent neck injuries) when falling, fall on your back...not on your butt, have your opponent fall on his/her back also, the person doing the move should lead the fall, as you fall have your opponent fall also, do not force them down too hard, neck's are fragile and sadly...break easily.

Pedigree

The one performing the pedigree must jump slightly backwards when falling down for the move. The one taking the move should have his head right up under the other guy's crotch. Don't give me any crap for saying that, that's the best way I could say it! Anyway, the guy taking the move should extend his legs backwards, that added to the first part where the performer goes backwards will lead to the move looking more profesional. Do not tuck your chin in on this move.

Powerbomb

Powerbombs are going to take some strength, but if you jump with them, it makes it a lot easier. As he pulls up on your stomach, push off with your back legs, and keep them spread. The reason to keep them spread is so you can get into a sitting position on top of their shoulders, like the pros do. Also do a sit-up in mid air with your stomach, this way you can make it all the way up to his shoulders, and you won't be hanging in an inverted tombstone type of position where he could drop you on your head. From here, they can do many different variations of the powerbomb, and you can even reverse it to Frankensteiners, DDTs, and anything else you can think of. Make both of you know if he is actually powerbombing you, or if it is a reversal.

Regular Splash

You want to have your stomach at their stomach if you can. This takes ribs out of the equation. And do not put all of your weight on them. Take away enough of the weight with your hands and knees. Work with how much you should take, cause you want to sell it, but you don't want to kill the person. If you are wearing some kind of

knee pad, be careful of hurting your knees or having the knee pads slip out as you hit the ground. This could hurt your back.

Reversals

Reversals are a great way to pop the crowd. Reversals really help make any match interesting. For example, Stone Cold goes for the Stunner but Angle pushes him forward and Stone cold turns around to punch him and he ducks under to go for the Olympic Slam but lands on his feet and then hits the stunner. Reversals are a great thing to put in a big spot. False Finishes are also great.

School boy

Have your opponent spread their legs a bit (shoulder width apart) while on your back put your arm in between the legs and by the upper left thigh, by pulling him down to the ground, have him fall back beside you, as he or she is on their back do not let go of their thigh, roll yourself over and atop them to get the pin.

Sharpshooter/Boston Crabs/Texas Cloverleaf

When doing all of these moves, make sure you are in a sitting position on their legs. Go as far down as possible, as this takes strain off of their back. And do not pull too far back on their legs, unless they tell you to. When turning him over, you can either whisper or motion to him on which side you want him to roll over onto his chest.

Shooting Star Press

It is a backflip splash, like a Moonsault, except you move forward. This should be perfected on a trampoline first. If you try to do a Shooting Star Press from a turnbuckle and you aren't ABSOLUTELY SURE you can do it, don't try. The Shooting Star Press is a very advanced move. Many wrestlers have been injured by messing it up. I wouldn't even recommend doing this move. But if you are an acrobatic person, and you are SURE you can do it, then try. Just land it like a splash and use a dummy to perfect it.

Snap Suplex

What you want to do is do the same setup as a regular suplex and as you lift have your opponent jump up with the little boost, you want to as quick as you can slam your opponent to the mat. You are trying to lift them up. You stay in a ducked position, and slam in that kind of ducked position.

Splash

In order to do the 450, you need to know this. The guy taking the splash should move his arms close to his body, so the attacker does not end up breaking your arm with his knee. When landing on the guy, have your knees hit the ground first just before his body. Then as you come crashing down, land with your forearms on the other side of his body. This way, you are not even touching him.

Stalling Suplex

I didn't want to review this, but due to a large request here it is. It's basically the same thing as a regular suplex. You just need strength and team work. The two main

factors is that jumping boost your opponent does, and you need strength yourself. Make sure your opponent is grabbing you the same way you are grabbing him [by the waist, it can be by your pants, tights, whatever].

Stunner

The one having the move done on them must break the fall with their knees, do not let your neck go completely on the shoulder, it will hurt. Make sure they know the move is coming; it's deadly if it goes wrong.

Suicide Dives

The major thing you must know about these is that the one taking the move must catch the one performing it. That will slow down the impact from when he hits the floor. It really sucks when the guy doesn't catch you, especially on somersault type moves, and can cause injury.

Tornado DDT

Jump on your opponent's shoulders and as you are on his shoulder have him/her hold you up. As soon as you are held up grab his head as if doing a DDT, your opponent has to do a 180 turn [attempt to make it look like you are swinging him] and after the turn use an illusion as if doing a DDT. Your opponent should really do most of the work, and he'll come down [not hard] and make it as if you DDT'ed him [this move is self explanatory if you watch it done by professionals]

Trick a high flying move

Go up like you are gonna do a big move and then have your opponent stand up and punch you and then throw you off by pulling your arm. The two ways to fall is straight over and land straight on your upper back. Or fly to the side and use your arm to block the fall and roll.

move list

Use this extensive move list as ideas for moves. Specific instructions are not provided for all moves.

Before beginning these moves, you should be aware to some precautions to prevent from causing you injury.

Submission holds are called submission holds because they are very dangerous if done with a lot of power. For example, a Texas Cloverleaf can really hurt, and it does hurt no matter how you're doing it. But if you learn the move, and study it step by step, you can reduce the power you're using on it, so it won't hurt your opponent so much. On the other hand, a Figure-4 Leglock is a nice move to do, but if you're applying too much pressure on the legs, it can do a lot of damage. So you need to work on those holds step by step before performing them without some experience on doing them. Remember that you don't need to apply too much pressure, sometimes a Boston Crab looks really painful, while the opponent's back seems arched, while it's the leg-bending shape that's giving the illusion. It all depends on

how well you know the move, and how well your opponent sells it (Acting as if it really does hurt so badly). Also remember, pro wrestlers are very well trained, and they indeed CAN take some serious pain, in case something goes wrong or to sell a difficult move, something that 99% of the backyard wrestlers' bodies aren't capable of. In addition, most professional wrestlers are very flexible.

And now for the high risk moves. Try not to do them if you're not perfectly sure you are trained and experienced enough to do them. Train on a stuffed animal, a big teddy bear, a practice dummy, etc. Just don't perform them on people before you know how to do them. Wrestlers train a lot before they perform a somersault legdrop. They train hard to know exactly how to land, where to land and how to hit without hurting the opponent. It's just like pool (Billiard). You need to train a lot before you can get the idea of where to hit the balls with the cue ball in order to work with the angles.

Holds

1. **Airplane Spin**

Used by : Mike Rotunda

AKA :

Description : The attacker lifts the victim up across their shoulders. The attacker starts spinning around quickly a few times to dizzy the victim, then drops them to the mat.

2. **Airplane Spin Toss**

Used by : Al Perez, Sid Vicious, Oz

AKA : Ally-Copter (Perez), Human Frisbee (Sid), Twister Slam (Oz)

Description : The victim is lifted up over the attacker's shoulder so the victim is facing upwards and their back is held over the shoulder of the attacker. The attacker holds the victim in place and spins around a few times, then tosses the victim into the air dropping them back first to the mat.

3. **Airplane Spin Toss, Face First**

Used by : Mike Enos

AKA :

Description : The attacker lifts up the victim over their shoulder as if for a body slam. The attacker then spins around a few times and then tosses the victim in the air dropping them to the mat face first.

4. **Arm Breaker**

Used by :

AKA :

Description : The attacker has the victim's arm in a wristlock. The attacker steps forward and drives the victim's arm across their knee.

5. **Arm Breaker, Fireman's Carry**

Used by : CW Anderson

AKA :

Description : The attacker lifts the victim up so they are laying stomach first across the attacker's shoulders (a standing fireman's carry). The attacker releases the victim's legs and throws them towards the attacker's back. The attacker grabs on the victim's arms and holds it across their shoulder. The attacker sits down as the victim falls to the mat and impacts the victim's arm on their shoulder.

6. **Arm Breaker, Shoulder**
Used by : Antonio Inoki
AKA :
Description : The attacker grabs the victim's arm by the wrist and lifts it so the victim is behind them and their arm over the attacker's shoulder. The attacker pulls down on the victim's arm in an attempt to hyperextend or break the victim's elbow.
7. **Arm Drag**
Used by : Ricky Steamboat
AKA : Arm Whip
Description : The attacker hooks an arm of the victim and falls to the mat and pulls the victim over.
Variations :
 - Super Arm Drag (Damian)
 - Springboard Arm Drag (Max Mini, Rey Misterio Jr.)
8. **Arm Drag, Over the Shoulder**
Used by : Shinya Hashimoto, Gary Albright, Kensuke Sasaki, Jerry Flynn
AKA : Ipponzei, Shoulder Throw
Description : This is a common martial arts throw. The attacker has the victim's arm over their shoulder and stands with their back to the victim, the attacker throws the victim over by pulling on the victim's arm and leaning forward, lifting the victim off the ground and dropping them on their back.
Variations :
 - Super Ipponzei (Tatsuhito Takaiwa)
9. **Arm Drag with Leg Throw**
Used by : Kato Kung Lee
AKA :
Description : The attacker jumps at victim, the attacker bends one of their legs and puts their foot on the stomach of the victim. While in the air, they also hook one of the attackers arm. The attacker falls to the mat, landing on their back and pulls the victim over, push out their leg to flip the victim over so they land on their back.
10. **Arm Wringer**
Used by :
AKA : Spinning Wristlock
Description : The attacker grabs the victim's arm by the wrist. The attacker twists the victim's arm over the attacker's head and spins it around. The attacker can take the victim to the mat if they spin their arm with enough force.
11. **Atomic Drop**
Used by :
AKA :
Description : The attacker stands behind and slightly to the side of the victim. The attacker grabs the victim's midsection with one arm and hooks one of the victim's legs with the other. The attacker lifts the victim up over their shoulder so the victim is parallel to the mat. The attacker kneels down and drops the victim's tailbone first on the attacker's knee.
12. **Atomic Drop, Inverted**
Used by :
AKA : Manhattan Drop
Description : The attacker is facing the victim. The attacker grabs the victim

around the waist with both arms, sometimes hooking both the victim's legs. The attacker lifts the victim up, the attacker kneels down and drops the victim tailbone (or crotch) first on the attacker's bent knee.

Variations :

- Super Inverted Atomic Drop (Men's Teioh)

13. Atomic Throw

Used by : Akira Taue

AKA : Atomic Whip

Description : The attacker stands behind and slightly to the side of the victim. The attacker grabs the victim's midsection with one arm and hooks one of the victim's legs with the other. The attacker lifts the victim up over their shoulder so the victim is parallel to the mat. The attacker throws the victim in the air, dropping them on their back.

Variations :

- Over to the Top Rope Atomic Throw (The Berzerker)

14. Back Drop

Used by :

AKA : Back Body Drop, Shoulder Throw

Description : The attacker bends down forward as the victim charges towards them. As the victim reaches the attacker, the attacker stands up, lifting the victim up and over so they land back first on the mat. It's also a common counter to an attack where they are bent over, like for a piledriver or powerbomb.

15. Back Breaker Drop

Used by : Bret Hart

AKA : Pendulum Back Breaker

Description : The attacker lifts up the victim and drops them back first across their knee.

Variations :

- Slingshot Back Breaker Drop (Bobby Eaton)

16. Back Breaker Drop, Argentine Back Breaker Rack

Used by : Hercules

AKA :

Description : The attacker lifts the victim up so that they are laying across the attacker's shoulders. The attacker hooks the victim's neck and leg and drops to their knees, wrenching the victim's back.

17. Back Breaker Drop, Inverted Face Lock Suplex

Used by : Chris Benoit

AKA :

Description : The attacker applies an inverted facelock on the victim. The attacker then hooks the victim's thighs and lifts them in the air as so they are upside down, similar to an inverted facelock suplex. The attacker then lets the victim fall forward and across the attacker's body. The attacker kneels down so the victim lands back first across their knee.

18. Back Breaker Drop, Inverted Shoulder Rack (Canadian Back Breaker Rack)

Used by : Brian Adams

AKA : Body Breaker

Description : The victim is lifted up over the attacker's shoulder so the victim is facing upwards and their back is held over the shoulder of the

attacker. The attacker locks their arms around the victim's torso and drops to their knees, wrenching the victim's back.

19. **Back Breaker Drop, Press Slam**

Used by : Nikolai Volkoff

AKA :

Description : The attacker lifts the victim over their head as if they were going to press slam them, the attacker then drops the person back first across their knee.

20. **Back Breaker Drop, Slingshot Catapult**

Used by : Aja Kong

AKA :

Description : The victim is on their back, the attacker grabs the victim by their legs and hooks both feet with their arms. The attacker falls backwards, pulling the victim off the mat and shooting them over the attacker's body into the ring ropes or the corner. The attacker bends their knees as the victim rebounds and falls backwards. The victim then lands with the small of their back on the attacker's knees.

21. **Back Breaker Drop, Stretch**

Used by : Eddy Guerrero, Diamond Dallas Page

AKA : Pumphandle Back Backbreaker

Description : The attacker bends the victim over and stands to their back. The victim's lower arm is put between their legs and held by one of the attacker's hands as the attacker hooks the victim's other arm. The attacker lifts the victim up and slams the victim down across the attacker's knee.

22. **Back Breaker Drop, Tilt-a-Whirl**

Used by : Crush

AKA : La Quebradora Con Hilo

Description : The attacker stands facing the victim. The attacker bends the victim down so they are bent facing in front on the attacker's body. The attacker reaches around the the victim's body with their arms and lifts them up, spinning the victim in front of the attacker's body. The attacker kneels down and drops the victim down back first across the attacker's knee.

23. **Back Breaker Drop, Underhook**

Used by : Bam Bam Bigelow, Chris Jericho

AKA :

Description : The attacker is facing the victim. The attacker bends the victim down and hooks both of the victim's arms so they are behind the victim's back. The attacker links their hands together and lifts the victim up. As the victim is in the air, the attacker releases the victim's arms and drops them slightly to the side. The attacker then kneels down so the victim lands back first across the attacker's knee.

24. **Back Fist**

Used by : Tracy Smothers, Sting

AKA :

Description : A standard martial arts type blow where the attacker hits the victim with the back of their fist.

25. **Back Fist, Spinning**

Used by : Aja Kong, Mayumi Ozaki

AKA : Uraken

Description : The attacker performs a 360 degree turn and hits the victim with the back of their fist.

26. **Back Rake**

Used by :

AKA :

Description : The attacker scratches down the victim's back with their nails/fingers.

27. **Bell Clap**

Used by : Billy Jack Haynes

AKA : Ear-ringer, Bell Ringer

Description : Commonly used to break a bear hug. The attacker claps their hands/forearms around the victim's head, disrupting their equilibrium.

Variations :

- Off the Top Rope Bell Clap (Vader)
- Running Bell Clap (Vader Attack - Vader)

28. **Bite**

Used by : George Steele, Mike Tyson, Marv Albert, McGruff

AKA :

Description : The attacker has a late lunch on a body part of the victim.

29. **Body Press**

Used by :

AKA : Cross Body Block, Plancha, Flying Body Press

Description : The attacker jumps at victim and hits the victim at an angle, knocking them down to the mat.

Variations :

- Body Press Suicida (Plancha)
- Catapult Body Press Suicida (Pescado)
- Corkscrew Body Press Suicida (La Parka)
- Corner Body Press (Stinger Splash - Sting)
- Corner Handspring Moonsault Body Press (Blitzkreig)
- Handspring Body Press (Great Sasuke)
- Handspring Body Press Suicida (Flying Space Tiger Attack - Tiger Mask)
- Handspring Moonsault Body Press Suicida (Sasuke Special - Great Sasuke, Hakushi)
- Off the Top Rope Body Press (Ricky Steamboat)
- Off the Top Rope Body Press with Twist (Alex Wright)
- Off the Top Rope Body Press Suicida (Plancha)
- Off the Top Rope Corkscrew Body Press Suicida (Hector Garza)
- Off the Top Rope Corkscrew Moonsault Body Press Suicida (Aguila)
- Off the Top Rope Moonsault Body Press (1-2-3 Kid, Shawn Michaels)
- Off the Top Rope Moonsault Body Press Suicida (Terry Funk)
- Off the Top Rope Somersault Body Press Suicida (Low Ki)
- Off the Top Rope Somersault Body Press with Twist Suicida (Low Ki)
- Springboard Body Press Suicida (Manami Toyota)
- Springboard Corkscrew Body Press Suicida (Ricky Marvin)
- Springboard Corkscrew Moonsault Body Press Suicida (Blitzkreig)
- Springboard Moonsault Body Press (Asai Moonsault, La Quebrada - Ultimo Dragon)
- Springboard Moonsault Body Press Suicida (Asai Moonsault, La Quebrada - Ultimo Dragon, Jushin Lyger, Great Sasuke)
- Springboard Shooting Star Body Press Suicida (Jody Fleish)

30. Body Press, Body Scissor

Used by : Lou Thesz, Tommy Rich, Jungle Jim Steele, Steve Austin

AKA : Lou Thesz Press, Thesz Press, Steele Trap (Steele)

Description : The attacker jumps up vertically at the victim and wraps their legs around the victim's body, pinning them to the mat.

Variations :

- Off the Top Rope Body Scissors Body Press (The Juicer)

31. Body Press, Vertical Splash

Used by : Headbanger Mosh

AKA :

Description : The attacker jumps on the victim so that the attacker's legs are over the victim's shoulders. The victim falls backwards and the attacker ends up sitting down with a vertical splash on the attacker's chest.

Variations :

- Off the Top Rope Vertical Splash Body Press (Tomoko Watanabe)
- Off the Top Rope Somersault Vertical Splash Body Press (Molly Holly)
- Apron Dive Vertical Splash Body Press (Perro Aguayo Sr.)

32. Boot Scrape, Spinning

Used by : Eddy Guerrero

AKA :

Description : The victim is on their back. The attacker puts their foot on the victim's face. The attacker puts more weight on the victim's face and they spin their body around on the foot which is on the victim's face.

33. Brainbuster, Argentine Back Breaker Rack

Used by : Kenta Kobashi, Kotetsu Yamamoto

AKA : Burning Hammer (Kobashi), Yamamoto Special '78 (Yamamoto)

Description : The attacker lifts the victim up across their shoulders so the victim is lying across the attacker's shoulders. The attacker has one of the victim's legs hook and is cradling their neck with their free arm. The attacker falls to the side which the victim's head is on and releases the victim's legs, dropping the victim head/neck first to the mat.

34. Brainbuster, Belly to Belly

Used by : Konnan

AKA : Montezuma's Revenge/187 (Konnan)

Description : The attacker lifts up the so they are chest to chest and the attacker hooks both of the victim's legs so they are not touching the ground. The attacker releases one leg and with that arm positions the victim's head into the attacker's armpit. From there, the attacker falls backwards driving the victim's head into the mat in a fashion similar to a DDT or a fishermanbuster.

35. Brainbuster, Fireman's Carry

Used by : Louie Spicolli, Tatsuhito Takaiwa, Etsuko Mita, Perry Saturn

AKA : Death Valley Driver/Drop/Bomb

Description : The attacker lifts the victim up say they laying across their shoulders in a standing fireman's carry. The attacker falls to the side and drops the victim on their head.

Variations :

- Running Fireman's Carry Brainbuster (Masato Tanaka)
- Super Fireman's Carry Brainbuster (Tatsuhito Takaiwa)

36. **Bulldog**

Used by :

AKA : Bulldogging Headlock

Description : The attacker applies a side headlock on the victim and drops them down on their face.

Variations :

- Running Bulldog (Bret Hart, Barry Windham) * This is the more classic version of this move.
- Flying Bulldog (Dustin Rhodes)
- Off the Top Rope Bulldog (Rick Steiner)
- Super Bulldog (Rey Misterio Jr, Lodi)

37. **Bulldog, Cobra Clutch**

Used by : Bam Bam Bigelow

AKA :

Description : The attacker stands behind the victim. The attacker reaches under one of the victim's arms with one hand and places it behind the victim's neck. The attacker uses their free arm to reach across the victim's body and grab the victim's arm which is on the the same side as the arm the attacker is apply the half nelson. The attacker pulls the victim's arm across their face and locks their hands around the victim's neck. The attacker charges forward and drives the victim face first into the mat.

38. **Bulldog, Inverted Side Headlock Swinging**

Used by : Ted Hart

AKA :

Description : The attacker applies an inverted face lock on the victim. The attacker reaches over with their far arm and turns around so the victim is in sort of a side head lock facing upward and the attacker is now facing 180 degrees opposite of what they were originally facing. The attacker then falls and spins to the side, flipping the victim over and driving them face first into the ground.

39. **Bulldog, Reverse**

Used by : Juventud Guerrera, Kaz Hayashi

AKA :

Description : The attacker stands face to face with the victim. The attacker reaches under the victim's chin and locks their hands around the victim's head. The attacker sits down and drives the victim to the mat on the back of their head.

40. **Bulldog, 3/4 Face Lock**

Used by : Diamond Dallas Page, Steve Austin, Johnny Ace, Disco Inferno

AKA : The Diamond Cutter (Page), The Stone Cold Stunner (Austin), The Ace Crusher (Ace), The Chartbuster (Disco)

Description : The attacker applies 3/4 face lock (basically, the victim's head on the attacker's shoulder with the attacker forming a headlock around the top of their head as the attacker has their back to the victim) and drops down to the mat impacting the victim's chin into the attacker's shoulder.

NOTE : There are debates about whether the different versions of the move listed above are the same or not. Page usually lands on his back, while others usually land in a sitting position. I consider them to be the same move as given the different variations of the moves, wrestlers usually land on their back so the victim who's falling doesn't land at an unusual angle and injure

their necks.

Variations :

- Off the Top Rope Somersault 3/4 Face Lock Bulldog (Devon Storm, Super Nova, Diamond Dust - Masato Tanaka)
- Springboard Somersault 3/4 Face Lock Bulldog (Dragon Kid)
- Running 3/4 Face Lock Bulldog (Diamond Dallas Page, Samoan Bulldog - Fatu)
- Super 3/4 Face Lock Bulldog (Diamond Dallas Page, Whippersnapper - Mikey Whipwreck)

41. Bulldog, 3/4 Facelock, Back Flip

Used by : Naomichi Marufuji, Kid Kaos, Red

AKA : Shiranui (Marufuji)

Description : The attacker applies 3/4 face lock (basically, the victim's head on the attacker's shoulder with the attacker forming a headlock around the top of their head as the attacker has their back to the victim) and runs towards a corner and runs up the ring ropes with the facelock still applied. The attacker kicks off the top rope and back flips the over the victim and drives them down onto the back of their head.

42. Bulldog, 3/4 Face Lock, Canadian Backbreaker Rack

Used by : Diamond Dallas Page

AKA :

Description : The victim is lifted up over the attacker's shoulder so the victim is facing upwards and their back is held over the shoulder of the attacker. The attacker locks their arms around the victim's torso as if they were giving the victim a powerbomb or Canadian Backbreaker Rack. The attacker flips the victim over so they are facing downward and falling. As the victim is falling down, the attacker applies 3/4 face lock (basically, the victim's head on the attacker's shoulder with the attacker forming a headlock around the top of their head as the attacker has their back to the victim) and drops to the mat, impacting the victim's chin into the attacker's shoulder.

43. Bulldog, 3/4 Face Lock, Fireman's Carry

Used by : Diamond Dallas Page, Marc Mero, Maunakea Mossman

AKA : TKO/Total Knock Out (Mero), Hawaiian Crusher (Mossman)

Description : The attacker lifts the victim up so they are laying stomach first across the attacker's shoulders (a standing fireman's carry). The attacker releases the victim's legs and throws them towards the attacker's back. The attacker applies 3/4 face lock (basically, the victim's head on the attacker's shoulder with the attacker forming a headlock around the top of their head as the attacker has their back to the victim) and drops to the mat, impacting the victim's chin into the attacker's shoulder.

44. Bulldog, 3/4 Face Lock, Flap Jack

Used by : Buh Buh Ray Dudley, Diamond Dallas Page, Rikishi

AKA : Buh Buh Cutter (Dudley)

Description : The attacker lifts the victim up in the air as if for a back drop but instead of tossing them over, the attacker pushes them up in the air when the victim is horizontal so they land on their face/chest when they hit the mat. As the victim is falling to the mat, the attacker applies 3/4 face lock (basically, the victim's head on the attacker's shoulder with the attacker forming a headlock around the top of their head as the attacker has their back to the victim) and drops to the mat, impacting the victim's chin into the attacker's shoulder.

45. **Bulldog, 3/4 Face Lock, Inverted Facelock Suplex**

Used by : Super Delfin

AKA : Osaka Stunner (Delfin)

Description : The attacker applies an inverted facelock on the victim. The attacker hooks the victim's thighs and lifts them straight up in the air so the victim is upside down. The attacker lets the victim's body fall over their shoulder, as they fall, they release the inverted facelock and shift it into a 3/4 face lock (basically, the victim's head on the attacker's shoulder with the attacker forming a headlock around the top of their head as the attacker has their back to the victim) and drops to the mat, impacting the victim's chin into the attacker's shoulder.

46. **Bulldog, 3/4 Face Lock, Powerbomb**

Used by : Vicious Vic Grimes

AKA : Grimes Cutter

Description : The attacker bends a victim over or applies a standing head scissors and grabs the victim around the waist. The attacker lifts the victim up so they are sitting on the attacker's shoulders, facing the opposite direction of the attacker. The attacker pushes the victim forwards slightly so they fall straight down off the attacker's shoulders but not down as if in a powerbomb, straight down as if to their feet or stomach. As the victim is falling to the mat, the attacker applies 3/4 face lock (basically, the victim's head on the attacker's shoulder with the attacker forming a headlock around the top of their head as the attacker has their back to the victim) and drops to the mat, impacting the victim's chin into the attacker's shoulder.

47. **Bulldog, 3/4 Face Lock Reverse Crucifix**

Used by : Tommy Dreamer

AKA : Tommyhawk (Dreamer)

Description : The attacker lifts the victim up so they are laying stomach first across the attacker's shoulder. The attacker places their hands under the victim's arms and extends their arms, so the victim is held in the air. The attacker pushes the victim up in the air. As the victim is falling to the mat, the attacker applies 3/4 face lock (basically, the victim's head on the attacker's shoulder with the attacker forming a headlock around the top of their head as the attacker has their back to the victim) and drops to the mat, impacting the victim's chin into the attacker's shoulder.

48. **Bulldog, 3/4 Nelson, Suplex**

Used by : Masato Tanaka

AKA :

Description : The attacker applies a front face lock on the victim and throws the victim's near arm across their shoulders. The attacker grabs the victim's thighs and lifts them straight up in the air so they are upside down. The attacker pushes the victim's body so it is over their shoulder and hooks their head. The victim should be face down towards the mat and falling with the attacker applying a 3/4 face lock (basically, the victim's head on the attacker's shoulder with the attacker forming a headlock around the top of their head as the attacker has their back to the victim) and drops to the mat, impacting the victim's chin into the attacker's shoulder.

49. **Bulldog, Twisting**

Used by : Billy Kidman, Spike Dudley

AKA : Swinging Bulldog, Tornado Bulldog

Description : The attacker applies a side headlock to the victim and runs

towards a corner and up the ring ropes with the headlock still applied. The attacker kicks off the top rope and shifts their bodyweight, swinging their body around. The attacker drives the victim's head into the mat as they fall to the mat.

50. Bulldog, Twisting 3/4 Facelock

Used by : Spike Dudley

AKA : Acid Drop (Dudley)

Description : The attacker applies 3/4 face lock (basically, the victim's head on the attacker's shoulder with the attacker forming a headlock around the top of their head as the attacker has their back to the victim) and runs towards a corner and runs up the ring ropes with the facelock still applied. The attacker kicks off the top rope and shifts their bodyweight, swinging their body around. As the attacker falls to the ground, the victim's chin is driven into the attacker's shoulder.

51. Bulldog Lariat

Used by : Randy Savage, Bret Hart, Giant Baba

AKA : Neck Tie Clothesline, Neck Breaker Drop (Baba)

Description : The attacker jumps at the victim and wraps their arm around the victim's neck and drags them down to the mat as the attacker falls. Generally, both attacker and victim land on their backs and the victim hits the back of their head on the mat when they land.

Variations :

- Apron Dive Bulldog Lariat (Devon Storm)
- Off the Top Rope Bulldog Lariat (Norio Honaga, Kendo Ka Shin)

52. Butt Drop

Used by : Maiko Matsumoto, Hector Garza

AKA :

Description : The attacker stands behind and slightly to the side of the victim. The attacker grabs the victim's midsection with one arm and hooks one of the victim's legs with the other. The attacker lifts the victim up over their shoulder so the victim is parallel to the mat. The attacker drops the victim to the mat so they land butt/tailbone first. Similar to an atomic drop, except the victim is dropped on the ground, not the attacker's knee.

53. Butt Drop, Full Nelson

Used by : Buh Buh Ray Dudley, M.I. Smooth

AKA :

Description : The attacker stands behind the victim. The attacker reaches under the victim's armpits and locks their hands behind the victim's neck. The attacker lifts the victim up and then sits down, forcing the victim to be dropped on the ground butt first, jarring their tail bone.

54. Chop, Double Chest

Used by : The Youngbloods, Syxx

AKA :

Description : The attacker strikes the victim with both hands in a chopping motion. The lead hand is usually a knife hand chop and the back hand is usually an open hand chop.

Variations :

- Flying Double Chest Chop (Mil Mascaras)

55. Chop, Double Open Hand

Used by : Etsuko Mita

AKA : Blazing Chop (Mita)

Description : The attacker stikes the victim in the chest with both palms as if they were shoving them down.

56. **Chop, Double to Neck**

Used by : Hiroyoshi Tenzan, Demolition Ax, Killer Khan

AKA : Mongolian Chop

Description : The attacker stands face to face with the victim. The attacker strikes the victim in the neck/shoulders with two downward knife hand chops (The attacker strikes the victim with the outer part of their hand, the pinky finger side.)

Variations :

- Apron Dive Mongolian Chop (Hiroyoshi Tenzan)
- Off the Top Rope Mongolian Chop (Hiroyoshi Tenzan, Miss Mongol)

57. **Chop, Flap Jack**

Used by : Steve Blackman

AKA :

Description : The attacker lifts the victim up in the air as if for a back drop but instead of tossing them over, the attacker pushes them up in the air when the victim is horizontal. As the victim falls to the mat, the attacker strikes the victim in the back of their head with the pinky side of their open hand.

58. **Chop, Knife Hand**

Used by : Ric Flair, Giant Baba

AKA : The "WHOOOOOOOOOO!" Chop :-), Northern Chop (Baba)

Description : The attacker strikes the victim with the outer part of their hand, the pinky finger side. This attack can be done to a variety of locations on the victim's body.

Varitions :

- Handspring Knife Hand Chop ("JC Ice" Jamie Dundee)
- Off the Top Rope Knife Hand Chop (Ricky Steamboat)
- Off the Top Rope Knife Hand Chop Suicida (Prince Iaukea)
- Springboard Knife Hand Chop (Jinsei Shinzaki)

59. **Chop, Open Hand**

Used by :

AKA : Slap

Description : The attacker slaps the victim with the bottom of their hand.

60. **Chop, Spinning Knife Hand**

Used by : Kenta Kobashi, Shinya Hashimoto, Jerry Flynn

AKA :

Description : The attacker spins around and strikes the victim with the outer part of their hand, the pinky finger side.

61. **Clothesline**

Used by : Stan Hansen, Jim Duggan

AKA : The Lariat

Description : The attacker sticks out their arm and hits the victim in the neck with it.

Variations :

- Flying Clothesline (Lariat - Barry Windham)
- Off the Top Rope Clothesline (Road Warrior Hawk)
- Springboard Clothesline (Air Pillman - Flyin' Brian Pillman)
- Catapult Clothesline (Slingshot Clothesline - Adam Bomb)
- Handspring Clothesline (Lance Storm)

62. Clothesline, Elbow Smash

Used by : Curt Hennig, Larry Hennig, Hulk Hogan, Takao Omori

AKA : The Axe (Hennigs), Axe Bomber (Hulk Hogan)

Description : The attacker throws out their arm and strikes the victim in the forehead with their arm so that their elbow grazes across their head.

63. Clothesline, Short Arm

Used by : Jake Roberts, Vader

AKA :

Description : The attacker grabs the victim by their wrist and pulls the victim towards the attacker, the attacker hits the victim in the neck/throat with their free arm.

64. Clothesline, Spinning

Used by : Diamond Dallas Page, Jun Akiyama

AKA : Rolling Lariat

Description : The attacker performs a 360 degree spin and hits the victim in the neck with their extended arm.

65. DDT

Used by : Jake Roberts, Arn Anderson, Raven

AKA : Evenflow DDT (Raven)

Description : The attacker applies a front face lock on the victim. The attacker falls straight down or backwards, driving the victim's head into the mat.

Variations :

- Catapult DDT (Kaz Hayashi)
- Springboard DDT (Shinjiro Ohtani, Sabu)
- Super DDT (Jushin Lyger)
- DDT Opponent off the Top Rope (while standing on the mat) (Jerry Lynn)
- Off the Top Rope DDT (Scott Taylor)
- Springboard Moonsault DDT (Rey Misterio Jr.)

66. DDT, Baseball Slide

Used by : Masato Yakushiji, Rey Misterio Jr.

AKA :

Description : The victim is standing on the floor, the attacker is in the ring. The attacker runs and slides head first at the victim under the bottom rope. The attacker applies a front face lock on the victim. The attacker swings their body off the apron, twists around and lands on their back, driving the victim's head into the floor.

67. DDT, Brainbuster

Used by : Barry Windham, Gangrel, Super Delfin, Big Vito Lograsso

AKA : Implant DDT (Windham), Super DDT (Gangrel), D Stunner (Delfin)

Description : The attacker puts the victim in a front face lock. The attacker hooks the victim's thighs and lifts the victim up in the air. As the attacker lifts the victim up, they jump and fall backwards driving the victim's head into the mat.

68. DDT, Crucifix Powerbomb

Used by : Joel Maximo

AKA :

Description : The attacker bends a victim over or applies a standing head scissors and grabs the victim around the waist. The attacker lifts the victim up so they are over the attacker's shoulder. From there, the attacker places both

their arms under the arms of the victim and extends their arms out as far as they can. The attacker pulls down on the victim's arms/upper body, flipping the victim's body over so they are falling face first towards the mat. On the way down, the attacker hooks the victim's head in a front face lock and falls to the mat, driving the victim face/head first into the mat.

69. DDT, Fireman's Carry

Used by : Brian Adams

AKA :

Description : The attacker lifts the victim up say they laying across their shoulders in a standing fireman's carry. The attacker releases the victim's legs and throws them over the attacker's head and in front of the attacker's body. The attacker slides the victim's head into a front face lock as the victim is falling, the attacker falls to the mat and drives the victim's head/face into the mat.

70. DDT, Full Nelson Slam

Used by : Divine

AKA :

Description : >The attacker stands behind the victim. The attacker places both their arms under the victim's arms and locks them behind the victim's neck. The attacker lifts the victim in the air. Once they reach the apex, the attacker releases the half of the hold with one arm and with the other still on the victim's neck, the attacker turns the victim around and into a front face lock as they fall to the mat. The attacker falls backwards to the match, driving the victim head/face first into the mat.

71. DDT, Flying Somersault

Used by : Villano IV

AKA :

Description : The attacker stands on the second rope behind the victim. The attacker applies an inversed face lock on the victim. The attacker jumps off the second rope and does a forward flip over the victim's body. The attacker lands on their back and drives the victim head first into the mat on their face or top of their head.

72. DDT, Inverted Facelock

Used by : The Godwinns, CrowSting, Barry Horowitz

AKA : The Slop Drop (Godwinns), Scorpion Death Drop (CrowSting), The Winning Move (Horowitz)

Description : The attacker stands behind or to the side of the victim. The attacker applies an inverted face lock on the victim. The attacker falls backwards or straight down, driving the victim down to the mat on the back or top of their head.

Variations :

- Standing on Second Rope Inverted Facelock DDT (Brian Christopher)
- Super Inverted Facelock DDT (El Samurai, Maunakea Mossman)
- Springboard Moonsault Inverted Facelock DDT Suicida (Aguila)

73. DDT, Inverted Facelock to Knee

Used by : Skinner, Barry Horowitz, Christian

AKA : Gator Buster (Skinner)

Description : The attacker stands behind or to the side of the victim. The attacker applies an inverted face lock on the victim. The attacker drops to one knee, driving the victim's upperback/neck into their knee. **NOTE :** I'm not not

exactly sure what the effected area of this move is. I believe it is supposed to be the neck, however it may be the upperback.

74. DDT, Leg Sweep Inverted Facelock

Used by : CIMA

AKA :

Description : The attacker stands behind or to the side of the victim. The attacker applies an inverted face lock on the victim. The attacker wraps their inside leg (that is, if they are applying the face lock with their right arm, they hook the victim's right leg with their right leg). The attacker sweeps out the victim's leg and falls backwards, driving the victim to the mat on the back of their head.

75. DDT, Reverse Underhook

Used by : Tommy Rogers, Rey Misterio Jr., Christian Cage

AKA : Tomakazi (Rogers), The Impailer/Unprettier (Christian)

Description : The attacker stands behind the victim facing towards them. The attacker hooks both the victim's arms and places their head inbetween the victim's shoulderblades. The attacker then turns around in a motion so they are now facing the opposite direction and still holds onto the victim's arms, as a result the victim is now in a position similar to that the attacker was just in, their arms hooked and their head bent in the middle of the attackers shoulder blades. The attacker then drops down driving the victim's head into the mat. It can be noted that the turn around is very similar to the set up to a face to face backslide. The move can also be set up with the victim bent down attacker facing away from them and hooking both the attacker's arms behind their back and dropping down.

Variations :

- Super Reverse Underhook DDT (Super Kid Crusher - Kidman)

76. DDT, Single Arm

Used by : Bobby Eaton, Shane Douglas, Barry Darsow

AKA : The Divorce (Eaton)

Description : The attacker grabs the victim's arm and bars it in front of the attacker's body so the attacker is holding out the arm with the arm furthest away from the victim's body and reaches over the victim's shoulder and wraps it around their victim's arm with other. The attacker drops down and drives the victim's shoulder into the mat.

NOTE : The affected area for this hold is the shoulder. This hold is noted as the move that broke "Pitbull #1" Gary Wolfe's neck, this happened because Wolfe took the bump wrong (read : on his head) and not his shoulder.

77. DDT, Swinging

Used by : "Black Tiger" Eddy Guerrero, Super Delfin, Billy Gunn, Chavo Guerrero Jr.

AKA : Tornado DDT

Description : The attacker sits on the top turnbuckle and grabs the victim's head, applying a front facelock. From there, the attacker jumps off the buckles, swings around one side of the victim's body and drives the victim's head into the mat.

Variations :

- Apron Dive Swinging DDT (Gran Hamada)
- Off the Top Rope Swinging DDT - (In this version, the attacker jumps off the ropes and then applies the swinging DDT - Super Delfin, Gran Hamada)

- Off the Top Rope Swinging DDT Suicida (Tony Mamaluke)
- Springboard Swinging DDT (Ikuto Hidaka)
- Super Swinging DDT (Gran Hamada)

78. DDT, Swinging Inverted Facelock

Used by : El Samurai, Super Crazy

AKA :

Description : The attacker sits on the top turnbuckle, the victim is standing facing away from the corner. The attacker grabs the victim's head and applies an inverted facelock. From there, the attacker jumps off the buckles, swings around one side of the victim's body and drops them on the back of their head when they land.

79. DDT, Swinging Single Arm DDT

Used by : Jeff Jarrett

AKA :

Description : The attacker sits on the top turnbuckle facing the victim. The attacker grabs the victim's arm and bars it in front of the attacker's body so the attacker is holding out the arm with the arm furthest away from the victim's body and reaches over the victim's shoulder and wraps it around their victim's arm with other. The attacker grabs the victim's arm and neck. The attacker jumps off the buckles, swings around one side of the victim's body and drops them shoulder first into the mat.

80. DDT, Underhook

Used by : Cactus Jack, Kenta Kobashi, Danny Doring

AKA : Double Arm DDT

Description : The attacker is facing the victim, the victim is bent over and the attacker hooks both the victim's arms behind their back as if for an underhook suplex. The attacker lifts the victim up slightly and falls to the mat, driving the victim head first into the mat.

81. Double Axe Handle Smash

Used by : The Putskis

AKA : Polish Hammer (to the chest) (The Putskis)

Description : The attacker locks both their hands together and strikes victim with both their hands.

Variations :

- Off the Top Rope Double Axe Handle Smash (Randy Savage)
- Off the Top Rope Double Axe Handle Smash Suicida (Randy Savage)
- Springboard Double Axe Handle Smash (CIMA)

82. Drop Kick

Used by : Jim Brunzell

AKA :

Description : The attacker jumps in the air and kicks the victim with both their feet. The attack can be focuses on the victim's head, chest, stomach, back or legs.

Variations :

- Apron Dive Drop Kick (Shocker)
- Springboard Drop Kick (Shinjiro Ohtani, TAKA Michinoku, Al Snow)
- Springboard Somersault Drop Kick (Juventud Guerrera)
- Off the Top Rope Drop Kick (Chris Jericho, Koko B. Ware, Alex Wright)
- Off the Top Rope Drop Kick Suicida (Manami Toyota)
- Off the Top Rope Somersault Drop Kick (Hikari Fukuoka)
- Standing On to the Rope Drop Kick (Chris Jericho)

83. Drop Kick, Baseball Slide

Used by :

AKA :

Description : The victim is standing on the floor, the attacker is in the ring. The attacker runs and slides feet first at the victim and kicks them.

84. Drop Toe Hold

Used by :

AKA :

Description : The attacker drops down to the mat hooking the leg (or legs) of the victim with one foot in front of the victim's ankle and then trips the victim down by pushing with their other leg on the back of the victim's legs.

85. Elbow Drop

Used by : Dusty Rhodes, Abdullah The Butcher

AKA : Polka Dot Drop (Rhodes), Sudanese Meat Cleaver (Abby)

Description : The attacker falls on the victim elbow first.

Variations :

- Apron Dive Elbow Drop (Hipbuster - Cactus Jack)
- Off the Top Rope Elbow Drop (Randy Savage)
- Catapult Elbow Drop (Kanyon)
- Corkscrew Elbow Drop (Shocker)

86. Elbow Drop, Inverted Face Lock

Used by : Tony DeVito, Shane Helms, El Gallinero, Big Show

AKA : Nightmare on Helms Street (Helms), Rooster Driver (Gallinero), Final Cut (Show)

Description : The attacker stands behind the victim and applies an inverted face lock. The attacker quickly releases their grip on the face lock and turns 180 degrees towards the victim with their far arm. The attacker drives their elbow into the victim's chest and drives them down to the mat back first.

87. Elbow Smash

Used by : Dusty Rhodes

AKA : The Bionic Elbow (Rhodes)

Description : The attacker hits the victim with their elbow in variety of locations.

Variations :

- Off the Top Rope Elbow Smash (Dick Slater)

88. Elbow Smash, Back

Used by : The Sandman

AKA :

Description : The attacker has his back to the victim or is to the side. The attacker drives back with his elbow to the victim's head.

Variations :

- Off the Top Rope Back Elbow Smash (Jaw Jacker - Tracy Smothers)
- Corner Back Elbow Smash (Kevin Nash)
- Flying Back Elbow Smash (Blackjack Mulligan)
- Handspring Back Elbow Smash (The Great Muta)
- Springboard Back Elbow Smash (Kyoko Inoue, Sick Boy)
- Springboard Back Elbow Smash Suicida (Cactus Jack)

89. Elbow Smash, Short Arm Back

Used by :

AKA :

Description : The attacker grabs the victim's arm and pulls them towards

the attacker. The attacker pulls the victim in and drives one of their elbows into the attacker's face.

90. **Elbow Smash, Spinning Back**

Used by : Mitsuharu Misawa

AKA :

Description : The attacker goes to perform a 360 degree spin, as they turn around, they strike the victim with their outer elbow.

NOTE : This is similar to the running version of this move that Jake Roberts and Ted DiBaise do in the old WWF Wrestlefest game.

91. **Elbow/Forearm Smash, Spinning**

Used by : Mitsuharu Misawa, Masato Tanaka

AKA : Rolling Elbow (Misawa)

Description : The attacker performs a 360 degree turn similar to a discus throwing motion and hits the victim in the head with their forearm or elbow.

92. **Eye Rake**

Used by : Moe Howard of the 3 Stooges

AKA : Eye Gouge, Eye Poke

Description : The attacker pokes the victim in the eye(s) with their fingers.

93. **Eye Rake, Boot Lace**

Used by :

AKA :

Description : The attacker places their boot on the victim's face and pushes the victim's head or pushes their own leg down, raking the victim's eyes across the laces of the attacker's boot.

94. **Eye Rake, Double Boot Scrape**

Used by :

AKA :

Description : The victim is on their back on the mat. The attacker jumps up and puts both boots over the victim's eyes and scrapes them with the sole of their feet as the attacker's feet slide to the mat.

95. **Face Breaker, Fireman's Carry**

Used by : Shane Helms

AKA :

Description : The attacker lifts the victim up so they are laying stomach first across the attacker's shoulders (a standing fireman's carry). The attacker releases the victim's legs and throws them towards the attacker's back and spinning them out to the side. The attacker holds the victim's head and knee's down, driving the victim face/jaw first onto the attacker's knee.

96. **Face Breaker, Underhook**

Used by : Carl Malenko

AKA :

Description : The attacker bends the victim down and hooks both the victim's arms. The attacker lifts the victim up a bit and then drops them forward. The attacker kneels down, driving the victim face first into their knee.

97. **Face Driver**

Used by : Outlaw Ron Bass

AKA :

Description : The attacker places victim's head in a standing head scissors. The attacker drops down to their knees and drives the victim face first to the

mat.

Variations :

- Off the Top Rope Face Driver (Death Drop - Hack Myers)

98. Face Driver, Knee

Used by : Dick Murdoch, Don Muraco, Hiroyoshi Tenzan, Ivan Koloff

AKA : Calf Branding (Murdoch)

Description : The attacker is standing on the ropes (second or top rope) behind the victim. The attacker grabs the victim's head and puts one of their knees to the back of the victim's head, neck or in the middle of their shoulderblades. The attacker jumps off the ropes and drives the victim into the mat face first.

99. Face Driver, Leg (Guillotine Face Driver)

Used by : Marty Jannetty, Johnny Ace, Mortis, Billy Gunn

AKA : The Rocker Dropper/Showstopper (Jannetty), Guillotine Ace Crusher (Ace), Fameasser (Gunn)

Description : The victim is bent over, the attacker places one leg over the back of the victim's neck and jumps up, using their weight to drive the victim face first into the mat. Sometimes the attacker holds the victim's arm as they throw their leg over their neck.

NOTE : This is the move that broke Chuck Austin's neck when he took the bump wrong. As a result, he sued the WWF for megabucks.

Variations :

- Off the Second Rope Leg Face Driver (Mortis)

100. Face Driver, Reverse

Used by : Mortis

AKA :

Description : The attacker stands behind the victim, who is usually kneeling, the attacker steps over the shoulders of the victim and then drops down to their knees, driving the victim's face into the mat.

101. Face Driver, Reverse Knee

Used by : Jun Akiyama

AKA : Reverse Calf Branding

Description : The attacker is standing on the ropes (second or top rope) facing the victim. The attacker grabs the victim's head and puts one of their knees to the victim's face or chest. The attacker jumps off the ropes and drives the back of the victim's head into the mat.

102. Face Driver, Underhook

Used by : Hunter Hearst Helmsley, Sick Boy

AKA : The Pedigree (HHH), The Cure (Sick Boy)

Description : The attacker executes a standing head scissors and a hooks both the victim's arms. The attacker jumps up and drives the victim's face into the mat.

103. Face Driver, Underhook Leg

Used by : Nova

AKA :

Description : The attacker is facing the victim. The attacker bends the victim down and hooks both of the victim's arms so they are behind the victim's back. The attacker links their hands together and then lifts up one of their legs across the back of the victim's neck. The attacker drops down, driving the victim down face first into the mat.

104. **Fist Drop**
Used by : Ted DiBiase, Road Warrior Hawk
AKA :
Description : The attacker drops onto a downed opponent with their fist.
Variations :
 - Off the Second Rope Fist Drop (Jerry Lawler)
105. **Flap Jack**
Used by : Rick Rude, Steve McMichael, Booker T
AKA :
Description : The attacker lifts the victim up in the air as if for a back drop but instead of tossing them over, the attacker pushes them up in the air when the victim is horizontal so they land on their face/chest when they hit the mat.
Variations :
 - Super Flap Jack (D-Von Dudley)
106. **Flap Jack, Fireman's Carry**
Used by : Canyon, Judo Suwa, Saturn
AKA :
Description : The attacker lifts the victim up so they are laying stomach first across the attacker's shoulders (a standing fireman's carry). The attacker releases the victim's head and pushes their body out so their body is pushed 90 degrees to where they were previously. The attacker falls back so the victim lands on their face/chest.
107. **Flying Arm Scissor**
Used by : Kendo Ka Shin
AKA :
Description : The attacker grabs the victim's arm, jumps and scissor locks the victim's arm, pulling them down to the mat. This commonly leads to a crucifix armbar.
Variations :
 - Super Flying Arm Scissors (Yumiko Hotta, Kendo Ka Shin)
108. **Flying Head Scissors**
Used by :
AKA :
Description : The attacker jumps in the air catching the victim's head/neck between their legs and sealing the lock by crossing their ankles. The attacker falls the the mat, they pull down the victim to the mat.
Variations :
 - Catapult Flying Head Scissors (Slingshot Flying Head Scissors - Billy Kidman)
 - Super Flying Head Scissors (Super Calo)
 - Somersault Flying Head scissors Suicida (Rey Misterio Jr.)
 - Springboard Flying Head Scissors (TAKA Michinoku)
109. **Flying Head Scissors, Baseball Slide**
Used by : Masato Yakushiji
AKA :
Description : The victim is standing on the floor, the attacker is in the ring. The attacker runs and slides feet first on their stomach at the victim. The attacker locks their ankles around the victim's head/neck. The attacker pushes thier body off the apron and falls forward, somersaulting onto their back and throwing the victim over onto their back on the floor.

110. **Forearm Smash**

Used by : Iron Mike Sharpe

AKA :

Description : The attacker strikes the victim with their forearm. Can be a clubbing overhand forearm or straight forearm jab.

Variations :

- Corner Flying Forearm Smash (Satoshi Kojima)
- Forearm Smash Suicida (Elbow Suicida - Mitsuharu Misawa, Masato Tanaka)
- Flying Forearm Smash (Tito Santana, Five-Arm - Terry Taylor, Flying Burrito - Manny Fernandez)
- Handspring Forearm Smash (Yoshihiro Tajiri)
- Off the Top Rope Forearm Smash (Diving Elbow Smash - Jun Akiyama, Mitsuharu Misawa)
- Off the Top Rope Forearm Smash w/ Twist (Booker T)
- Springboard Forearm Smash (Minoru Fujita)

111. **Forearm Uppercut**

Used by : Lord Steven Regal, Alex Wright, Dory Funk Jr.

AKA : European Uppercut

Description : The attacker strikes the victim in the chin with a rising blow with their forearm.

112. **Front Face Lock Drop**

Used by : Michael Hayes

AKA :

Description : The attacker stands face to face with the victim and grabs the victim's head and places it under their arm. The attacker locks the victim's head with one arm, reaching around the victim's head and across their face. The attacker throws their body out backwards and drops to the mat on their stomach, driving the victim face first to the mat.

113. **Giant Swing**

Used by : Hiroshi Hase, Chris Jericho, Lioness Aska

AKA :

Description : The victim is on their back, the attacker grabs both their legs and starts to spin. The momentum lifts the victim off the mat as they get spun around by their legs.

114. **Gutbuster Drop**

Used by : Sgt. Slaughter, Jake Roberts

AKA : Stomach Breaker, Rib Breaker

Description : The attacker crouches the victim over and grabs them by one leg and across their chest. The attacker lifts the victim up so they are facing down and drops them stomach first across the attacker's knee as if for a back breaker drop.

115. **Gutbuster Drop, Cradle**

Used by : Low Ki

AKA :

Description : The attacker applies a front face lock on the victim and throws the victim's near arm across their shoulders. The attacker grabs the victim's near leg and hooks it. The attacker lifts the victim so they are upside down. The attacker drops the victim in front of the attacker's body and sideways and kneels down, dropping the victim stomach first across the attacker's knee.

116. **Gutbuster Drop, Fireman's Carry**
Used by : Dean Malenko, Hiroshi Hase
AKA : Fireman's Carry Stomach Breaker, Fireman's Carry Rib Breaker
Description : The attacker lifts the victim up so they are laying stomach first across the attacker's shoulders (a standing fireman's carry). The attacker pushes the victim up and over their head and drops them stomach first across their knee.
Variations :
 - Super Fireman's Carry Gutbuster Drop (Dean Malenko)
117. **Gutbuster Drop, Flap Jack**
Used by :
AKA :
Description : The attacker lifts the victim up in the air as if for a back drop but instead of tossing them over, the attacker pushes them up in the air when the victim is horizontal to the mat. The attacker kneels down so the victim lands across one of the attacker's knees as they fall to the mat.
118. **Gutbuster Drop, Front Suplex**
Used by : Devil Masami
AKA :
Description : The attacker applies a front face lock on the victim and throws the victim's near arm across their shoulders. The attacker grabs the victim's tights and lifts them straight up in the air so they are upside down. The attacker drops the victim's body forward in front of their body at an angle. As the victim falls the the mat, the attacker kneels down and drops the victim stomach first across the attacker's knee.
119. **Gutbuster Drop, Gutwrench**
Used by : Diamond Dallas Page
AKA :
Description : The attacker is standing facing the victim. The attacker reaches around one side of the victim's body and locks their arms around the victim in a waistlock. The attacker lifts the victim off the mat until the are upside down. The attacker drops the victim forward and kneels down the victim lands stomach first across the attacker's knee.
120. **Gutbuster Drop, Press Slam**
Used by :
AKA :
Description : The attacker lifts the victim up over their head. The attacker drops the victim in front on their body and kneels down so the victim lands stomach first across the attacker's knee.
121. **Gutbuster Drop, Stretch**
Used by : Dean Malenko
AKA :
Description : The attacker bends the victim over and stands to their back. The victim's lower arm is put between their legs and held by one of the attacker's hands as the attacker hooks the victim's other arm. The attacker lifts the victim up and kneels down, dropping the victim stomach first across the attacker's knee.
122. **Gutbuster Drop, Tilt-a-whirl**
Used by : Bulldog KT
AKA :
Description : The attacker stands facing the victim. The attacker reaches

around the victim and lifts them up so they are at first horizontal to the mat and facing upwards. The attacker continues to spin the victim in front of their body, the attacker kneels down and drops the victim stomach first across their knee. The initial lift is similar to that of a side slam and once the victim is lifted up, you flip them over.

123. **Hamstring Pull**

Used by :

AKA : Leg Pick

Description : The victim is on their back, the attacker grabs the victim's leg and flips forward, pulling the victim's leg as far as it will go.

124. **Headbutt**

Used by :

AKA : Junk Yard Dog, The Samoans

Description : The attacker strikes the victim with their head.

Variations :

- Flying Headbutt (Missing Link, Pantera)
- Flying Headbutt Suicida (Tope)
- Off the Second Rope Headbutt (Tony Atlas)
- Springboard Headbutt (Super Astro)

125. **Headbutt Drop**

Used by : Bam Bam Bigelow

AKA :

Description : The attacker falls onto a prone opponent head first.

Variations :

- Off the Top Rope Headbutt Drop (Dynamite Kid, Chris Benoit, Bam Bam Bigelow)
- Off the Top Rope Headbutt Drop Suicida (Dynamite Kid, Chris Benoit)
- Off the Top Rope Moonsault Headbutt Drop (Hugh Morrus)
- Springboard Headbutt Drop (Kenichiro Arai)

126. **Heart Punch**

Used by : Crush, Stan Stasiak

AKA :

Description : The attacker is facing the victim. The attacker lifts up one of the victim's arms straight up in a wrist lock. The attacker then punches the victim in the chest.

127. **Heart Kick**

Used by : The Great Kabuki

AKA :

Description : The attacker is facing the victim. The attacker lifts up one of the victim's arms straight up in a wrist lock. The attacker then kicks the victim in the chest.

128. **Hip Attack**

Used by : Shiro Koshinaka, Sakura Hirota

AKA :

Description : The attacker drives their hip into the attacker's head.

Variations :

- Corner Hip Attack (Reverse Avalanche - Yokozuna)
- Corner Jumping Hip Attack (Shiro Koshinaka, Headbanger Mosh)
- Jumping Hip Attack (Butt Butt - "Iceman" King Parsons, Shiro Koshinaka, Goldust, Megumi Kudo)
- Off the Top Rope Hip Attack (Shiro Koshinaka)

- Running Hip Attack (Hip Check - The Goon)
 - Springboard Hip Attack (Sakura Hirota)
 - Springboard Hip Attack Suicida (Yone Genjin)
129. **Hip Toss**
Used by :
AKA :
Description : The attacker hooks under one of the victim's arm and leverages them over their hip so the victim lands back first on the mat.
130. **Hip Toss, Reverse**
Used by : Red, Elix Skipper
AKA :
Description : The attacker stands face to face with the victim and places one arm across the victim's chest. The attacker steps behind the attackers body and places their hip directly behind and against the victim's hip on the same side. The attacker pulls the victim with the arm that they've hooked them with over their hip and bends over, throwing the victim over so they land face first on the mat.
131. **Irish Whip**
Used by :
AKA : Hammer Throw
Description : The attacker grabs an arm of the victim and whips them into the ropes or corner or railing or post.
132. **Jawbreaker**
Used by : Terry Taylor, Barry Horowitz
AKA : Chin Crusher
Description : The attacker can be either facing towards or away from the victim. The attacker places their head under the chin of the victim and holds their head into place with their arms. The attacker drops down to the mat, either onto their knees or their butt and drives the victim's jaw into the top of their head.
Variations :
 - Super Jawbreaker (Kaz Hayashi)
133. **Jawbreaker, Hammerlock Shoulder**
Used by : "Above Average" Mike Sanders
AKA :
Description : The attacker grabs one of the victim's arm and bends it behind the victim's back. The attacker reaches around the victim's body and holds it in place (that is, if the victim's left arm is bent behind their back, the attacker reaches around the victim's right side to hold it). The attacker places the victim's chin on the attacker's shoulder and hooks it with their free hand. The attacker sits down, impacting the victim's jaw on their shoulder.
134. **Jawbreaker, Shoulder**
Used by : CIMA, Danny Doring, Shane Douglas
AKA : Bare Back (Doring), Franchiser (Douglas)
Description : The attacker places the victim's chin on the attacker's shoulder and holds it in place with one or both hands. The attacker sits or drops down, impacting the victim's jaw on their shoulder.
135. **Jumping Standing Head Scissors**
Used by : Junk Yard Dog, Honky Tonk Man
AKA : Scissors Stomp, The Shake (Honky Tonk Man)
Description : The attacker applies a standing head scissors on the victim.

The attacker jumps up in the air and then lands on their feet with the victim's head still in the scissor lock.

136. **Kick**

Used by :

AKA : Sweet Shin Music - Dude Love

Description : The attacker strikes the victim with the sole of their foot.

137. **Kick, Ax**

Used by : Mitsuhiro Matsunaga, Koji Kanemoto, Kumiko Maekawa

AKA :

Description : The attacker lifts their leg straight up in the air and drops it down on the head (or shoulder) of the victim. Also can be executed to the back of the neck of a bent over opponent. The heel or back of the foot is the contact point of the attacker's foot.

Variations :

- Flying Ax Kick (Scissor Kick - Booker T, Ahmed Johnson)
- Flying Somersault Ax Kick (Scott Taylor)
- Off the Top Rope Somersault Ax Kick (Mima Shimoda, Daisuke Ikeda)
- Off the Top Rope Somersault Ax Kick w/ Twist (Ranemaru)

138. **Kick, Back**

Used by : Larry Zbyszko, Steve Blackman

AKA :

Description : The attacker is facing the victim, the attack spins 180 degrees and strikes the victim in the stomach with the sole of their foot.

Variations :

- Jumping Back Kick (The Great Muta, Rob Van Dam)
- Springboard Back Kick (Rob Van Dam)

139. **Kick, Back Brain**

Used by : Owen Hart, Bad News Brown, Antonio Inoki

AKA : Enzuigiri, Ghetto Blaster (Brown)

Description : The attacker jumps at the victim and strikes them in the back of the head with their foot. Commonly a counter to the victim holding one of the attacker's legs. The point of contact is the top of the attacker's foot.

Variations :

- Springboard Back Brain Kick (La Parka)

140. **Kick, Back Brain Heel**

Used by : Tracy Smothers

AKA : Southern Kick (Smothers)

Description : The attacker jumps at the victim and strikes them in the back of the with the heel of their foot.

141. **Kick, Back Flip**

Used by : Tiger Mask, Yoshi Asai, Dick Togo, Jinsei Shinzaki

AKA : Spinning Inferno Kick

Description : The attacker has his back to the victim. The attacker performs a standing backflip and hits the victim in the head with one or both their legs. The attacker lands on their hands and/or feet facing downward.

Variations :

- Handspring Back Flip Kick (Low Ki)

142. **Kick, Baseball Slide Roundhouse**

Used by :

AKA :

Description : The victim is standing on the floor, the attacker is in the ring.

The attacker runs and slides feet first towards the victim. The attacker swings his leg across his body and hits the victim, generally in their head with the top of the attacker's foot.

143. **Kick, Big Boot**

Used by : The Barbarian, Hulk Hogan (lame verison :-)) Kevin Nash

AKA : The Kick of Fear (the Barbarian), High Kick

Description : The attacker lifts up their leg and kicks the victim in in the face with the bottom of their foot.

Variations :

- Running Big Boot Kick : (Kenka Kick, Yakuza Kick - Masahiro Chono, Bruiser Brody)
- Flying Big Boot Kick (Float Kick - Wild Bill Irwin, Wrath)
- Off the Top Rope Big Boot Kick (Akira Taue)
- Apron Dive Big Boot Kick (Akira Taue)

144. **Kick, Cartwheel**

Used by : The Cat

AKA : Catwheel (Cat)

Description : The attacker performs a cartwheel towards the victim, hitting the victim in the head with the side of their foot as it comes up in the air.

145. **Kick, Crane**

Used by : Chris Champion, Daniel-san

AKA : The Karate Kid Kick

Description : The attacker stands on one leg with the other one lifted to in the air. The attacker jumps up and switches legs and kicks the victim in the chin with the foot that was originally on the ground. The top of the attacker's foot is the contact part of this attack.

146. **Kick, Corner Back Flip**

Used by : Tiger Mask, Great Sasuke

AKA :

Description : The victim is propped up in the corner, the attacker charges and runs up the outside ropes, as they reach the top, the kick the victim in the chest and preform a backflip so they land on their feet.

147. **Kick, Double Mule**

Used by : Phinneas Godwinn (in Super Spaz Mode)

AKA : Kangaroo Kick

Description : Usually done with the attacker facing away from the opponent, sometimes done in a corner, attacker jumps and kicks backwards with both legs to the victim hitting them with both soles of their feet. If acrobatically inclined, the attacker usually does a forward roll out of this so they are standing after they do it.

Variations :

- Handspring Double Mule Kick (Chaparrita ASARI)

148. **Kick, Heel**

Used by : Ricky Steamboat, Savio Vega, Scott Taylor

AKA :

Description : The attacker stands at an angle to the victim with their back to them. The attacker lifts up their leg and shoots it backwards at an angle striking the victim in the head with their heel. This move is usually set up by the attacker applying an arm wringer to the victim and then hitting them with the kick as they hold their arm.

Variations :

- Flying Heel Kick (Zero-sen Kick -Tsuyoshi Kikuchi, Dean Malenko, D'Lo Brown)

149. **Kick, Jumping Spin**

Used by : Syxx, Savio Vega, Owen Hart

AKA : Leg Lariat, Spin Wheel Kick

Description : The attacker jumps in the air, as they go in the air they spin their body and strike the victim with the side of their foot as they fly through the air.

Variation :

- Corner Jumping Spin Kick (Jerry Flynn, Pitbull #2, Kwang)
- Handspring Leg Lariat (Venum Black, Ikuto Hidaka)
- Off the Top Rope Leg Lariat (Hayabusa)
- Springboard Leg Lariat (Shinjiro Otani, Super Loco)

150. **Kick, Leg Sweep**

Used by : Perry Saturn, Glacier, Shinya Hashimoto, Jerry Flynn

AKA :

Description : The attacker spins their body backwards and ducks down, as they duck down, they shoot out the leg that went back first and sweep out the feet of the victim as the attacker turns on their other foot or knee.

151. **Kick, Mule**

Used by : Hillbilly Jim

AKA :

Description : The attacker has their back to the victim who is charging them. The attacker bends down and pushes out one foot striking the victim with the bottom of their foot.

152. **Kick, Overhead**

Used by :

AKA :

Description : The attacker is either laying down or lays down on the mat with the victim standing near their head. The attacker lifts a leg and kicks up over their waist and chest, hitting the victim with the top of their foot, usually in the head. Can be used as a counter to an attack from behind. For example, a wrestler attempts a full nelson, the attacker breaks the victim's lock, falls to the canvas and kicks them in the face with their foot.

Variations :

- Flying Overhead Kick (Bicycle Kick - Pele, Meiko Satomura)

NOTE : The Bicycle Kick is different from the Back Flip Kick in that the attacker lands on their back after performing the kick, where the attacker lands on their hands and/or foot when they do the back flip kick)

153. **Kick, Rolling Koppou**

Used by : Jushin Lyger, Psicosis, Antonio Inoki, Yuji Nagata, Toshiaki Kawada

AKA : Abise giri

Description : The attacker does a forward somersault roll. As they roll forward, the attack hits the victim in the head/chest with the back of their heel/leg.

Variations :

- Corner Rolling Koppou Kick (Jushin Lyger)

154. **Kick, Roundhouse**

Used by : Ultimo Dragon, Mortis, Glacier, Ernest Miller, Yuji Nagata

AKA :

Description : The attacker kicks with one leg while pivoting 90 degrees on the other. The attack can be directed at the knee, midsection or head. It can be done to a sitting opponent to the back. The top of the attacker's foot is the contact point for this kick.

NOTE : Technically, a Back Brain Kick is a jumping Roundhouse Kick to the back of the head/neck

Variations :

- Off the Top Rope Roundhouse Kick (Diving Brain Kick - Toshiyo Yamada)
- Off the Top Rope Roundhouse Kick with Twist (Feline - Ernest Miller, Meteor Kick - Naohiro Hoshikawa)
- Flying Roundhouse Kick (Toshiaki Kawada)
- Springboard Roundhouse Kick (Takeshi Ono)

155. **Kick, Short Arm Roundhouse**

Used by : Karloff Lagarde Jr.

AKA :

Description : The attacker grabs the victim by one arm and pulls them towards them. As the attacker pulls the victim in, the attacker kicks with one leg while pivoting 90 degrees on the other, kicking the victim in the stomach. The top of the attacker's foot is the contact point for this kick.

156. **Kick, Side**

Used by : Stan Lane, Steve Blackman

AKA :

Description : The attacker lifts their knee so they are standing with their side to the victim. The attacker pushes out their leg level to the ground, striking the victim with the bottom of their foot.

Variations :

- Apron Dive Side Kick (Great Sasuke)
- Off the Top Rope Side Kick (Rob Van Dam, Glacier)
- Flying Side Kick (Bruce Lee)
- Off the Top Rope Side Kick Suicida (Rider Kick - Great Sasuke)

157. **Kick, Snap**

Used by :

AKA : Front Kick

Description : A standard martial arts kick. The attacker lifts their knee up and pushes their foot out striking the victim the kick, usually in the stomach. The point of contact is the sole of the attacker's foot.

Variations :

- Apron Dive Snap Kick (Steve Blackman)
- Flying Snap Kick (Lethal Kick - Steve Blackman, Kumiko Maekawa)
- Off the Top Rope Snap Kick (Steve Blackman)

158. **Kick, Spin**

Used by : Rob Van Dam, Mitsuharu Misawa, Booker T

AKA :

Description : The attacker turns around about 270 degrees and hits the victim with the outer part of the foot. The victim is usually to one side of the attacker's body when their foot hits them.

159. **Kick, Spinning Heel (Spinning Hook Kick)**
Used by : Savio Vega, Booker T, X-Pac
AKA :
Description : The attacker turns 360 degrees and hits the victim in the head with the heel of the leg which turned first.
Variations :
 - Corner Running Spinning Heel Kick (Paul Diamond)
160. **Kick, Spinning Roundhouse**
Used by : Yuji Nagata, Ernest Miller
AKA :
Description : The attacker performs a 360 degree turn and kicks the victim with the top of their foot.
Variation :
 - Flying Spinning Roundhouse Kick (Flash Funk, Toshiyo Yamada)
161. **Kick, Step**
Used by : Toshiaki Kawada, Tenryu
AKA :
Description : The attacker pushes the victim's head down and delivers a kick with the top of their foot/boot to the victim's face.
162. **Kick, Straight Leg Jumping Side**
Used by : Booker T
AKA : Harlem Side Kick (Booker T),
Description : The attacker jumps at the attacker standing sideways and hits the victim in the head with the side of their leg.
Variations :
 - Springboard Straight Leg Side Kick (Sabu)
163. **Kick, Thrust**
Used by : Shawn Michaels, Chris Adams, Stevie Richards
AKA : Super Kick (Adams), Sweet Chin Music (Michaels) The Stevie Kick (Richards)
Description : The attacker stands sideways. The attacker usually takes a step, lifts up their lead leg and then shoots it out, kicking the victim usually in the head. The point of contact is the sole of the attacker's foot.
Variations :
 - Off the Top Rope Thrust Kick (Chazinator - Chaz)
164. **Knee Breaker, Knee Drop**
Used by : Curt Hennig, The Great Kabuki
AKA :
Description : The victim is on their back, the attacker grabs the victim's leg. The attacker places one leg behind the victim's knee and places the victim's ankle/shin behind the knee of their other leg. The attacker jumps and drives the victim's leg into the mat.
165. **Knee Breaker Drop**
Used by : Ric Flair, Tito Santana, Greg Valentine, Jeff Jarrett
AKA : Shinbreaker
Description : The attacker stands to the side of the victim. The attacker waistlocks the victim with one hand while holding the victim's bent leg with the other. The attacker lifts the victim up in the air and then kneels slightly, dropping the victim's bent leg across the attacker's knee.
Variations :
 - Super Knee Breaker Drop (Men's Teioh)

- Standing On the Top Rope Knee Breaker Drop (Men's Teioh)
- 166. **Knee Breaker Drop, Belly to Belly**
Used by : Susumu Mochizuki
AKA :
Description : The attacker is facing the victim. The attacker lifts the victim up off the mat and slightly over their shoulder. The attacker bends one of the victim's legs to the side so their shin is horizontal to the mat and the ankle is to the back of the other knee. The attacker drops to one knee and drops the victim knee first across their knee.
- 167. **Knee Clip**
Used by : Brian Pillman, Steve McMichael
AKA :
Description : The attacker dives at the back of a victim's leg(s) and takes them out.
- 168. **Knee Drop**
Used by : Ric Flair, Harley Race, Randy Savage
AKA :
Description : The attacker drops down knee first on a prone victim.
Variations :
 - Off the Second Rope Knee Drop (Killer Khan)
 - Off the Top Rope Knee Drop (Bobby Eaton, Antonio Inoki, Tatsumi Fujinami)
 - Off the Top Rope Moonsault Knee Drop (The Great Muta)
 - Springboard Knee Drop (TAKA Michinoku)
- 169. **Knee Lift**
Used by : Mr. Wrestling II, Jake Roberts
AKA :
Description : The attacker strikes the victim with their knee. Commonly done to a bent over opponent.
Variations :
 - Catapult Knee Lift Suicida (Takeshi Sasaki)
 - Flying Knee Lift (Randy Savage, High Knee - Booty Man/Beefcake, Jumbo Tsuruta, Jun Akiyama)
 - Off the Second Rope Knee Lift (Jake Roberts)
 - Off the Top Rope Knee Lift (Jun Akiyama, Destiny Hammer - Takako Inoue)
 - Springboard Knee Lift (Takeshi Ono)
- 170. **Knee Lift, Double**
Used by : Steven Regal
AKA :
Description : The attacker grabs the victim and bends them forward slightly. The attacker then jumps and drives both knees into the victim's chest or head.
Variations :
 - Corner Running Double Knee Lift (Shima Nobunaga)
- 171. **Knee Lift, Driving**
Used by : Andre the Giant, Giant Baba, the Giant
AKA : Coconut Crush, Face Breaker
Description : The attacker lifts their knee and places it on the victim's forehead and grabs the victim's head. The attacker pushes with their hands and drops their leg driving the victim's head into the knee once the foot hits

the ground. Can be done from a side headlock.

Variations :

- Running Driving Knee Lift (Disco Inferno, Hunter Hearst Helmsley)
- Super Driving Knee Lift (Reckless Youth)

172. **Knee Slam**

Used by :

AKA :

Description : The victim is face down on the mat. The attacker grabs one of the victim's legs by the ankle and lifts it up, usually lifting the lower part of the victim's body off the mat, and then slams the knee down into the ground.

173. **Knee Stretch**

Used by : Masanabu Fuchi

AKA :

Description : The victim is on their back on the mat. The victim stands on one of the victim's legs and holds the victim's other leg up in the air with both their hands. The attacker falls backwards and pulls on the victim's leg in an attempt to pull it out of joint.

174. **Knee Strike, Jumping**

Used by : Johnny Stewart, Kengo Kimura

AKA : Inadsma Leg Lariat (Kimura)

Description : The attacker is running at the victim and jumps in the air as if for a flying shoulder tackle, but instead of tackling them, the attacker knees the victim in the head.

175. **Knee to the Stomach, Short Arm**

Used by : Killer Khan

AKA :

Description : The attacker grabs one of the victim's arms and pulls the victim directly into a knee to the stomach.

176. **Leg Breaker, Leg Drop**

Used by : Justin Credible

AKA :

Description : The attacker stands facing the standing victim. The attacker grabs one of the victim's legs and holds it horizontal to the mat. The attacker places one of their legs over the victim's leg and knee. The attacker drops down and drives the victim's leg into the canvas.

177. **Leg Breaker, Shoulder**

Used by : Meiko Satomura

AKA :

Description : The attacker and victim are facing each other. The attacker grabs one of the victim's legs. The attacker turns their back to the victim and brings their shin up over the attacker's shoulder. The attacker drops down and impacts the victim's shin on the attacker's shoulder.

178. **Leg Drag**

Used by : Tatsumi Fujinami, Keiji Mutoh/The Great Muta, Chris Benoit, Dean Malenko

AKA : The Dragon Screw, Leg Whip

Description : The attacker grabs the victim's leg, the attacker falls to the mat and twists the victim's leg, dragging them to the mat.

Variations :

- Super Leg Drag (Keiji Mutoh)

179. **Leg Drop**

Used by : Hulk Hogan, Yokozuna

AKA : The Leg Drop Of Doom (Hogan), Hulkbuster (Yokozuna)

Description : The attacker drops onto a prone opponent with the back of their leg.

Variations :

- Somersault Leg Drop (2 Cold Scorpio)
- Off the Top Rope Leg Drop (Alabama Jam - Bobby Eaton)
- Catapult Leg Drop (Slingshot Leg Drop - Sabu, Al Snow, Johnny B. Badd)
- Catapult Leg Drop Suicida (Psicosis)
- Springboard Leg Drop (w/ Victim across top Rope) (Al Snow, Issac Yankem)
- Catapult Somersault Leg Drop (Sabu)
- Off the Top Rope Moonsault Leg Drop (Drop the Bomb - 2 Cold Scorpio)
- Off the Second Rope Somersault Leg Drop (Flash Funk)
- Off the Top Rope Somersault Leg Drop (Harlem Hangover - Booker T)
- Off the Top Rope Somersault Leg Drop with Twist (Tumbleweed - 2 Cold Scorpio)

180. **Leg Split, Double Leg Drop**

Used by : Brandi Alexander

AKA :

Description : The victim is on their back. The attacker grabs both the victim's legs and holds them in the air. The attacker jumps putting their legs inbetween the victim's legs and spreads them as far as they can. As the attacker falls to the ground, the victim's legs are forced apart as if they were doing a split. **NOTE :** This is not a low blow, the attacker's legs don't hit the victim in the groin.

181. **Leg Sweep, Cobra Clutch**

Used by : Ted DiBiase, Masao Inoue, Johnny Swinger

AKA : Million Dollar Buster (DiBiase), Swing Thing (Swinger)

Description : The attacker stands behind the victim. The attacker reaches under one of the victim's arms with one hand and places it behind the victim's neck. The attacker uses their free arm to reach across the victim's body and grab the victim's arm which is on the the same side as the arm the attacker is apply the half nelson. The attacker pulls the victim's arm across their face and locks their hands around the victim's neck. The attacker moves to the side of the victim and wraps their leg around the victim's near leg. The attacker falls backwards and sweeps out the victim's leg, dropping the victim on their back.

182. **Leg Sweep, Forward Russian**

Used by : Brian Christopher, the Barbarian

AKA :

Description : The attacker stands to the side of the victim and faces in the same direction. The attacker wraps one arm around the victim's neck while stepping in front of the nearest leg of the victim and hooking it. The attacker falls forward, driving the victim face first into the mat.

183. **Leg Sweep, Full Nelson Forward Russian**

Used by : Brian Christopher, Jeff Jarrett

AKA :

Description : The attacker stands behind the victim. The attacker places

both their arms under the victim's arms and locks them behind the victim's neck. The attacker moves to the side of the victim and wraps their leg around the victim's near leg. The attacker falls forward, driving the victim face first into the mat.

184. **Leg Sweep, Reverse Russian**

Used by : Mortis/Kanyon, Reckless Youth, Super Nova, Edge

AKA : DOA (Mortis), Novacane (Nova), Flatliner (Kanyon), Downward Spiral (Edge)

Description : The attacker stands face to face with the victim. The attacker grabs across the front of the victim with one arm and hooks the victim's leg. The attacker falls backwards and drives the victim's face/chest into the mat.

185. **Leg Sweep, Russian**

Used by : Brad Armstrong, Bret Hart

AKA : Side Russian Leg Sweep

Description : The attacker stands to the side of the victim and faces in the same direction. The attacker wraps one arm around the victim's neck while stepping in front of the nearest leg of the victim and hooking it. The attacker falls back and sweeps out the victim's legs dropping the victim to the mat and wrenching their neck.

Variations :

- Super Side Russian Leg Sweep (Mortis, Little Guido)

186. **Leg Sweep, 3/4 Facelock Russian**

Used by : Lash LeRoux

AKA : Whiplash 2000 (LeRoux)

Description : The attacker stands at the side of the victim and applies a 3/4 face lock (basically, the victim's head on the attacker's shoulder with the attacker forming a headlock around the top of their head as the attacker has their back to the victim). The attacker uses their leg which is nearest the victim nearest leg of the victim and hooks it. The attacker falls back and sweeps out the victim's legs dropping the victim to the mat and wrenching their neck.

187. **Leg Trip, Sliding**

Used by : Lance Storm

AKA :

Description : The attacker slides on the mat and sticks out their arms, tripping the victim so they fall forward. This can be done with either the victim or attacker running or both.

188. **Leg Twist**

Used by : Tiger Mask

AKA : Jumping Toe Hold

Description : The victim is on their back. The attacker grabs one of the victim's leg the attacker steps around the victim's leg so it is wrapped around one of the victim's leg. The attacker drops the mat as they spin, landing with their knee on victim's leg which they are applying the toe hold.

189. **Leg Wheel**

Used by : Vampiro

AKA :

Description : A judo move. The attacker stands to the side of the victim. The attacker grabs the victim by the waist. The attacker places one leg in front of the victim. The attacker leverages the victim over their leg and onto their back.

190. **Low Blow**
Used by : Beavis, Marc Mero
AKA : Kick to the 'nads, The Gulotta (Mero)
Description : Any assortment of blows to the groin, of which the male writer of this list wishes not to have to explain.
Variations :
 - Corner Low Blow (Shattered Dreams - Goldust)
191. **Low Blow, Ring Rope**
Used by :
AKA :
Description : The attacker stands behind and slightly to the side of the victim. The attacker grabs the victim's midsection with one arm and hooks one of the victim's legs with the other. The attacker lifts the victim up over their shoulder so the victim is parallel to the mat. The attacker drops the victim on the ring ropes so the victim gets crotched on the top rope.
Variations :
 - Super Ring Rope Low Blow (Rob Van Dam)
192. **Mat Slam**
Used by : X-Pac, Konnan
AKA : X Factor (X-Pac)
Description : The attacker grabs the victim by their neck or hair and slams their face into the mat.
Variations :
 - Running Mat Slam (Face Crusher/One Handed Bulldog - Rocco Rock, Keiji Mutoh)
 - Flying Mat Slam (Terry Garvin, Luna Vachon)
 - Springboard Mat Slam (Hayabusa, Rey Misterio Jr.)
193. **Mat Slam, Baseball Slide**
Used by : Kidman
AKA :
Description : The victim is standing on the floor, the attacker is in the ring. The attacker runs and slides feet first to the side of the victim under the bottom rope. As the victim slides out to the floor, the attacker grabs the victim's head/hair/neck and drives the victim face first into the floor.
194. **Mat Slam, Belly to Back Lifting**
Used by : Daiyu Kawauchi, Christian York, A.J. Styles
AKA :
Description : The attacker is behind the victim. The attacker lifts the victim up over their shoulder and grabbs under their leg. The attacker then pushes down on the victim's leg, dropping the victim face/stomach first into the mat.
195. **Mat Slam, Crossed Arms Reverse**
Used by : Shane Helms
AKA :
Description : The attacker stands behind the victim. The victim's arms are held so the victim's left or right hand is held by the attacker's opposite hand, causing the victim's hands to be crossed in front of their chest. The attacker sits down and pulls down the victim, slamming them down on the back of their head.
196. **Mat Slam, Fireman's Carry**
Used by : Ted Hart
AKA :

Description : The attacker lifts the victim up so they are laying stomach first across the attacker's shoulders (a standing fireman's carry). The attacker releases the victim's legs and throws their body around so they are swung in front of the attacker's body. The attacker holds onto the victim's head, sits/drops down and drops the victim face first into the ground.

197. **Mat Slam, Flap Jack**

Used by : CIMA

AKA :

Description : The attacker lifts the victim up in the air as if for a back drop but instead of tossing them over, the attacker pushes them up in the air when the victim is horizontal. As the victim falls to the mat, the attacker grabs the victim's head and slams them first into the mat.

198. **Mat Slam, Lifting**

Used by : Akira Taue, Sumo Fuji

AKA :

Description : The attacker grabs the victim by their neck. The attacker lifts the victim off the ground by their neck and slams them down face first into the mat. Sort of like a chokeslam except the attacker drops the victim on their face and pushes them down by the back of their neck.

199. **Mat Slam, Reverse**

Used by : Goldust

AKA : The Oscar (Goldust)

Description : The attacker grabs the victim by the front of the head or by their hair and slams them down to the mat on the back of their head.

Variations :

- Off the Top Rope Reverse Mat Slam (Hardwork Bobby Walker)

200. **Mat Slam, Sleeper Hold Reverse**

Used by : Matt Hardy, Shannon Moore

AKA :

Description : The attacker stands behind the victim and wraps one of their arms around the victim's neck, but not under their chin. The attacker throws their legs out away from the victim's body and drives the victim down to the mat on their back and the back of their head.

201. **Monkey Flip**

Used by :

AKA :

Description : The attacker jumps onto the knees or waist of the victim and hooks their hands behind the victim's head/neck. The attacker falls backwards and pushes with their legs. The victim is flipped over backwards and lands on their back. This move is commonly done out of a corner.

Variations :

- Apron Dive Monkey Flip

202. **Monkey Flip, Reverse**

Used by :

AKA :

Description : The attacker falls on his back and holds up both their legs. The victim is coming off the ropes towards the head of the attacker. The attacker catches the victim with their legs and pushes the victim over flipping them so they land on their back.

203. **Neck Breaker**

Used by : Honky Tonk Man, Masked Superstar

AKA : Swinging Neck Breaker, Shake, Rattle And Roll (HTM)

Description : The attacker applies a front face lock on the victim. The attacker spins to the side twisting the head of the victim and falling to the mat.

Variations :

- Running Neck Breaker (Bobby Eaton, Dude Love)

204. **Neck Breaker, Argentine Back Breaker Rack**

Used by : Big Dick Dudley, Chris Canyon, Prince Albert

AKA : Dick Driver (Dudley)

Description : The attacker lifts the victim up so that they are laying across the attacker's shoulders and hooks the victim's neck and leg. The attacker releases the victim's legs and pushes the victim's body so that it swings out straight behind the attacker's body. As the victim's body is moving out, the attacker keeps hold to the victim's neck and falls down, executing a hangman's style neck breaker.

205. **Neck Breaker, Arm Trap Shoulder**

Used by : William Regal

AKA :

Description : The attacker grabs one of the victim's arms and pulls it up across the victim's chin. The attacker keeps hold of the victim's arm and turns the victim so their neck is across the attacker's shoulder and is being held in place their by victim's arm. The attacker drops down and wrenches the victim's neck on the attacker's shoulder.

206. **Neck Breaker, Cradle**

Used by : Chris Canyon

AKA :

Description : The attacker applies a front facelock on the victim and hooks one of their legs as if they were going to go for a fisherman suplex. The attacker spins to the side while still holding the victim's leg and falls to the mat, twisting the victim's neck.

207. **Neck Breaker, Elevated Cradle**

Used by : Damian, Yone Genjin, Mike Enos, Daisuke Ikeda

AKA : Muscle Buster

Description : The victim is sitting on the top turnbuckle. The attacker grabs the victim and bends them down so the back of the victim's neck is resting on the attacker's shoulder. The attacker hooks one or both of the victim's legs them with their arms. The attacker stands up so the victim is suspended upside down with the the attacker holding their legs. The attacker drops to their knees, impacting the victim's neck on the attacker's shoulder.

208. **Neck Breaker, Inverted Facelock Swinging**

Used by : "Fallen Angel" Christopher Daniels, Nova, Reno/Rick Cornell

AKA : Last Rights (Daniels), Spin Doctor (Nova), Roll the Dice (Reno)

Description : The attacker applies an inverted facelock on the victim. The attacker quickly spins to a side, wrenching the victim's neck and dropping them face first into the mat.

209. **Neck Breaker, Pumphandle Argentine Back Breaker**

Used by : Julio Dinero

AKA :

Description : The attacker bends the victim over and stands to their back. The victim's lower arm is put between their legs and held by one of the attacker's hands as the attacker hooks the victim's other arm. The attacker

bends down and lifts the victim up so they are laying across the attacker's back. The attacker releases their hold on the victim's arm and pushes the victim's body so that it swings out straight behind the attacker's body. As the victim's body is moving out, the attacker keeps hold to the victim's neck and falls down, executing a hangman's style neck breaker.

210. **Neck Breaker, Shoulder**

Used by : Rick Rude, Road Warrior Hawk, Alex Wright

AKA : Rude Awakening (Rude), Hangman Neck Breaker

Description : The attacker stands back to back with the victim. The attacker grabs the victim's head or chin and pulls their head back so their neck is resting across the victim's shoulder. The attacker drops down, impacting the victim's neck on their shoulder. This is commonly set up with a front face lock, but it isn't necessary to do the move.

Variations :

- Flying Somersault Neck Breaker (Reckless Youth)
- Off the Top/Second Rope Somersault Neck Breaker (Buff Blockbuster - Buff Bagwell, Sonoko Kato)

211. **Neck Breaker, Spinning Back to Back Back Breaker Rack**

Used by : Eddy Guerrero

AKA : Gory Special 2000 (Guerrero)

Description : The attacker lifts the victim up over their shoulder so they the victim is across their back and their upper back is across the attacker's shoulder. The attacker tucks the victim's legs around the attacker's hips. From there the attacker applies a chinlock to the victim. The attacker starts spinning around in a circle and releases the victim's legs. The attacker throws out their legs and sits down, impacting the victim's neck on the attacker's shoulder.

212. **Neck Snap**

Used by : Curt Hennig, Shane Douglas

AKA :

Description : The victim is sitting, the attacker is behind them. The attacker performs a forward flip over the victim and grabs the back of their head/neck, snapping it forward.

Variation :

- Catapult Neck Snap (Slingshot Neck Snap - Mikey Whipwreck)
- Off the Second Rope Neck Snap (Mike Enos)

213. **Neck Snap, Reverse**

Used by : Shane Douglas

AKA :

Description : The victim is on their stomach on the mat. The attacker charges them grabs the victim under their chin and performs a forward flip, wrenching the neck back.

214. **Neck Snap, Ring Rope**

Used by : Devil Masami, Yun Yang

AKA :

Description : The victim stands with their back to the ropes. The attacker is on the other side of the ropes and grabs the victim's head. The attacker drops down, snapping the victim's head back and across the ring ropes.

215. **Neck Twist, Standing Head Scissors**

Used by : Curt Hennig

AKA :

Description : The attacker places the victim head between their legs in a standing head scissors. The attacker then twists their legs and body to one side while the victim's head is still in the scissor lock.

216. **Nerve Strike**

Used by : Brian Adias

AKA : Oriental Tool Punch

Description : A martial arts strike where the attacker hits the victim in a nerve. Most nerve strikes are focused at the neck.

217. **Palm Thrust**

Used by : Jushin Lyger, Super Delfin

AKA : Shotay

Description : The attacker throws a jab at the victim, striking them with palm of their hand.

Variations :

- Palm Thrust Flurry (Jushin Lyger)
- Running Palm Thrust (Jushin Lyger)
- Off the Top Rope Palm Thrust (Jushin Lyger)

218. **Piledriver**

Used by : Paul Orndorff, Jerry Lawler

AKA :

Description : The attacker applies a standing head scissors on the victim and grabs around their midsection. The attacker lifts the victim up so the are upside down. The attacker then drops the victim head first to the mat, either by sitting down or dropping to their knees.

Variations :

- Super Piledriver (Perry Saturn)

219. **Piledriver, Argentine Back Breaker Rack**

Used by : Super Dragon

AKA : Psycho Driver (Dragon)

Description : The attacker lifts the victim up so that they are laying across the attacker's shoulders and hooks the victim's neck and leg. The attacker releases the victim's legs and throws their body up in the air while rotating their body in front of the attacker's body upside down and facing away from the attacker's body. The attacker grabs around the victim's torso and sits down, dropping the victim down on their head.

220. **Piledriver, Belly to Belly (Tombstone)**

Used by : Undertaker, Owen Hart, Koji Katio, Justin Credible

AKA : Tombstone Piledriver, K-Driller (Katio), That's Incredible (Credible)

Description : The attacker lifts the victim up as if for a bodyslam. The attacker puts the victim's head down between the attacker's legs so the victim is up side down and belly to belly with the victim. The attacker can drop down to their knees or sit down to the mat.

Variations :

- Super Tombstone Piledriver (Chris Benoit, Justin Credible)

221. **Piledriver, Body Slam Side**

Used by : Akira Hokuto, Kensuke Sasaki, Al Snow

AKA : Northern Lights Bomb, Snow Plow (Al Snow)

Description : The attacker lifts up the victim up as if they were going to give them a bodyslam. The attacker falls to the side, dropping the victim on their head.

Variations :

- Super Northern Lights Bomb (Kensuke Sasaki)

222. **Piledriver, Body Slam Though legs**

Used by : TAKA Michinoku, KAORU, Bam Bam Bigelow, Juventud Guerrera

AKA : Michinoku Driver II (TAKA), Excalibur (KAORU), Greetings from Asbury Park (Bigelow), Juvi Driver (Juventud)

Description : The attacker lifts up the victim as if they are going to give them a body slam. The attacker positions the victim's head down and sits/jumps/drops down, dropping the victim on their head.

NOTE : Devon Storm, Mitsuharu Misawa and Tommy Dreamer do a variation of this where they drop the victim slightly to the side, instead of between their legs, but it's basically the same type of move.

Variations :

- Running Bodyslam (though Legs) Piledriver (Running Excalibur - KAORU)
- Super Body Slam (through legs) Piledriver (Juventud Guerrera)

223. **Piledriver, Cradle**

Used by : Jerry Lynn, Lance Storm

AKA :

Description : The attacker applies a standing head scissors on the victim and grabs around their midsection. The attacker lifts the victim up so they are upside down. The attacker holds the victim with one arm and with their free arm, the attacker reaches through the victim's legs and locks their hands in a cradle like hold. The attacker then drops the victim head first to the mat, either by sitting down or dropping to their knees.

224. **Piledriver, Cradle Suplex through legs**

Used by : Low Ki, Lioness Aska

AKA : Ki Krusher (Low Ki), LSD II (Aska)

Description : The attacker applies a front face lock on the victim and throws the victim's near arm across their shoulders. The attacker grabs the victim's near leg and hooks it. The attacker lifts the victim so they are upside down. The attacker shifts the victim so they are in front of their body. The attacker sits down and drops the victim straight down so they land on their head.

Variations :

- Super Cradle Suplex through legs Piledriver (Low Ki)

225. **Piledriver, Double Leg Back**

Used by : Sonoko Kato, Genki Horiguchi

AKA : Crown's Gate (Kato), Beach Break (Horiguchi)

Description : The attacker is standing face to face with the victim. The attacker ducks down and places their legs between the victim's legs and hooks them. The attacker stands up so the victim is suspended upside down with their chest to the attacker's back while their legs are held over the attacker's shoulders. The attacker sits down, driving the victim's head into the mat.

Variations :

- Super Double Leg Back Piledriver (Mr. Gannosuke)

226. **Piledriver, Double Leg Hook**

Used by : Aja Kong, Jacques Rougeau

AKA :

Description : The attacker applies a standing head scissors on the victim and

hooks both the victim's legs with their arms. The attacker lifts the victim up so they are upside down and continues to hold their legs. The attacker sits down, driving the victim's head into the mat.

227. **Piledriver, Face First**

Used by : Col. Debeers, Diamond Dallas Page, Tarzan Goto

AKA : Trip to the Diamond Mine/Pancake (Page), Facebuster (Goto)

Description : The attacker applies a standing head scissors on the victim and grabs around their midsection. The attacker lifts the victim up so they are upside down. The attacker falls forward so the victim lands face/chest first on the mat with the attacker's weight coming down on top of them.

228. **Piledriver, Fireman's Carry Body Slam Through Legs**

Used by : Akinori Tsukioka, Lash LeRoux, Chris Chetti

AKA : Moonlight Bomb (Tsukioka), Amityville Horror (Chetti), Whiplash (LeRoux)

Description : The attacker lifts the victim up so the victim is laying across their shoulders on their stomach. The attacker releases the victim's legs and swings the victim around as if they are going to bodyslam them, but instead drop the victim on their head as the attacker sits down. Similar to a Michinoku Driver II.

229. **Piledriver, Inverted Face Lock Suplex Body Slam Through Legs**

Used by : TAKA Michinoku

AKA : Michinoku Driver II-B (TAKA)

Description : The attacker applies an inverted facelock on the victim. The attacker hooks the victim's thighs and lifts them straight up in the air so the victim is upside down. The attacker holds the victim as if for a body slam. The attacker sits down, dropping the victim on their head.

230. **Piledriver, Over the Shoulder Belly to Back**

Used by : Mariko Yoshida, Nova, Crash Holly

AKA : Air Raid Crash (Yoshida), Kryponite Crunch (Nova), Crash Course (Holly)

Description : The attacker lifts the victim up over their shoulder and hooks their leg with one arm and cradles the victim's head with their other arm. The attacker then sits down, and releases the victim's leg, dropping them on their head/back of their head/neck.

Variations :

- Super Over the Shoulder Belly to Back Piledriver (Nova)

231. **Piledriver, Reverse Gory Special**

Used by : Megumi Kudoh, Shane Helms

AKA : Spinning Kudoh Driver (Megumi Kudoh), Vertibreaker (Helms)

Description : The victim is behind the attacker. The attacker places the victim's head between their legs and hooks both their arms. The attacker turns around so the victim is now in front of the attacker facing the same direction, at the same time, the victim ducks down and sticks their head between the victim's legs and stands up while still having the arms hooked. The victim is lifted up so they are now upside down, the attacker suspends the victim by keeping their arms trapped. The attacker holds the victim's arms and grabs the victim's legs. The attacker sits down, dropping the victim on their head/back of the neck.

232. **Piledriver, Stretch Body Slam Through Legs**

Used by : Magnum Tokyo, Scott Andrews

AKA : Viagra Driver (Magnum), Pumphandle Michinoku Driver II, Force of

Nature (Andrews)

Description : The attacker bends the victim over and stands to their back. The victim's lower arm is put between their legs and held by one of the attacker's hands as the attacker hooks the victim's other arm. The attacker lifts the victim up so the victim is over their shoulder, from there, the attacker pushes the victim's head forward as if they were going to body slam them, however, the attacker sits down and drops the victim on their head, in a motion similiar to a Michinoku Driver II.

Variations :

- Running Stretch Body Slam Through Legs Piledriver (Rey Bucanaro)

233. **Piledriver, Suplex Belly to Belly (Tombstone)**

Used by : Scott Steiner

AKA : The Steiner Screw Driver or the Steiner Square Driver

Description : The attacker applies a front face lock on the victim and throws the victim's near arm across their shoulders. The attacker grabs the victim's tights and lifts them straight up in the air so they are upside down. The attacker turns the victim slightly and releases the victim's head and drops them inbetween their legs so they land on their head.

234. **Piledriver, Suplex Body Slam through legs**

Used by : Hayabusa, Bob Holly

AKA : Falcon Arrow (Hayabusa), Hollycaust (Holly)

Description : The attacker applies a front face lock on the victim and throws the victim's near arm across their shoulders. The attacker grabs the victim's tights and lifts them straight up in the air so they are upside down. The attacker turns the victim slightly as if they are going to body slam the victim. The attacker positions the victim's head down and sits/jumps/drops down, dropping the victim on their head, similar to a Michinoku Driver II.

NOTE : There are two versions of the Falcon Arrow. There is the finisher version discussed above and the version where the attacker sits down and sort of slams the attacker, not dropping them on their head. Perry Saturn and Hayabusa both do this during "fake finishes", basically, they're taking it easy on their opponent by not dropping them on their head when the match has to continue.

Variations :

- Super Suplex Body Slam though Legs Piledriver (Hayabusa)

235. **Piledriver, Tilt-a-Whirl**

Used by :

AKA :

Description : The attacker lifts up the victim and quickly spins their body around in front of them. The attacker stops when the victim is upside down, and the attacker has their arms wrapped around the victim's body so they are belly to belly. The attacker sits or knees down, dropping the victim on their head.

236. **Piledriver, Underhook**

Used by : Mitsuharu Misawa, Kid Kash

AKA : Tiger Driver '91 (Misawa), Money Maker (Kash)

Description : The attacker bends the victim down and hooks both the victim's arms. The attacker lifts the victim up so they are upside down and then sits or kneels down, dropping the victim on the their head/back of their neck.

237. **Piledriver, Underhook Face First**
Used by : Rob Van Dam, Stevie Ray, Ryuji Yamakawa, Christopher Daniels
AKA : Slap Jack (Stevie Ray), Angel's Wings (Daniels)
Description : The attacker bends the victim down and hooks both the victim's arms. The attacker lifts the victim up so they are upside down, they then push the victim forward while still holding their arms and then sit or kneel down, dropping the victim face first to the mat. Similar to Hunter Hearst Helmsley's "Pedigree" underhook facedriver.
238. **Powerbomb**
Used by : Vader, Sid Vicious, Kevin Nash
AKA : Jacknife (Nash)
Description : The attacker bends a victim over or applies a standing head scissors and grabs the victim around the waist. The attacker lifts the victim up so they are over the attacker's shoulder or sitting on the attacker's shoulders facing the opposite direction. The attacker then drops the victim down back first to the mat.
Variations :
- Running Powerbomb (The Gladiator, Running Lyger Bomb - Ultimo Dragon)
 - Standing On Top Rope Powerbomb (Blond Bombshell-Chris Candido, Chris Benoit, Kamakazi Awesome Bomb - The Gladiator)
 - Slingshot Powerbomb (JT Smith)
239. **Powerbomb, Argentine Back Breaker Rack**
Used by : Rencor Latino, Lioness Aska
AKA : Towerhacker Bomb (Aska)
Description : The attacker lifts the victim up so that they are laying across the attacker's shoulders and hooks the victim's neck and leg. The attacker releases the victim's head and swings their body out over the attacker's head and sits down, dropping the victim down to the mat on their back.
240. **Powerbomb, Argentine Back Breaker Rack Face First**
Used by : Masaru Seno
AKA :
Description : The attacker lifts the victim up so that they are laying across the attacker's shoulders and hooks the victim's neck and leg. The attacker releases the victim's head and swings their body out in front of the attacker's body. The attacker pushes down on the victim's chest and releases the victim's legs, dropping the victim face/chest first to the mat as the attacker sits down.
241. **Powerbomb, Argentine Back Breaker Rack Side Fall**
Used by : Kyoko Inoue
AKA :
Description : The attacker lifts the victim up so that they are laying across the attacker's shoulders and hooks the victim's neck and leg. The attacker releases the victim's head and falls to the side, pushing the victim's body up so it remains horizontal to the mat so they land on their back.
242. **Powerbomb, Arm Trap Face First**
Used by : Jose Maximo
AKA :
Description : The attacker bends a victim over or applies a standing head scissors. The attacker grabs both the victim's arms and pulls them out through

the victim's legs and grabs them with both their hands. The attacker lifts the victim up by their hands so they are or sitting on the attacker's shoulders facing the opposite direction. The attacker pulls the victim's hands out and sits down, forcing the victim to fall face first to the mat.

243. **Powerbomb, Belly to Back**

Used by : Jun Akiyama, Tomoko Watanabe, Lash LeRoux, Chris Chetti, Val Venis

AKA : Blue Thunder (Akiyama), Screw Driver (Watanabe)

Description : The attacker is standing behind the victim, the attacker's head is under one of the victim's arms. The attacker lifts the victim up so they are on the attackers shoulder. As the victim is lifted up, the attacker pulls the victim's legs across the front of their body, pushing the victim's head out in front of the attacker's body. The attacker drops the victim to the mat on their back.

244. **Powerbomb, Canadian Back Breaker Rack**

Used by : Atsushi Onita, Great Sasuke

AKA : Thunder Fire Powerbomb

Description : The victim is lifted up over the attacker's shoulder so the victim is facing upwards and their back is held over the shoulder of the attacker. The attacker locks their arms around the victim's torso. The attacker drops down to their knee/knees and drops the victim down to the mat back first.

245. **Powerbomb, Crossed Arms**

Used by : TAKA Michinoku, Yumiko Hotta, Super Crazy

AKA : Pyramid Driver

Description : The attacker applies a standing headscissors on the victim. The victims arms are crossed under their chest, the attacker lifts the victim up so they are horizontal to the mat. The attacker sits down and drops the victim back first to the mat while still holding their arms.

246. **Powerbomb, Crossed Arms Canadian Back Breaker Rack**

Used by : Atsushi Onita

AKA : Crossed Arms Thunder Fire Powerbomb

Description : The attacker applies a standing headscissors on the victim. The victims arms are crossed under their chest, the attacker lifts the are held over the attacker's shoulder, with the attacker still holding the victim's arms. The attacker drops down to their knee/knees and drops the victim down to the mat back first while still holding the victim's arms.

247. **Powerbomb, Crucifix**

Used by : Scott Hall, Konan, Black Tiger, Kyoko Inoue, Dynamite Kansai

AKA : The Razor's/Outsider Edge (Hall), BT Bomb (Black Tiger), Niagra Driver (Inoue), Splash Mountain (Kansai)

Description : The attacker bends a victim over or applies a standing head scissors and grabs the victim around the waist. The attacker lifts the victim up so they are over the attacker's shoulder. From there, the attacker places both their arms under the arms of the victim and extends their arms out as far as they can. From there, the attacker then drops the victim down back first to the mat.

Variations :

- Super Crucifix Powerbomb (Super Splash Mountain/Diehard Kansai - Kansai, Super BT Bomb -Black Tiger)
- Running Crucifix Powerbomb (Kyoko Inoue)

248. **Powerbomb, Face First**
Used by : Canyon, Shima Nobunaga
AKA :
Description : The attacker bends a victim over or applies a standing head scissors and grabs the victim around the waist. The attacker lifts the victim up so they are over the attacker's shoulder. The attacker puts one arm on the chest of the victim and flips them over so they land face first on the mat.
249. **Powerbomb, Fireman's Carry Face First**
Used by : Mikey Whipwreck
AKA : Unholy Driver (Whipwreck)
Description : The attacker lifts the victim up so they are laying stomach first across the attacker's shoulders (a standing fireman's carry). The attacker releases the victim's head and swings their body around while holding one of the victim's legs. The victim's body is swung around so they are in front of the attacker's body facing towards the mat. The attacker holds both the victim's legs and drops down, driving the victim face first into the mat.
250. **Powerbomb, Gutwrench**
Used by : Dr. Death Steve Williams, Terry Taylor, Gran Naniwa, Akira Hokuto
AKA : Doctor Bomb (Williams), Dangerous Queen Bomb (Hokuto)
Description : The attacker is standing facing the victim. The attacker reaches around one side of the victim's body and locks their arms around the victim in a waistlock. The attacker lifts the victim off the mat until they are upside down. The attacker shifts the victim's body in front of theirs and sits down, dropping the victim to the mat back first.
Variations :
 ○ Super Gutwrench Powerbomb (Masayoshi Motegi)
251. **Powerbomb, Low Blow**
Used by : Super Nova
AKA : Sledge-o-matic (Nova)
Description : The attacker bends a victim over or applies a standing head scissors and grabs the victim around the waist. The attacker lifts the victim up so they are over the attacker's shoulder or sitting on the attacker's shoulders facing the opposite direction. The attacker then drops the victim down back first to the mat and as the victim is falling, the attacker turns sideways and drops an elbow onto the victim's groin/lower abdominal area.
252. **Powerbomb, Overhead Face First**
Used by : Leif Cassidy/Al Snow, Devil Masami, Tori
AKA :
Description : The attacker bends a victim over or applies a standing head scissors and grabs the victim around the waist. The attacker lifts the victim up so they are sitting on the attacker's shoulders facing the opposite direction. The attacker falls backwards so the victim lands face/chest first on the mat.
253. **Powerbomb, Reverse Crossed Arm**
Used by : Manami Toyota
AKA : Japanese Ocean Bomb (Toyota)
Description : The attacker stands face to face with the victim. The attacker forces the victim's arms behind their back and crosses them, holding them with their hands. The attacker bends down and puts their head between the victim's legs and lifts the victim up off the ground. The attacker throws the victim forward so they land on their back. The attacker can hold the victim's

arms and push the victim down so their shoulders are held to the canvas for the pin.

254. **Powerbomb, Reverse Crossed Arm Crucifix**

Used by : CIMA

AKA :

Description : The victim is sitting on the top rope, the attacker is standing on the mat. The attacker grabs the victim's hands cross them, so the attacker has their back to the victim, the victim's arms are crossed and the attacker is holding them over their head. From their, the attacker pulls the victim over so they are flipped over the victim's head in front of their body so they land back first on the mat.

255. **Powerbomb, Reverse Crucifix**

Used by : "Lightning" Mike Quackenbush, Shima Nobunaga, Edge, Vic Grimes

AKA : Iconoclasm (Nobunaga), Quakendriver (Quackenbush), Hi-jack Powerbomb

Description : The attacker lifts the victim up so they are laying stomach first across the attacker's shoulder. The attacker places their hands under the victim's arms and extends their arms, so the victim is held in the air. The attacker flips the victim forward so they land on their upperback/back of their neck. This can be set up with the victim sitting on the top turnbuckle and lifting them from there.

Variations :

- Super Reverse Crucifix Powerbomb (Shima Nobunaga)

256. **Powerbomb, Reverse Crucifix Face First**

Used by : Dynamite Kansai

AKA :

Description : The attacker lifts the victim up so they are laying stomach first across the attacker's shoulder. The attacker places their hands under the victim's arms and extends their arms, so the victim is held in the air. The attacker pushes the victim forward and release the victim's arms, dropping them face first to the mat.

257. **Powerbomb, Side Shoulder Mount**

Used by : Combat Toyota

AKA : Combat Driver (Toyota)

Description : The attacker stands behind the opponent. The attacker bends down and reaches through the victim's legs with one of their arms. The attacker stands up so the victim is staddled across the attacker's shoulder. The attacker may grab one of the victim's arms with their free hand to steady them. The attacker twists their body to one side and bends down with their free arm, dropping the victim down in front on the attacker's body on their back.

Variations :

- Super Side Shoulder Mount Powerbomb (CT Scanner(?) - Combat Toyota)

258. **Powerbomb, Single Leg**

Used by : Kensuke Sasaki

AKA :

Description : The attacker is facing the victim. The attacker bends down and wraps one of their arms around the victim's leg so that the victim's leg is up on the attacker shoulder and the attacker's arm in holding the leg there by trapping the leg around the victim's hip. The attacker uses their other arm to

grab the back of the victim's tights. The attacker stands up and lifts the victim up off the mat, using the grip on the tights to help them lift them and to steady them until the attacker is standing up and the victim is sitting on the attacker's shoulder facing the opposite direction of the attacker. The attacker then slams the victim down to the mat so they land back first in front of the attacker's body.

259. **Powerbomb, Shoulder Mount Face First**

Used by : Mortis/Kanyon, Edge

AKA :

Description : The attacker stands behind the victim and sticks their head between the victim's legs. The attacker stands up so the victim is sitting on their shoulders. The attacker pulls the victim forward and sits down, dropping the victim down face first into the canvas.

Variations :

- Running Shoulder Mount Face First Powerbomb (Scream Machine - Super Nova)

260. **Powerbomb, Stretch**

Used by : Kenta Kobashi, Mohammed Yone

AKA : Pumphandle Powerbomb

Description : The attacker bends the victim over and stands to their back. The victim's lower arm is put between their legs and held by one of the attacker's hands as the attacker hooks the victim's other arm. The attacker lifts the victim up as positions them in front of their body. The attacker sits down and drops the victim to the mat back first.

261. **Powerbomb, Stretch Face First**

Used by : Xavier

AKA :

Description : The attacker bends the victim over and stands to their back. The victim's lower arm is put between their legs and held by one of the attacker's hands as the attacker hooks the victim's other arm. The attacker lifts the victim up and flips them upside down. The attacker positions the victim in front of their body and sits down, dropping the victim down face first onto the mat.

262. **Powerbomb, Suplex**

Used by : Kenta Kobashi

AKA : Orange Crush/Orange Bomb

Description : The attacker applies a front face lock on the victim and throws the victim's near arm across their shoulders. The attacker grabs the victim's tights and lifts them straight up in the air so they are upside down. The attacker pushes the victim's body in front of theirs and sits down, dropping the victim to the mat back first.

263. **Powerbomb, Tilt-a-Whirl**

Used by : Chigusa Nagoya

AKA : Super Freak (Nagoya)

Description : The attacker stands facing the victim. The attacker bends the victim down so they are bent facing in front on the attacker's body. The attacker reaches around the the victim's body with their arms and lifts them up, spinning the victim in front of the attacker's body until the victim ends up sitting on the attacker's shoulders, facing away from them. The attacker then pushes the victim down forward, dropping them on their back.

264. **Powerbomb, Underhook**
Used by : Dean Malenko, Ahmed Johnson, Tiger Mask (Misawa), Scott Steiner
AKA : Tiger Driver, Pearl River Plunge (Johnson)
Description : The attacker bends the victim down and hooks both the victim's arms. The attacker lifts the victim up and releases the victim's arms when the victim's back is parallel to the mat. The attacker either lets the victim fall to the mat or sits down with the victim.
265. **Powerbomb, Underhook Over the Shoulder**
Used by : Tomoko Watanabe
AKA : Hell Smasher (Watanabe)
Description : The attacker bends the victim down and hooks both the victim's arms. The attacker lifts the victim up so they end up laying across the attacker's shoulder. The attacker sits down and drops the victim on their upper back area.
266. **Powerbomb, Underhook Over the Shoulder Face First**
Used by : Mikey Whipwreck
AKA :
Description : The attacker bends the victim down and hooks both the victim's arms. The attacker lifts the victim up so they end up laying across the attacker's shoulder. The attacker pulls the victim down off their shoulder, keeping their arms locked and flipping them so they are facing down. The attacker then slams them face first into the mat.
267. **Powerbomb, Wheelbarrow Face First**
Used by : Vader, Henry Godwinn
AKA : Face Eraser (Vader)
Description : The victim is face down on the mat, the attacker stands between their legs and waistlocks them from behind. The attacker lifts the victim up and then then drives the victim down face and chest first into the mat.
Variations :
 - Slingshot Wheelbarrow Face First Powerbomb (SUWA)
268. **Powerslam**
Used by : Rick Steiner, Junk Yard Dog
AKA : Thump (JYD)
Description : The attacker lifts the victim up in the air and slams them to the mat and the victim falls with all their weight on top of the victim as well.
Variations :
 - Running Powerslam (Davey Boy Smith, Oklahoma Stampede - Steve Williams)
 - Super Powerslam (Dynamite Kid, Rick Steiner)
 - Standing On the Top Rope Powerslam (Koji Kanemoto)
269. **Powerslam, Hip Toss**
Used by : Jammin' Mitch Snow
AKA : The Jam Slam (Snow)
Description : The attacker hip tosses the victim over, the victim is over the attacker's hip, the attacker falls down on top of the victim, pinning them to the mat.
270. **Powerslam, Inverted**
Used by : Farooq, Axl Rotten, Mike Enos
AKA : The Dominator (Farooq)

Description : The victim is lifted up over the attacker's shoulder so the victim is facing upwards and their back is held over the shoulder of the attacker. The attacker holds onto the victim's torso and falls forward, dropping the victim face/chest first to the mat.

271. **Powerslam, Overhead Press**

Used by : Goldberg

AKA :

Description : The attacker lifts the victim up in their air up over their head. The attacker turns the victim slightly and drops them across one of their shoulder's with their head facing the front of the attacker's body. The attacker falls forward and slams them into the canvas landing on top of him.

272. **Powerslam, Suplex**

Used by : Bill Goldberg, Lance Storm

AKA : Jackhammer (Goldberg), Powerplex (Storm)

Description : The attacker applies a front face lock on the victim and throws the victim's near arm across their shoulders. The attacker grabs the victim's tights and lifts them straight up in the air so they are upside down. The attacker falls back and moves their body so they are chest to chest with the victim and lands on top of the victim when they fall back first to the canvas.

273. **Powerslam, Stretch**

Used by : Wrath, Mark Canterbury, Bob Holly, Test

AKA : Pumphandle Powerslam, Meltdown (Wrath)

Description : The attacker bends the victim over and stands to their back. The victim's lower arm is put between their legs and held by one of the attacker's hands as the attacker hooks the victim's other arm. The attacker lifts the victim up so the victim is over their shoulder, from there, the attacker drives the victim to the mat back first and lands on lands on top of them.

274. **Powerslam, Tilt-a-Whirl**

Used by : Duke Droese, Diamond Dallas Page

AKA : Trash Compactor (Droese)

Description : The attacker lifts the the victim up and spins them around in front of their body until the attacker holds the victim over their shoulder. From there, the attacker falls forward and slams the victim to the mat while landing on top of them.

275. **Punch**

Used by : Ronnie Garvin, Johnny B. Badd

AKA : The Hands of Stone (Garvin), Tutti Fruitti (Badd)

Description : The attacker strikes the victim with their fist.

Variations :

- Springboard Punch (Hayabusa, Rey Misterio Jr.)

276. **Punch, Flap Jack**

Used by : Tony Halme

AKA :

Description : The attacker lifts the victim up in the air as if for a back drop but instead of tossing them over, the attacker pushes them up in the air when the victim is horizontal. As the victim falls to the mat, the attacker punches them in the stomach.

277. **Punch, Spinning**

Used by : "Texas Tornado" Kerry Von Erich

AKA : Discus Punch/Tornado Punch (Texas Tornado)

Description : The attacker performs a 360 degree turn similiar to a discus motion and hits the victim in the head with their fist.

278. **Rana**

Used by : Rey Misterio Jr., Scott Steiner

AKA : Hurricanrana, Frankensteiner, Scissors Piledriver, Hurricarana

Description : The attacker leaps at the victim and locks both of their legs around the victim's head/neck. The attacker falls backwards and flips the victim over.

Variations :

- Apron Dive Rana (Rey Misterio Jr.)
- Springboard Rana (Rey Misterio Jr.)
- Off the Top Rope Rana (Mikey Whipwreck, Jushin Lyger)
- Off the Top Rope Somersault Rana (Dragon Rana/Dragon Rey - Dragon Kid, Rey Misterio Jr.)
- Rana Suicida (Sabu)
- Super Rana (Rey Misterio Jr., Sabu)
- Standing On the Top Rope Rana (Jericho Spike - Chris Jericho)

279. **Rana, Reverse**

Used by : Rising Son

AKA : Reverse Hurrica(n)rana

Description : The attacker jumps onto the back of the victim's shoulder. The attacker falls backwards while wrapping their legs around the victim's head. The attacker flips the victim over backwards on the mat driving their head into the mat.

Variations :

- Super Reverse Rana (Rey Misterio Jr., Koji Kanemoto)

280. **Rana, Shoulder Spin**

Used by : Rey Misterio Jr., Super Delfin

AKA : Misterio Rana

Description : The attacker jumps onto the victim's shoulders facing the same direction as they are. From there, the attacker spins their body so are now facing the opposite direction as the victim, they then fall backwards with their upper body and scissor lock the victim's head and neck and snap them over.

Variations :

- Handspring Shoulder Spin Rana (Rey Misterio Jr.)
- Super Shoulder Spin Rana (Ultimo Dragon)

281. **Ring Rope Clothesline, Leg Drop**

Used by : Cactus Jack, Hack Myers

AKA :

Description : The victim is placed throat first on the ring ropes. The attacker stands on the opposite side of the ropes than the victim's body. The attacker usually gets a running start and jumps, dropping the back of their leg across the victim's neck or head, driving their throat into the ring ropes.

282. **Ring Rope Clothesline, Slingshot Catapult**

Used by : Tully Blanchard

AKA :

Description : The victim is on their back, the attacker grabs the victim by their legs and hooks both feet with their arms. The attacker position's the victim so their neck is under the bottom rope. The attacker falls backwards, driving the victim's throat into the bottom rope.

283. **Ring Rope Clothesline, Snap**
Used by :
AKA :
Description : The victim is held throat first on the top rope, the attacker is usually on the outside of the ring. The attacker grabs the victim's head and drops down, usually off the apron, snapping the victim's head back. This can also be done with the victim on the apron and the attacker in ring.
NOTE : Randy Savage did a version of this move where he would jump from in ring over the opponent, and grab their head on the way down, snapping them over.
Variations :
 ○ Super Snap Ring Rode Clothesline (Tetsuhiro Kuroda)
284. **Ring Rope Clothesline, Swinging Snap**
Used by : Sangre Azteca
AKA :
Description : The attacker sits on the top turnbuckle and grabs the victim's head, applying a front facelock. From there, the attacker jumps off the buckles, swings around the victim's body in approximately a 270 degree turn. The attacker's body goes over the ring ropes and then drops down, driving the victim throat first into the top rope.
285. **Ring Rope Clothesline, 3/4 Face Lock Snap**
Used by : Johnny Ace, Jeff Jarrett
AKA :
Description : The attacker stands on the apron, the victim is in the ring. The attacker reaches into the ring and applies 3/4 face lock (basically, the victim's head on the attacker's shoulder with the attacker forming a headlock around the top of their head as the attacker has their back to the victim). The attacker drops down, either sitting down on the apron or jumping down to the floor, driving the victim's throat into the ring ropes and then snapping it back. This can also be done with the victim on the apron and the attacker in ring.
286. **Ring Rope Clothesline, Vertical Splash**
Used by : "Big Boss Man" Bubba Rogers, Iron Sheik, Jeff Jarrett
AKA : Rocking Horse
Description : The victim is placed throat first on the ring ropes. The attacker usually gets a running start and jumps on the back of the victim's neck or their shoulder region, driving the victim's throat into the ring ropes.
287. **Ring Rope Clothesline Drop**
Used by : Eddie Gilbert, Steve Austin, New Jack
AKA : The Hot Shot (Gilbert), The Stun Gun (Austin)
Description : Two ways of applying the hold, both consist of catching the victim as if for a belly to belly suplex or spinebuster, victim is lifted off their feet, attacker falls backwards and drops the victim throat first across to top rope. Usually this is done by falling directly backwards onto the ring ropes, however you can also do this with a twist (ie. the victim is back to the ropes).
288. **Ring Rope Clothesline Drop, Body Slam**
Used by : Akira Taue
AKA : Guillotine Whip
Description : The attacker lifts the victim up as if they were going to body slam them, but instead, the attacker drops the victim throat first across the top rope.

289. **Ring Rope Clothesline Drop, Drop Toe Hold**
Used by : Glacier, Erik Watts
AKA :
Description : The attacker drops down to the mat hooking the leg (or legs) of the victim with one foot in front of the victim's ankle and then trips the victim so they land throat first on the ring ropes by pushing with their other leg on the back of the victim's legs.
290. **Ring Rope Clothesline Drop, Overhead Face First Powerbomb**
Used by : "Lightning" Mike Quackenbush, Jun Akiyama
AKA : Guillotine Powerbomb (Quackenbush)
Description : The attacker bends a victim over or applies a standing head scissors and grabs the victim around the waist. The attacker lifts the victim up so they are sitting on the attacker's shoulders facing the opposite direction. The attacker falls backwards so the victim lands throat first across the top rope.
291. **Ring Rope Clothesline Drop, Press Slam**
Used by :
AKA :
Description : The attacker lifts the victim up over their head. The drops the victim throat first across the top rope.
292. **Ring Rope Clothesline Drop, Slingshot Catapult**
Used by : Judo Suwa
AKA :
Description : The victim is on their back, the attacker grabs the victim by their legs and hooks both feet with their arms. The attacker falls backwards, pulling the victim off the mat and shooting them over the attacker's body, causing them to fall forward and land throat first on the ring ropes.
293. **Ring Rope Clothesline Drop, Tilt-a-whirl**
Used by : Mikey Whipwreck
AKA :
Description : The attacker faces the victim. The attacker quickly scoops up the victim and spins them around vertically. As the victim is in the air, the attacker drops them in a body slam position throat first across the top rope.
294. **Rolling Step-Over Toe Hold Throw**
Used by : Yoshiko Tamura
AKA :
Description : The victim is on their back. The attacker applies a step over toe hold (the attacker holds on of the victim's legs and steps between the victim's legs and puts their foot to one side of the victim's hip and bend the victim's leg so their shin lies across the attacker's thigh.) The attacker leans down and hooks the victim's head neck with their arm. The attacker performs a foward roll and shoots the victim off so they land on their back.
295. **Rope Choke**
Used by :
AKA :
Description : The attacker puts the victim throat first across and chokes them in some manner.
296. **Rope Rake**
Used by : Arn Anderson, Norio Honaga
AKA :

Description : The attacker pushes the victim's face onto the ring ropes and drags their head across them, giving them a rope burn.

297. **School Boy Trip**

Used by :

AKA :

Description : The attacker kneels down on their hands and knees behind the victim's leg, such that if the victim backs up or is pushed backwards, they trip over the attacker's body.

298. **Senton**

Used by : Dick Togo, Hiro Saito, Silver King

AKA :

Description : The attacker jumps over the victim and lands back first on them. This is a common move in lucha libre.

Variations :

- Apron Dive Senton (Psicosis, Halloween)
- Somersault Senton (Spellbinder)
- Catapult Somersault Senton (Eddy Guerrero)
- Catapult Somersault Senton Suicida (Super Calo, Super Astro)
- Off the Second Rope Somersault Senton With Twist (Koji Kanemoto, Mikey Whipwreck)
- Off the Top Rope Senton (Senton Bomb - Dick Togo, Silver King, Kaz Hayashi)
- Off the Top Rope Moonsault Senton (Great Sasuke)
- Off the Top Rope Somersault Senton (Drive By - Rocco Rock, Cannonball - Jean-Pierre LaFitte)
- Off the Top Rope Somersault Senton With Twist (Psicosis, Phoenix Senton - Hayabusa)
- Springboard Somersault Senton (Antifaz del Norte)

299. **Shoulder Breaker**

Used by : Rocky Maivia, Gino Hernandez

AKA :

Description : The attacker lifts up the victim as if for a bodyslam, the attacker kneels down and inverts the victim, dropping the victim shoulder first on their knee.

300. **Shoulder Breaker, Canadian Back Breaker Rack**

Used by : Scott Norton, The Big Boss Man, Goodfather/Papa Shango

AKA : Flashback (Norton)

Description : The victim is lifted up over the attacker's shoulder so the victim is facing upwards and their back is held over the shoulder of the attacker, the attacker locks their arms around the victim's torso. The attacker drops the victim down so they are facing away from the attacker's body and drives the victim's shoulder into one of the attacker's knees.

301. **Shoulder Breaker, Leg**

Used by : Prince Albert

AKA :

Description : The attacker holds one of the victim's arms and stands to their side. The victim is bent forward and the attacker places one leg over the back of the victim's shoulder/arm as they are facing the same direction. The attacker jumps up, using their weight to drive the victim shoulder first into the mat.

302. **Shoulder Tackle**

Used by :

AKA : Football Tackle, Shoulder Block

Description : The attacker runs at the victim and hits them with their shoulder.

Variations :

- Catapult Shoulder Tackle (Slingshot Shoulder Tackle - Pitbull #1)
- Off the Top Rope Shoulder Tackle (The Patriot Missile - The Patriot)
- Flying Shoulder Tackle (Road Warrior Animal, The Ultimate Warrior)
- Springboard Shoulder Tackle (High Voltage)

303. **Should Tackle, Front Leg**

Used by : Steve McMichael, Steve Williams

AKA : Chop Block

Description : The attacker runs at the victim. The attacker ducks down low and takes out the front of the victim's legs with their shoulder.

304. **Shoulder Tackle, Short Arm**

Used by : Scott Hall, Diamond Dallas Page

AKA :

Description : The attacker grabs one of the victim's arms. The attacker pulls the victim towards them and drives their shoulder into the victim's shoulder.

305. **Single Leg Shoulder Throw**

Used by : Tarzan Boy

AKA :

Description : The attacker grabs the victim's leg and places it over their shoulder with their back to the victim. The attacker pulls down on the victim's leg and bends down, shooting the victim over their body so they land face first on the mat.

306. **Slam, Argentine Back Breaker Rack**

Used by : Kyoko Inoue

AKA :

Description : The attacker lifts the victim up say they are laying across the victim's shoulders on their back. The attacker shoves the victim over their head so they are dropped in front of the attacker on their back.

307. **Slam, Back Drop Fallaway**

Used by : Hiroyoshi Tenzan, Manabu Nakanashi, Dan Severen, Aja Kong

AKA : Mountain Bomb (Tenzan)

Description : The attacker catches the victim as if they are going to execute a back body drop. As the attacker lifts the victim over, the attacker hooks the victim's legs and falls backwards, the victim lands back first on the mat with the attacker landing back first on top of them.

Variations :

- Super Back Drop Fallaway Slam (Aja Kong)

308. **Slam, Body**

Used by :

AKA :

Description : The attacker faces the victim. The attacker grabs through the victim's legs and picks the victim up and slams them down on their back.

309. **Slam, Choke**

Used by : 911, The Giant, Dirty White Boy, Undertaker

AKA : Bucksnot Blaster (DWB), Nodowa Drop

Description : The attacker grabs the victim by the throat. The attacker lifts the victim up in air and then slams them down to the mat on their back.

Variations :

- Super Chokeslam (Akira Taue)
- Pinning Chokeslam (Miracle Ecstasy - Men's Teioh)

310. **Slam, Double Choke**

Used by : Reese, Big Dick Dudley, Prince Albert

AKA : Full Penetration (Dudley), Albert Bomb/Baldo Bomb (Albert)

Description : The attacker grabs the victim by the throat with both hands in a double choke. The attacker lifts the victim off the ground by their neck. The attacker then throws the victim down, slamming them on their back.

311. **Slam, Cobra Clutch**

Used by : Van Hammer

AKA :

Description : The attacker stands behind the victim. The attacker reaches under one of the victim's arms with one hand and places it behind the victim's neck. The attacker uses their free arm to reach across the victim's body and grab the victim's arm which is on the the same side as the arm the attacker is apply the half nelson. The attacker pulls the victim's arm across their face and locks their hands around the victim's neck. The attacker lifts the victim up in the air, when the victim reaches the apex, the attacker shoves them down, dropping them on their back/back of their head.

312. **Slam, Double Leg**

Used by : Konnan, Van Hammer

AKA : Flashback (Hammer)

Description : The attacker stands face to face with the victim. The attacker lifts the victim up so they are over the attacker's shoulder. The attack grabs both the victim's legs and pulls the victim over and slams them down on their back.

313. **Slam, Face First Argentine Back Breaker Rack**

Used by : Miss Mongol

AKA :

Description : The attacker lifts the victim up so they are laying across the attacker's shoulders. The attacker hooks the victim's head and legs. The attacker falls forward and throws the victim off so they land face/stomach first into the mat.

314. **Slam, Face First Body**

Used by : Venom

AKA :

Description : The attacker stands behind the victim, reaches between their legs and lifts up the victim as if for a body slam and slams them down on their face/chest.

315. **Slam, Face First Side**

Used by :

AKA :

Description : The attacker reaches around the victim's torso and locks their hands. The attacker lifts the victim up so they are facing downward and horizontal to the mat. The attacker falls to the mat, dropping the victim face first on the canvas.

316. **Slam, Face First Stretch**

Used by : Mikiko Futagami

AKA : X Tornado (Futagami), Face First Pumphandle Slam

Description : The attacker bends the victim over and stands to their back. The victim's lower arm is put between their legs and held by one of the attacker's hands as the attacker hooks the victim's other arm. The attacker lifts the victim up until they are about the level of the attacker's chest, the attacker starts falling to the same side as the victim's head. The attacker then throws the victim to the side, flipping them over so they land face first on the mat.

317. **Slam, Fallaway**

Used by : The Wild Samoans, Cpl. Kirshner, Tatanka

AKA : The Samoan Drop (Samoans), Airborne Slam (Kirshner), End of the Trail (Tatanka)

Description : The attacker lifts the victim up so they are laying stomach first across the attacker's shoulders (a standing fireman's carry). The attacker falls backwards so that they land with their upper body on top of the victim who lands back first to the mat.

Variations :

- Super Fallaway Slam (Scott Steiner, Flatliner - Mortis)

318. **Slam, Forward Rolling Fallaway**

Used by : Steven Regal, Max Moon, Fit Finlay

AKA : The Regal Roll (Regal), The Steamroller

Description : The attacker lifts the victim up so they are laying stomach first across the attacker's shoulders (a standing fireman's carry). The attacker leans forward and slams the victim down and then rolls over them with their weight.

Variations :

- Running Forward Rolling Fallaway Slam (Kamakazi - Ricky Fuji)
- Super Forward Rolling Fallaway Slam (Sonoko Kato)

319. **Slam, Fireman's Carry Front**

Used by : Essa Rios

AKA :

Description : The attacker lifts the victim up so they are laying stomach first across the attacker's shoulders (a standing fireman's carry). The attacker bends their head down and throws the victim forward off their shoulder's so they land back first on the mat.

320. **Slam, Full Nelson**

Used by : The Patriot, Salvatore Sincere, Men's Teioh

AKA : Sincerely Yours (Sincere), Uncle Slam (Patriot)

Description : >The attacker stands behind the victim. The attacker places both their arms under the victim's arms and locks them behind the victim's neck. The attacker lifts the victim in the air. Once they reach the apex, the attacker pushes down and releases the hold, dropping the victim down on their back/back of their head.

321. **Slam, Full Nelson Face First**

Used by : HC Loc

AKA :

Description : >The attacker stands behind the victim. The attacker places both their arms under the victim's arms and locks them behind the victim's neck. The attacker lifts the victim in the air. Once they reach the apex, the

attacker pushes down forward and drives the victim down face first into the mat.

322. **Slam, Gory Lock Face First**

Used by : Chavo Guerrero Jr.

AKA :

Description : The attacker applies the Gory Lock Back To Back Back Breaker Rack, the attacker lifts the victim up over their shoulder so that the victim is across their back and their upper back is across the attacker's shoulder. The attacker tucks the victim's legs around the attacker's hips. From there the attacker either hooks the victim's arms or applies an chinlock on the victim. The attacker releases their grip on the attacker's upper body and grabs the victim's legs. The attacker sits down and drops the victim face first into the mat

323. **Slam, Hair Pull**

Used by :

AKA :

Description : The attack stands behind a sitting or on their back victim The attacker grabs the victim's hair with both hands, the attacker lifts the victim up and then slams them down on the back of their head by their hair.

324. **Slam, Hammerlock Body**

Used by : The Andersons, Perry Saturn

AKA :

Description : The attacker applies a hammerlock on the victim while facing them. The attacker holds the victim's arm in place, scoops them up and bodyslams the victim on the arm trapped behind their back.

325. **Slam, Press**

Used by : Ultimate Warrior, Butch Reed

AKA : Gorilla Slam

Description : The attacker lifts the victim up over their head. The attacker can either slam the victim down on their back or drop them on their stomach.

Variations :

- Standing on the Top Rope Press Slam (Chris Jericho)

326. **Slam, Press Spinebuster**

Used by : Evan Karegias

AKA :

Description : The attacker lifts the victim up over their head. The attacker drops the victim at an angle catching them with their stomach across their shoulders with their head hanging over the victim's back. The attacker pivots and slams the victim down back first into the mat.

327. **Slam, Reverse Fallaway**

Used by : Berzerker, Vader, Roadblock

AKA : Dead End Drop (Roadblock)

Description : The attacker lifts the victim up so that the victim is chest to chest with the attacker at a 90 degree angle. The attacker falls forward and slams the victim to the canvas.

328. **Slam, Reverse Full Nelson**

Used by : Pete Gas

AKA : Gas Mask (Gas)

Description : The attacker stands face to face with the victim. The attacker reaches under the victim's arms and locks his hands on the victim's

face/forehead. The attacker lifts the victim up and pushes the victim backwards and release the hold, slamming them back first on the mat.

329. **Slam, Side**

Used by : Dino Bravo, Kevin Nash, Kurrigan

AKA : Side Suplex (Bravo)

Description : The attacker reaches around the victim's torso and locks their hands. The attacker lifts the victim up so they are facing upwards and horizontal to the mat. The attacker falls to the mat, dropping the victim back first on the canvas.

Variations :

- Super Side Slam (Christopher Daniels)

330. **Slam, Sidewalk**

Used by : Ron Simmons, Big Bubba/Bossman, Mr. Hughes, The Rock

AKA : Seminole Slam (Simmons), Bossman Slam (Bossman), Bubba Slam (Bubba), Rock Bottom (Rock)

Description : The attacker is facing the victim. The attacker catches the victim across their chest so the attacker is standing to the side of the victim with their one arm across their chest and under the victim's arms. The attacker lifts the victim up and falls forward, driving the victim back first to the mat. This can be done as a counter to a charging attacker.

331. **Slam, Spine Bomb**

Used by : D-Lo Brown, Satoshi Kojima, Billy Kidman

AKA : Rydeen Bomb (Kojima), Sky High (Brown)

Description : The attacker stands face to face with the victim. The attacker lifts the victim in the air via a waistlock or by pushing them up from under their arms. The attacker sits down and pushes the victim forward so they land back first on the mat.

Variations :

- Super Spine Bomb Slam ("Bombastic" Bob Holly, Billy Kidman)

332. **Slam, Spinebuster**

Used by : Arn Anderson, Ahmed Johnson, Louie Spicolli

AKA :

Description : The attacker grabs the victim in a belly to belly waistlock, lifts the victim up and pivots 180 degrees, driving the victim into the mat back first.

333. **Slam, Stretch**

Used by : Jesse James Armstrong, Scott Steiner, Justin Bradshaw
Jerry Sags

AKA : The Chartbuster (Jesse Jammes), Pumphandle Slam

Description : The attacker bends the victim over and stands to their back. The victim's lower arm is put between their legs and held by one of the attacker's hands as the attacker hooks the victim's other arm. The attacker lifts the victim up and slams the victim down on their back.

334. **Slam, Tilt-a-Whirl**

Used by : Scott Steiner

AKA :

Description : The attacker stands facing the victim. The attacker bends the victim down so they are bent facing in front on the attacker's body. The attacker reaches around the the victim's body with their arms and lifts them up, spinning the victim in front of the attacker's body and dropping the back first to the mat.

335. **Slam, Tilt-a-Whirl Face First**

Used by : Glacier, Yumiko Hotta

AKA :

Description : The attacker stands facing the victim. The attacker reaches around the victim and lifts them up so they are at first horizontal to the mat and facing upwards. The attacker continues to spin the victim in front of their body and slams them face/chest first to the canvas. The initial lift is similar to that of a side slam and once the victim is lifted up, you flip them over.

336. **Slingshot Catapult**

Used by :

AKA :

Description : The victim is on their back, the attacker grabs the victim by their legs and hooks both feet with their arms. The attacker falls backwards, pulling the victim off the mat and shooting them over the attacker's body. Often done into an object, however, can be done to shoot the victim across the ring so they land chest/face first on the mat.

337. **Snap Mare**

Used by :

AKA :

Description : The attacker applies a cravatte (a 3/4 nelson attacker has one arm under the victim's shoulder and locks their hands together behind the victim's neck) or a 3/4 face lock (basically, the victim's head on the attacker's shoulder with the attacker forming a headlock around the top of their head) and has their back to the victim. The attacker kneels down and snaps the victim over their shoulder so the victim lands back first on the mat.

338. **Somersault Body Attack**

Used by :

AKA : Rolling Senton

Description : The attacker jumps at the victim, performs a forward flip so they hit the victim back first.

Variations :

- Apron Dive Somersault Body Attack (Jushin Lyger)
- Corner Somersault Body Attack (Sandman)
- Somersault Body Attack Suicida (Tope Con Hilo - Jushin Lyger, Super Calo, Rocco Rock)
- Handspring Somersault Body Attack Suicida (Sasuke Special - Great Sasuke)
- Off the Top Rope Somersault Body Attack (Doc Dean, Mayumi Ozaki)
- Off the Top Rope Somersault Body Attack with Twist (La Parka, Dick Togo)
- Off the Top Rope Somersault Body Attack Suicida (Lightning Kid, Akira Hokuto)
- Off the Top Rope Somersault Body Attack Suicida with Twist (Psicosis)
- Springboard Somersault Body Attack
- Springboard Somersault Body Attack Suicida (Manami Toyota, Onryo)

339. **Splash**

Used by : Ultimate Warrior, King Kong Bundy

AKA :

Description : The attacker jumps and lands stomach first on the victim.

Variations :

- Apron Dive Shooting Star Splash (Billy Kidman)

- Catapult Splash (Slingshot Splash - Rick Martel, Bam Bam Bigelow)
- Catapult Corkscrew Splash (Antifaz)
- Catapult Somersault Splash (2 Cold Scorpio)
- Catapult Springboard Splash (Super Crazy)
- Corkscrew Moonsault Splash (Blitzkreig)
- Handspring Splash (Hakushi, John Kronus)
- Moonsault Splash (Hayabusa, Rob Van Dam, Sabu, Rey Misterio Jr)
- Off the Second Rope Splash (Vader Bomb/Big Van Crush - Vader, Hakushi)
- Off the Top Rope Splash (Superfly Jimmy Snuka)
- Off the Top Rope Corkscrew Splash (Evan Karegias)
- Off the Top Rope Moonsault Splash (The Great Muta, No Laughing Matter - Hugh Morrus)
- Off the Top Rope Corkscrew Moonsault Splash (Sky Twister Press - Chaparrita ASARI, Super Loco/Hysteria, Cancun Tornado - Ultimo Dragon)
- Off the Top Rope Shooting Star Splash (Shooting Star Press - Jushin Lyger, Hayabusa, 7 Year Itch - Billy Kidman, Wild Thing - Marc Mero)
- Off the Top Rope Shooting Star Splash Suicida (Ultimate Dragon Bert Como)
- Off the Top Rope Somersault Splash (Firebird Splash, Diss That Don't Miss - 2 Cold Scorpio, 450 Splash - Juventud Guerrera, John Kronus)
- Off the Top Rope Somersault Splash with Twist (Star Dust Press/Phoenix Splash - Hayabusa, Blitzkreig, Dragon Kid)
- Splash Suicida (Mitsuharu Misawa)
- Shooting Star Splash (Red)
- Springboard Splash (Al Snow)
- Springboard Corkscrew Splash (Juventud Guerrera)
- Springboard Moonsault Splash (Asai Moonsault, La Quebrada, Ultimo Dragon, Lionsault - Chris Jericho)

340. **Splash, Vertical**

Used by : Norman/Muckan Singh/Bastion Booger, Vader

AKA : The Trip to Bat Cave (Booger), Cannonball

Description : The attacker jumps or sits down on the chest of the victim.

Variations :

- Running Vertical Splash (Aftershock - Earthquake John Tenta)
- Second Rope Vertical Splash (Banzai Splash - Yokozuna)
- Top Rope Vertical Splash (Whoopie Cushion/Northern Exposure - Doink/Big Josh)
- Running Corner Vertical Splash (with homo erotic overtones) (The Bronco Buster - Syxx, Rey Misterio Jr.)
- Springboard Vertical Splash (Prince Iaukea)

341. **Stomp**

Used by :

AKA :

Description : The attacker kicks the victim with the flat of their foot. Usually done to a part of the body on the mat.

Variations :

- Off the Top Rope Stomp (Alex Wright)
- Stomp Flurry (Garvin Stomp - Ronnie Garvin)

342. **Stomp, Double**
Used by : Kevin Sullivan, Perro Aguayo
AKA :
Description : The attacker jumps with both feet onto the victim's body. Generally done to the victim's stomach.
Variations :
- Apron Dive Double Stomp (Kaoru Ito)
 - Off the Top Rope Double Stomp (Perro Aguayo, Kaoru Ito)
 - Off the Top Rope Double Stomp Suicida (Ricky Fuji, Jushin Lyger)
 - Off the Top Rope Moonsault Double Stomp (Hikari Fukuoka)
 - Slingshot Double Stomp (Meiko Satomura)
343. **Stomp, Lifting Leg**
Used by :
AKA :
Description : The victim is on the mat on their stomach. The attacker bends the victim's leg up, holds the ankle and places one of their feet on the back of the victim's knee. The attacker lifts up the victim's leg off the ground and then drives it down with their arm and their foot, driving the victim's knee into the mat.
344. **Takedown, Double Leg Tackle**
Used by : Sabu, Bill Goldberg
AKA : The Spear (Goldberg)
Description : A standard amateur wrestling takedown. The attacker dives at a standing victim and grabs both their legs, causing the victim to fall backwards to the mat.
Variations :
- Off the Second Rope Double Leg Tackle Takedown (Edge)
345. **Takedown, Fireman's Carry**
Used by :
AKA :
Description : The attacker drops to one knee and reaches between the victim's legs, dropping the victim across their shoulders in a fireman's carry, the attacker then starts to stand up and dumps the victim over on their back.
346. **Takedown, Forward Rolling Leg Scissor**
Used by : Norman Smiley, Shoichi Funaki
AKA :
Description : The attacker stands in front of the victim with their back to them. The attacker bends down and grabs the victim's leg. The attacker rolls forward and applies a scissor lock to the victim's leg. The victim falls forward and onto their stomach. This hold often sets up a reverse crucifix kneebar or a reverse ankle hold.
Variations :
- Super Forward Rolling Leg Scissor Takedown (Plum Mariko)
347. **Takedown, Front Neck Chancro**
Used by : Tiger Mask, Toshiyo Yamada
AKA : Ganso (Original) Tiger Driver
Description : The attacker applies front face lock on the victim. The attacker then lifts the victim by their head and neck and falls back, snapping the victim over onto their back.
348. **Takedown, Go-behind**
Used by :

AKA :

Description : The attacker if facing the victim, the attacker moves around the victim and applies a waistlock. The attacker then lifts the victim slightly and pushes them to the side and falls forward themselves. The victim should land on their knees/stomach with the attacker controlling them with a waistlock. A common amateur style take down.

349. **Takedown, Hair Pull**

Used by :

AKA :

Description : The attacker grabs the victim by their hair and leverages them down to the mat.

350. **Takedown, Leg Lever**

Used by : Elix Skipper

AKA : Over Drive (Skipper)

Description : The victim is standing but bent forward. The attacker stands to the victim's side and hooks the victim's near arm. The attacker puts the leg which is closest to the victim's arm over the back of the victim's neck and hooks it by bending their leg. The attacker pulls their leg back and pushes the victim's arm forward in the opposite direction. The victim is then spun sideways and lands flat on their back on the mat.

351. **Takedown, Leg Scissor**

Used by : Kamen Shooter Super Rider

AKA :

Description : The attacker is standing side by side with the victim. The attacker steps their near leg in front of the victim and between their legs, hooking the victim's far leg (that is, right leg would hook right leg and vice versa), the attacker drops to their side and puts their free leg behind the victim's near leg. The attacker pushes out the victim's legs, causing them to fall on their back and the attacker to be on their back. The attacker has their legs tied around one of the victim's legs (the one originally near them) and can go into a crucifix kneebar.

352. **Takedown, Side Arm**

Used by : Chris Benoit, Yoshiaki Fujiwara

AKA :

Description : The victim is standing, the attacker grabs the victim's arm and puts their body between the victim's arm and body. The attacker holds the arm and leans forward, putting their weight on the victim's shoulder forcing them face down to the mat. Can be used to set up a Wakigatame Armbar.

Variations :

- Running Side Arm Takedown (Mr. Gannosuke, Hiroyoshi Tenzan)
- Super Side Arm Takedown (Maasaki Mochizuki)

353. **Takedown, Side Headlock**

Used by :

AKA :

Description : The attacker has the victim in a side headlock. The attacker turns with their upperbody and pulls the victim over their hip, causing the victim to fall to the mat and land on their back or side with the attacker still applying the side headlock.

354. **Takedown, Side Leg Trip**

Used by : Taz, Masahito Kakihara, Naoya Ogawa

AKA : Oo-soto-gari, STO/Space Tornado Ogawa (Ogawa)

Description : The attacker stands face to face with the victim, slightly to one side. The attacker grabs the the victim and steps behind their near leg with their one foot. The attacker pushes uses their one arm in front of the victim's chest to push the victim's upperbody backwards while the attacker uses their leg tripping/sweeping out the victim's leg by pushing it towards the attacker back. This is done in one motion, the attacker sort of leans foward and uses the reverse action of pushing the victim forward while sweeping out their leg to take them down.

355. **Takedown, Side Rolling Leg Scissor**

Used by : Ken Shamrock, Norman Smiley

AKA :

Description : The attacker stands at the side of the victim. The attacker hooks their legs around on of the vicitm's legs and grabs the victim's head. The attacker rolls foward, forcing the victim to roll over as well. This usually leads to a crucifix kneebar.

356. **Takedown, Single Leg**

Used by :

AKA :

Description : The attacker grabs one of the victim's legs and pushes forward on them forcing them to fall backwards to the mat.

357. **Takedown, Tights Pull**

Used by :

AKA :

Description : The attacker grabs the victim's tights and uses them to leverage the victim down to the mat.

358. **Throat Strike**

Used by : The Undertaker, Hakushi

AKA :

Description : The attacker strikes the victim in the throat with their fingers. Sometimes used in a side headlock where the attacker strikes with his thumb.

359. **Turnbuckle Smash**

Used by :

AKA :

Description : The attacker rams the victim's head into the turnbuckle. Sometimes done ten times so the local yokels can prove they can count that high.

360. **Turnbuckle Smash, Belly to Belly Drop**

Used by : Shane Douglas

AKA :

Description : The attacker stands face to face with the victim. The attacker waistlocks the victim, hooks the victim's legs and lifts them off the mat. The attacker falls backwards and rops the victim face first on the turnbuckles. The move is similar to the Stun Gun/Hot Shot.

361. **Turnbuckle Smash, Belly to Belly Suplex**

Used by : Steve Williams

AKA :

Description : The attacker is standing behind the victim, the attacker's head is under one of the victim's arms. The attacker lifts the victim up so they are on the attackers shoulder. The attacker falls backwards dropping the victim on the back of their head on the turnbuckles.

362. **Turnbuckle Smash, Body Slam**
Used by : Kevin Nash (Vinnie Vegas)
AKA : Snake Eyes (Vegas)
Description : Attacker lifts the victim up for a body slam, but drops them face first across the top turnbuckle.
363. **Turnbuckle Smash, Charging Upside down from Canadian Back Breaker Rack**
Used by : Rick Steiner, Perry Saturn
AKA :
Description : The victim is lifted up over the attacker's shoulder so the victim is facing upwards and their back is held over the shoulder of the attacker, the attacker locks their arms around the victim's torso. The attacker runs towards a corner, on the way, lowering the victim slightly so they impact face/chest first into the buckles
364. **Turnbuckle Smash, Drop Toe Hold**
Used by : Tetsuhiro Kuroda, Raven
AKA :
Description : The attacker drops down to the mat hooking the leg (or legs) of the victim with one foot in front of the victim's ankle and then trips the victim face first into the turnbuckles by pushing with their other leg on the back of the victim's legs.
365. **Turnbuckle Smash, Flying Head Scissors**
Used by : Lash LeRoux, CIMA
AKA :
Description : The attacker is in or near the corner with their back to the victim. The attacker grabs the top rope with both of their hands around the turnbuckle and jumps up so their body is horizontal to the mat and they land with their legs around the head of the victim. The attacker locks their legs together in a scissor lock. The attacker lets go of the top rop and falls to the mat, performing a forward roll, shooting the victim head/chest/face first into the top turnbuckle.
366. **Turnbuckle Smash, Lifting**
Used by : Sumo Dandy Fuji 2000
AKA :
Description : The attacker grabs the victim by their neck. The attacker lifts the victim off the ground by their neck and slams them down face first into the top turnbuckle. Sort of like a chokeslam except the attacker drops the victim on their face and pushes them down by the back of their neck.
367. **Turnbuckle Smash, Overhead Face First Powerbomb**
Used by : Jose Estrada Jr., Jun Akiyama
AKA :
Description : The attacker bends a victim over or applies a standing head scissors and grabs the victim around the waist. The attacker lifts the victim up so they are sitting on the attacker's shoulders facing the opposite direction. The attacker falls backwards so the victim lands face first on the top turnbuckle. Sometimes used as a counter to a rana.
368. **Turnbuckle Smash, Powerbomb**
Used by : Kenta Kobashi, Erik Watts
AKA :
Description : The attacker bends a victim over or applies a standing head scissors and grabs the victim around the waist. The attacker lifts the victim up

so they are over the attacker's shoulder or sitting on the attacker's shoulders facing the opposite direction. The attacker then drops the victim on the top turnbuckle on the back of their head.

369. **Turnbuckle Smash, Slingshot Catapult**

Used by :

AKA :

Description : The victim is on their back, the attacker grabs the victim by their legs and hooks both feet with their arms. The attacker falls backwards, pulling the victim off the mat and shooting them over the attacker's body so the victim crashes into the buckles or post.

370. **Turnbuckle Smash, Wheelbarrow Face First Powerbomb**

Used by : Yun Yang

AKA :

Description : The victim is face down on the mat, the attacker stands between their legs and waistlocks them from behind. The attacker lifts the victim up and then then drives the victim down face first into the turnbuckles.

Takedowns

1. **Headlock takedown:** This move is extremely easy. In a headlock position drive the person from the side of you to the front of you. As you do this turn so he will still be on your side as you are on the floor ontop of his chest/stomach.
2. **Drop kick to knee:** First of all, you don't want to actually kick the knee if your new at this. (As you drop kick with both of your feet [don't do a torpedo drop kick] and land on your butt) You should have your opponent already fall face first to avoid hard impact. What you should do is kick an inch or two above the knee cap so you are creating an illusion of doing so. After the move has been done, have your opponent limp or be on the ground screaming in pain after it has been done.
3. **Tornado DDT:** Jump on your opponent's shoulders and as you are on his shoulder have him/her hold you up. As soon as you are held up grab his head as if doing a DDT, your opponent has to do a 180 turn [attempt to make it look like you are swinging him] and after the turn use an illusion as if doing a DDT. Your opponent should really do most of the work, and he'll come down [not hard] and make it as if you DDT'ed him [this move is self explanatory if you watch it done by professionals]
4. **Kitchen sink:** Run toward your opponent as you come toward him/her lift up your knee as if you are going to drive it into there stomach. Have your opponent flip right over your knee [when your opponent has about an inch to go before running into your knee, have him/her flip over your knee and land on his/her back]. Make sure they land on their back and hold their stomach in pain by selling it.
5. **Drop kick:** Jump up to make your body at a diagonal angle more than a 180*[straight] angle so that your feet are up a little bit and your head/higher back is down by the floor. Have your opponent in a way catch your **ankles** to cushion the impact to his chest. As soon as impact is made have your opponent sell it ASAP. If you want a more advanced way of doing it as to just really do a real leg drop to the higher chest, to cushion the fall a bit, have the

opponent taking it move back a BIT. It mite come out bad [I.E. Jeff Hardy's Leg drop to Matt hardy in the royal rumble.

High-risk Maneuvers

1. **Flying Legdrop**

Your opponent has to be on the ground with **his arms tucked to his side**, as you fall, (this mite hurt you the first few times) bend back a little bit, it'll soften the impact on your butt, and have an arch on your leg, by bending your knee so you do not crush your oppenents throat.

2. **Flying Clothline:**

The trick to this move is you and your opponent to work together. Start running at your opponent. Jump in the air and put your arm out across his chest and he will have to jump up and swing his feet under himself so he falls on his back. Then with your arm extended just give him a push down. While landing put your other arm out to block the fall or it will hurt.

3. **Diving Headbutt**

The key is self protection. You don't want to end up having the wind knocked out of you. Jump in the air like you are doing a belly flop. Put your hands down a little bit below your body to soften the impact on your own body. Hit them with your forehead on the upper part of their chest. If their arms are down aim for the biceps not the shoulder or forearm unless you want to hurt them and yourself real bad.

4. **Fistdrop**

Jump in the air and land on your side right next to the person and put your fist in their chest but don't actually punch them and kinda pull your fist back before it hits so as not to hurt them.

5. **Knee drop**

If your going to try a knee drop from a high place I only have one piece of advice. Roll when you hit or it's gonna bust your kneecaps. Other than that the same rules apply as a regular knee drop. Also try using one knee and the other foot bent down and rolling rather than hitting on both knees. That also helps protect your knees.

6. **Trick a high flying move:**

Go up like you are gonna do a big move and then have your opponent stand up and punch you and then throw you off by pulling your arm. The two ways to fall is straight over and land straight on your upper back. Or fly to the side and use your arm to block the fall and roll.

7. **Regular Splash**

You want to have your stomach at their stomach if you can. This takes ribs out of the equation. And do not put all of your weight on them. Take away enough of the weight with your hands and knees. Work with how much you should take, cause you want to sell it, but you don't want to kill the person. If you are wearing some kind of knee pad, be careful of hurting your knees or having the knee pads slip out as you hit the ground. This could hurt your back.

8. **Frog Splash/Low Down**

First off I would suggest not doing the Low Down, it is a clever take off of the Frog Splash and it is original. (Way to go D'Lo!) To do a Frog Splash you want to jump as if you plan to land in a regular splash. Some people do Frog Splash jumps differently and they get hurt or hurt someone else. Then keep your spine tight and move your legs and arms in the "frog" motion. Do not, I

repeat DO NOT BEND YOUR BACK!!! If you bend your back and land wrong, you can seriously hurt your lower back. Then just land it like a regular splash.

9. **Flying Dropkick**

You can do different styles of a Dropkick. You can do a front Dropkick and land on your back or you can do a missile Dropkick and turn and land on your front. As for how it hits the other person, make sure they won't put their hands up and hit them in the chest. The sternum will protect you from any damage, and it gives them the momentum to fall back quickly and really sell the move.

10. **Moonsault**

One of wrestling's greatest high flying moves! Before doing this please perfect a backflip off of the turnbuckle or on a trampoline. Then work with a dummy before you work with a real person. You can make a dummy by filling some old clothes with paper and see where you land and see if it would kill the person lying down.

11. **450**

Use a dummy like the Moonsault. First perfect the front flip, then try the 450. Make sure when you do the 450 that you do not hurt your knees. If you come down strait on your knees you can get injured, depending on what kinda of surface you use to wrestle on. The 450 splash is really cool to watch if you do it right.

12. **Shooting Star Press**

It is a backflip splash, like a Moonsault, except you move forward. This should be perfected on a trampoline first. If you try to do a Shooting Star Press from a turnbuckle and you aren't ABSOLUTELY SURE you can do it, don't try. The Shooting Star Press is a very advanced move. Many wrestlers have been injured by messing it up. I wouldn't even recommend doing this move. But if you are an acrobatic person, and you are SURE you can do it, then try. Just land it like a splash and use a dummy to perfect it.

13. **Flying Crossbody**

This move looks very nice if done right. The person flying jumps off and comes down on the standing opponent sideways. This is pretty simple for the offensive person, but they have to trust the person taking it. If you are taking a Crossbody, do not make the most common mistake, which is falling before they person hits you. If you anticipate the jump and start falling before you get hit, you will get hurt. You need to wait until the flying person gets to you and then hold them close to your body and fall square on your back. You need to keep their body against yours so that you won't hit ribs when you hit the ground.

Power moves

1. **Belly to back suplex:** As you are behind your opponent go under his arms and grab his stomach by locking your both hands. At the same time, have your opponent jump up and you lift up [the second before you lift, move your hands lower to like the waist] while in the air, fall to your back holding holding the waist, gives your opponent more room to land on his back. The opponent taking the move has to tuck his chin to his chest to avoid injury.
2. **Belly to belly suplex:** Facing your opponent, have your around the waist and locked behind his back. Once again as a team, lift off as you have him

- lifted, for a split second you should be in a bear hug position, when in the bear hug position, turn around [do a 180 turn] and slam [lightly] your opponent onto the mat with his back [his chin must be tucked in]L
3. **Suplex:** To set up for a suplex, put your hand over his head and have your opponent do the same, with your right hand over his head and the other on his belt strap your opponent is going to flip forward and all you do as a team once again you assist him basically doing the front flip and have your opponent sell the suplex.
 4. **Stalling Suplex:** I didn't want to review this, but due to a large request here it is. It's basically the same thing as a regular suplex. You just need strength and team work. The two main factors is that jumping boost your opponent does, and you need strength yourself. Make sure your opponent is grabbing you the same way you are grabbing him [by the waist, it can be by your pants, tights, whatever].
 5. **Gargoyle Plex:** [I suck at spelling so just work w/ me] It's the same technique used as the Belly to belly suplex but you grab around the shoulders **NOT THE NECK** and you do the boost/liftoff and the 180 light slam
 6. **Snap Suplex:** What you want to do is do the same setup as a regular suplex and as you lift have your opponent jump up with the little boost, you want to as quick as you can slam your opponent to the mat. You are trying to lift them up. You stay in a ducked position, and slam in that kind of ducked position.
 7. **Jack Hammer:** [you must know how to do a stall suplex for this next one] While doing a stall suplex in the air, bring your opponent down safely by tucking the head in of your opponent with the arm holding it. While doing this, in the same motion begin to push away with the other hand the body of your opponent. As doing this whichever side your opponent goes to, you must go with it with your body doing a 180 turn and have your stomach/chest with there as you go to the mat. Once on the mat, if you want, you may do a pin.
 8. **Falcon arrow:** [Once again in the stalling suplex position] turn your opponent so your face is up against his lower chest/upper stomach when in that position do a 180 up to a 720 [360 spin twice] spin, it doesn't really matter how much you spin...just spin! I suggest not doing a long spin, so you don't get dizzy. When you want to come down, slam your opponent by tucking his head into your armpit and pushing away with the hand on his waist. When coming down spread your legs as if doing an x-factor and slam him/her between your legs, hold them in that position for a pin.
 9. **Dominator:** 1: when opponent is bent down pick him up like a powerbomb only from your side have your opponent jump up with you to assist. 2: drop him forward so he lands on his stomach, the opponent should land on his hands a bit to break his fall.. two hands should be parallel to each other.
 10. **Fame asser:** 1: get opponent bent down from a kick as a suggestion 2: give him a standing leg drop sending him down face first, have him put his chin **up**, not down as he falls, and bend your knee to form an arch so you do not force his head down to the mat.
 11. **Bulldog:** 1: get opponent in a side headlock so he face out the same way you do a regular headlock 2: run and pretend to smash his face into the ground but in reality you are holding his head loose so he can put out his two fore-arms **not palms because they are too obviouse** in front of his head to protect his head from the impact.

12. **Curtain Call:** 1: Get opponent in a dragon sleeper position 2: lift him up as he jumps on cue with you together 3: as you come down drop him on his back, tuck his head in toward your armpit so he does not risk getting a head injury, making him land flat on his back...do not lift his head too much
13. **Sleeping Neckbreaker:** 1: apply a sleeper submission hold 2: fall on your stomach and have your opponent fall on his back, if it helps, when you fall, jump a bit backwards, if you are going to do this, loosen your sleeper hold **alot**
14. **Reverse DDT:** 1: get opponent in a dragon sleeper 2: fall back once again lifting his head a bit like the curtain call, not too much, just an inch or two
15. **Double Arm DDT:** 1: get opponent bent down at your side 2: underhook both of his arms 3: fall back, make sure that your opponent lifts his chin **up** and the impact goes to his chest.
16. **Snow Plow:** 1: Get opponent in a suplex position 2: put your free hand in opponents groin area like a body slam when lifting him, have him jump as u lift for a boost 3: twist him upside down and drop him on his upper shoulders, tuck his head in upwards avoiding head contact with the floor
17. **Falling Reverse DDT:** 1: get opponent in a dragon sleeper 2: Jump up and fall on your stomach with him in the dragon sleeper
18. **Oklahoma Stampede:** 1: get opponent in a powerslam position 2: run his back into the turnbuckle 3: turn around and give him a powerslam
19. **New Jersey Naptime:** 1: Powerbomb opponent 2: as you come down fall on your butt with the opponent in a pinning position
20. **Death Valley Driver:** 1: get opponent over your shoulders in a firemans carry 2: fall to your side driving his back into the ground, as you have his head with your hand, tuck it in under you...as you tuck his head in, toss his legs
21. **TKO:** 1: get opponent in a firemans carry 2: twist him off to the side and catch him with a diamond cutter, as you do this, have a loose hold on his head, so he can break his fall with his fore arms (do not use your palms, you mite break your wrist)
22. **Michinoku Driver:** 1: body slam opponent (**learn the body slam first**) 2: fall down on your butt going down with him 3: hook his leg for the pin

Back moves

1. **Bulldog:** By first grabbing your opponent in a headlock position once again always working on the left side, you must hold a loose grip on the head. Both of you get a couple of steps running start have both of you leap forward, land on your ass and let go a bit of the grip, and have your opponent land on his/her forearms not palms, they can risk breaking their wrist(s).
2. **School boy:** Have your opponent spread their legs a bit (shoulder width apart) while on your back put your arm in between the legs and by the upper left thigh, by pulling him down to the ground, have him fall back beside you, as he or she is on their back do not let go of their thigh, roll yourself over and atop them to get the pin.
3. **Low blow:** With your opponent's back turned go down to hit the "tool box" but hit the upper thigh, right before you hit his upper leg, have him bend over and sell the shot and scream in pain, so by him bending over it is a bit harder to see the no impact blow.

4. **Neck breaker:** Grab your opponents head while he or she's back is turned (you guys should be back to back) then put their head where your elbow bends, not on your your shoulder (to prevent neck injuries) when falling, fall on your back...not on your butt, have your opponent fall on his/her back also, the person doing the move should lead the fall, as you fall have your opponent fall also, do not force them down too hard, neck's are fragile and sadly...break easily.

Submissions

1. **Abdominal Stretch**

Used by : Mike Rotunda

AKA : Cobra Twist

Description : The attacker stands behind the victim. The attack reaches around the victim's body with one leg so it is around the victim's side and between their legs, hooking the leg on the same side as the attacker's leg. The attacker then has a few options on what they can do : They can lock their arms around the victim's neck and pull them upwards. They can use both their arms to push the victim's head and neck down so they are stretched across the attacker's knee. Or they can hook the victim's head or arm with one arm and grind their knuckle or elbow into the victim's floating ribs. In all cases the victim is usually bent sideways.

2. **Abdominal Stretch, Inverted Face Lock**

Used by : Toshiaki Kawada, Plum Mariko

AKA : Stretch Plum

Description : The attacker stands behind the victim. The attack reaches around the victim's body with one leg so it is around the victim's side and between their legs, hooking the leg on the same side as the attacker's leg. The attacker forces the victim down into a sitting position, with the attacker's leg still positioned around the victim's body and inbetween their legs and applies an inverted face lock. From there, the attacker twists in the direction opposite their leg (if the attacker has their left leg around the victim, twist to the right).

3. **Abdominal Stretch w/ Abdominal Claw**

Used by : Kerry Von Erich

AKA :

Description : The attacker stands behind the victim. The attack reaches around the victim's body with one leg so it is around the victim's side and between their legs, hooking the leg on the same side as the attacker's leg. The attacker wraps their arm which is closest to the victim's head around the victim's head or arm which is up. The attacker then uses their free hand to grab the victim's side/stomach and apply pressure. The victim should be forced to be bending slightly to the side.

4. **Achilles Tendon Hold**

Used by : The Great Muta

AKA :

Description : The victim is on their back, the attacker grabs one of the legs of a victim so that their foot is in the attacker's armpit. The attacker puts his arm under the knee of the victim, sits back and applies a leg scissor lock.

5. **Achilles Tendon Hold, Reverse**
Used by :
AKA :
Description : The victim is on their stomach, the attacker grabs one leg by the ankle pushing it forward so the knee is bent.
6. **Achilles Tendon Hold, Standing**
Used by :
AKA :
Description : The victim is on their back, the attacker grabs one of the legs of a victim so that their foot is in the attacker's armpit. The attacker puts his arm under the knee of the victim, the attacker lifts up the victim's leg and leans back, applying pressure to the victim's foot and ankle.
7. **Ankle Lock**
Used by : Repo Man
AKA : Crow Bar (Repo Man)
Description : The victim is on their back, the attacker grabs the one of the victim's legs and twists the victim's ankle. The attacker goes to the mat and applies a scissor lock to the leg.
8. **Ankle Lock, Reverse**
Used by : Ken Shamrock
AKA :
Description : The victim is on their stomach, the attacker grabs one leg by the ankle pushing it forward so the knee is bent and twists at the victim's ankle.
9. **Ankle Lock, Standing**
Used by : Masa Saito, Koji Kanemoto
AKA :
Description : The victim is on the mat, on their back or stomach, the attacker grabs one of the victim's legs and holds it up while twisting the victim's ankle. The attacker remains standing while applying the hold.
10. **Arm Scissors, Short**
Used by :
AKA :
Description : The victim is on their back. The attacker is sitting and grabs one of the victim's arms. The attacker bends the victim's arm and reaches through with one of their own arms. The attacker places one of their legs across the wrist of the victim. The attacker pulls up with their arm while forcing the victim's wrist down with their leg, and applying pressure to the victim's arm/elbow.
11. **Armbar**
Used by :
AKA :
Description : The attacker wraps their arms around one of the victim's arms in such a way that the victim's elbow is locked straight out and the attacker applies pressure to the victim's arm.
12. **Armbar, Belly to Belly Double**
Used by : Al Snow, Akira Taue
AKA :
Description : The attacker stands facing the victim. The attacker traps both the victim's arms under their arms and in their arm pits. The attacker squeezes the victim's arms.

13. Armbar, Bridging Double

Used by : Dan Kroffat

AKA :

Description : The victim is laying on their stomach on the mat, the attacker sits on their back. The attacker grabs both the victim's arm and traps them while linking their own hands. The attacker does a forward flip and does a bridge while keeping the arms locked and applies pressure.

14. Armbar, Crucifix

Used by : Antonio Inoki, Sgt. Craig Pittman, Jerry Flynn, Kendo Ka Shin

AKA : Code Red (Pittman), Cross Arm Scissors, Cross Arm Breaker, Jujigatame

Description : The victim is on their back, the attacker applies a scissor lock on the arm with their legs and falls backwards while holding the victim's arm. The attacker applies pressure by pulling down on the victim's arm so their elbow is hyperextended across the attacker's body.

15. Armbar, Rolling Crucifix

Used by : Yoshihiro Tajiri

AKA :

Description : The victim is laying on the mat on their back. The attacker grabs one of the victim's arms and places it between their legs. The attacker also places one of their legs so the back of their knee is against the back of the victim's neck. The attacker scissor locks their legs around the victim's arm and behind their neck/back, trying to hyperextend the victim's elbow across the attacker's body and falls to the mat. Once the attacker is laying on the mat, they start rolling so the back of their leg is forcing the victim's head forward until they are forced to roll over. The attacker keeps the arm locked and continues to roll on the mat with the armbar still applied.

16. Armbar, Step Over

Used by : Ole Anderson, Arn Anderson, Fuerza Guerrera

AKA : Pumphandle Armbar

Description : The victim is sitting, the attacker straddles the one of the victim's shoulders and grabs thier arm. The attacker grabs their arm and pulls up, trying to hyperextend the victim's elbow across the attacker's body.

17. Armbar, Wakigatame

Used by : Yoshiaki Fujiwara, Maxx Payne/Man Mountain Rock, Little Guido

AKA : Fujiwara Armbar (Fujiwara), Payne Killer (Payne), Whammy Bar (Rock)

Description : The victim is laying on the mat face first, the attacker is to one side of the victim with their back to their body. The attacker locks their arms around one of the victim's arms so that the victim's elbow is locked. The attacker keeps the elbow locked and applies pressure to the arm, but also pulls backwards, that is, leans back across the victim's body, and applies pressure to the victim's shoulder as well.

18. Armbar and Arm Scissors

Used by : Perry Saturn, Steve Blackman

AKA : The Rings of Saturn (Saturn)

Description : The victim is on the mat. The attacker scissor locks one of the victim's arms with their legs and grabs the victim's other arm with their arms and pulls back on it. The victim should be laying on the mat on their side once the hold is applied.

19. Armbar with Neck Submission, Crucifix

Used by : Kensuke Sasaki

AKA : Strangle Hold Beta

Description : The victim is face down on the mat, attacker stands over their upper back. The attacker reaches under one of the victim's arms and locks their hands together. The attacker then falls to the side opposite the arm they grabbed. The attacker will be laying on their side and the victim will be on their back, one of the attacker's legs will be under the victim's upper back and hooking their free arm. That is, the attacker's lower leg is in the free hand's arm pit and hooking the ar, with the attacker's foot. The attacker throws their other leg over the victim's trapped arm and then behind the victim's neck, pushing the victim's neck forward and driving their chin into their chest. The attacker pulls the victim's arm out straight across the attacker's torso, trying to hyper extend the victim's elbow.

20. **Armbar with Neck Submission, Reverse Crucifix**

Used by : Kensuke Sasaki

AKA : Strangle Hold Alpha

Description : The victim is on their stomach. The attacker applies an scissorlock to on the victim's arms. The attacker rolls in the same direction on the victim's head, forcing the victim's body up at an angle where their neck is supporting their own body weight. At the same time, the attacker is trying to hyperextend the victim's elbow across the attacker's body.

21. **Armbar with Neck Submission, Step Over**

Used by : Kensuke Sasaki, Brad Armstrong

AKA : Strangle Hold Gamma (Sasaki)

Descrpiton : The victim is on their back, the attacker grabs one of the victim's arms and puts his leg behind the victim's head so that the victim's neck is behind the attacker's knee. The victim is on his side. The attacker steps with his foot over the victim's body and pulls on the victim, the attack applies pressure to the back of the victim's neck.

22. **Back Breaker Hold, Bow and Arrow**

Used by : Great Sasuke

AKA :

Description : The victim is on the mat face down. The attacker places both of their knees on the victims back and places one arm around the victim's neck and the other around one or both legs. From this position, the attacker leans backwards until they are on their back and the victim is lifted in the air. The attacker pulls on the neck and legs causing pressure to the victim's back.

23. **Back Breaker Hold, Cross Knee**

Used by : Heidi Lee Morgan, Hector Guerrero, Chris Jericho

AKA :

Description : The victim is laying across the knee of the attacker as if they've been given a back breaker drop. The attacker pushes down on the victim's chest/head and their thigh so that the the victim's back is stretched across the attacker's knee.

24. **Back Breaker Hold, Crossed Arm Knee**

Used by : The Bloody

AKA : Bloody Stretch EX (Bloody)

Description : The victim is kneeling on the mat, the attacker is standing behind them. The attacker places both their feet on the back of the victim's bent knees and sits down, leaving their knees bent so their knees are in the back of the victim. The attacker crosses the victim's arms in front of the victim's body and pulls on them, applying pressure to the victim's back.

25. **Back Breaker Hold, Standing Bow and Arrow**
Used by : Ciclon Ramirez, Shocker
AKA :
Description : The attacker stands behind the victim and scoops them up so that they are back to back and the victim's body is parallel to the mat. The attacker hooks the victim's legs with one arm and their victim's head/neck with the other stretching the victim across the attacker's back.
26. **Back Breaker Rack (Argentine Back Breaker)**
Used by : Lex Luger, Hercules
AKA : The Human Torture Rack (Lex Luger)
Description : The attacker lifts the victim up so that they are laying across the attacker's shoulders. The attacker hooks the victim's neck and leg and applies pressure.
27. **Back Breaker Rack, Back to Back**
Used by : Gory Guerrero, Eddy Guerrero
AKA : Gory Lock, Gory Special
Description : The attacker lifts the victim up over their shoulder so that the victim is across their back and their upper back is across the attacker's shoulder. The attacker tucks the victim's legs around the attacker's hips. From there the attacker either hooks the victim's arms or applies a chinlock on the victim, applying pressure to the upper back of the victim by pulling down.
28. **Back Breaker Rack, Back to Back Crucifix**
Used by : Don Leo Jonathan
AKA : Hijack Backbreaker (Jonathan)
Description : The attacker lifts the victim up over their shoulder so the victim is across the attacker's back and the victim's upper back is across the attacker's shoulder. The attacker grabs the victim's outstretched arms and pulls down, applying pressure to the victim's back.
29. **Back Breaker Rack, Inverted Shoulder (Canadian Back Breaker)**
Used by : Jesse Ventura, Brian Lee, Rick Rude
AKA : The Body Breaker (Ventura), The Cancellation (Lee)
Description : The victim is lifted up over the attacker's shoulder so the victim is facing upwards and their back is held over the shoulder of the attacker. The attacker locks their arms around the victim's torso and applies pressure.
30. **Back Breaker Rack, Reverse Back to Back**
Used by : Jerry Lynn
AKA : Reverse Gory Lock/Special
Description : The victim is behind the attacker. The attacker places the victim's head between their legs and hooks both their arms. The attacker turns around so the victim is now in front of the attacker facing the same direction, at the same time, the victim ducks down and sticks their head between the victim's legs and stands up while still having the arms hooked. The victim is lifted up so they are now upside down, the attacker suspends the victim by keeping their arms trapped. The attacker holds the victim's arms and grabs the victim's leg, pulling down, stretching the victim's lower back.
31. **Bear Hug**
Used by : Hillbilly Jim, Bruno Sanmartino, Tony Atlas
AKA :

Description : The attacker stands face to face with the victim and wraps their arms around the victim's body and applies pressure.

32. **Bear Hug, Inverted Belly to Back**

Used by : Dave Sullivan

AKA : Bunny Hop (Sullivan)

Description : The victim is bent over, the attacker stands near the victim's head and locks their arms around the victim's torso. The attacker lifts the victim up so they are upside down, as if the attacker is going to give the victim a piledriver. The attacker applies pressure to the victim's stomach while holding them upside down.

33. **Boston Crab**

Used by : Rick Martel, Stan Hansen, Chris Jericho, Pedro Morales

AKA : Brazos Valley Breaker (Hansen), Liontamer (Jericho), Quebec Crab (Martel)

Description : Can be set up two ways. With the victim on their back, the attacker grabs both the victim's legs, the attacker steps over the victim's body so they are turned onto their stomach. The attacker leans back to apply pressure. If the victim is on their stomach, the attacker grabs both their legs and pulls backwards to apply pressure.

34. **Bow and Arrow Hold, Reverse**

Used by : Yuki Ishikawa, Masa Fuchi

AKA :

Description : The victim is on their side on the mat. The attacker is facing the victim's front. The attacker grabs one of the victim's feet and bends it back so the victim's knee is bent back. The attacker hooks around the victim's head with their other arm and pushes back, applying pressure to the victim's neck. The victim is being stretched on their neck, their leg and their back as the attacker is bending the victim backwards by their leg and head.

35. **Chickenwing**

Used by :

AKA :

Description : The attacker is behind the victim and hooks one of the victim's upper arm and pulls it behind their back, applying pressure to the victim's shoulder.

Variations :

- Crossface Chickenwing (Bob Backlund, Norman Conquest - Norman Smiley)
- Crossface Chickenwing w/ Body Scissors (Buzz Killer - Syxx, Bob Backlund)

36. **Chickenwing, Double**

Used by :

AKA :

Description : The attacker is behind the victim and hooks both the victim's upper arms and pulls them behind their back, sometimes linking their hands to apply pressure to both the victim's shoulders.

Variations :

- Elevated Double Chickenwing (Ricky Steamboat)

37. **Chinlock**

Used by :

AKA :

Description : The attacker is above the victim, who's either sitting or lying

on their stomach. The attacker links their hands on the victim's chin and pulls back.

38. Chinlock, Back Mounted

Used by : Iron Sheik, The Sheik, Sabu, El Santo, El Hijo Del Santo, Scott Steiner

AKA : Camel Clutch, Steiner Recliner (Steiner), El Caballo

Description : The victim is face down on the mat, the attacker sits on their back and puts the the victim's arms on their legs. The attacker then links their hands under/on the victim's chin and pulls back.

39. Chinlock, Back Mounted Crossed Arms

Used by : Jinsei Shinzaki

AKA : Gokuraku-gatame (Shinzaki)

Description : The victim is on their stomach or in a kneeling position. The attacker straddles the victim's upper back and grabs both the victim's arms with their opposite hands. The attacker crosses the victim's arms under across their chest/under their chin. If the attacker was not on their stomach, the attacker forcing the victim forward so they are laying on the mat. The attacker pulls back on the victim's arms to apply pressure to the person's neck and back.

40. Chinlock, Cross Knee

Used by :

AKA :

Description : The victim is kneeling on the mat, the attacker is standing behind them. The attacker places both their feet on the back of the victim's bent knees and sits down, leaving their knees bent so their knees are in the back of the victim. The attacker links both their hands under the victim's chin and pulls back, applying pressure to the victim's chin and stretching them across their knees.

41. Chinlock, Over the Shoulder

Used by : Mad Dog Vachon, Road Warrior Hawk

AKA : The Hangman (Vachon)

Description : The attacker is back to back with the victim. The attacker reaches over their shoulder and grabs the victim's head, linking their hands around the victim's chin and putting the victim's neck over the attacker's shoulder. The attacker leans forward and support's the victim's weight on their back, lifting them off the ground and stretching their neck out.

42. Chinlock and Armlock

Used by : Hiroyoshi Tenzan, Hiromi Yagi

AKA : Buffalo Sleeper (Tenzan)

Description : The victim is sitting, the attacker grabs one of their arms and pulls it up so the arm is above the shoulder and the wrist is trapped in the attacker's elbow. With their other hand, the attacker locks their hand around the victim's chin. The attacker reaches under the victim's arm which is trapped in the attacker's elbow and grabs their other hand and pulls back, applying pressure to the victim's neck and arm.

43. Choke Hold

Used by : Tiger Jeet Sighn

AKA : Tiger Claw

Description : The attacker grabs the victim by the throat with either one or two hands.

Variations :

- Elevated Double Choke Hold (Hangman's Tree)
- 44. **Choke Hold, Front Face Lock**
Used by : Oleg Taktarov
AKA : Guillotine Choke
Description : The attacker stands face to face with the victim and grabs the victim's head and places it under their arm. The attacker locks the victim's head with one arm, reaching around the victim's head and across their throat. The attacker applies pressure by locking their hands and squeezing. They may also try to apply more pressure by lifting the victim up at an angle.
- 45. **Choke Hold, Half Nelson**
Used by :
AKA :
Description : The attacker stands behind the victim. The attacker reaches under one of the victim's arms with one hand and places it behind the victim's neck and with their other arm they reach around under the victim's chin and squeezes across the victim's throat.
Variations :
 - Half Nelson Choke Hold w/ Body Scissors (Kataha-jime, Tazmission - Taz)
- 46. **Choke Hold, Thumb to the Throat**
Used by : Glacier
AKA : Icepick (Glacier)
Description : The attacker is standing behind the victim, the attacker reaches around the victim's head and sticks their thumb into the victim's throat. The attacker is forcing their thumb into the victim's windpipe, forcing them to submit or pass out.
- 47. **Claw Hold, Abdominal**
Used by : The Von Erichs, Bruiser Bedlum
AKA :
Description : The attacker places their hand on the stomach of the victim and applies pressure.
- 48. **Claw Hold, Head**
Used by : The Von Erichs, Blackjack Mulligan, Baron Von Rashke
AKA : The Iron Claw (Von Erichs, Von Rashke), Blackjack Claw (Mulligan)
Description : The attacker places their hand on the head of the victim and applies pressure.
- 49. **Crossface Hold**
Used by : Chris Benoit, Kaz Hayashi
AKA : Crippler Crossface (Benoit)
Description : The victim is on the mat on their stomach, the attacker is to the side of the victim's body. The attacker reaches around the victim's head and pulls their arm across the victim's face. The attacker locks their hands together and pulls back, applying pressure to the victim's neck.
- 50. **Entanglement Submission Hold**
Used by : Mr. Nielba, Ciclope
AKA : Nelbina (Nielba)
Description : The victim is on their back. The attacker grabs the victim's arms and pulls them so they are behind the victim's knees. The attacker turns the victim over so that they are resting on their knees, however, their arms are now trapped between the back of the victim's thighs and shins. The attacker then sits on the victim's back adding more weight and pressure to

the hold. Posing is optional.

NOTE : This is a super goofy submission hold. I really have no idea how to qualify it and I restrained myself from actually calling it "Goofy Lucha Submission Hold #1". For what it's worth, Ciclope does a version of this, however, he just leaves the victim balled up and doesn't sit on him, walks away and usually drops a leg on them... this of course makes the victim look incredibly stupid.

51. Face Lock, Back Mounted Inverted

Used by : Mayumi Ozaki, Rumi Kazama, Low Ki

AKA :

Description : The victim is on their stomach, the attacker straddles the victim's upper back and pulls up the victim's head/upper body. The attacker reaches over the victim's head and their arms so the victim's head is facing upward and trapped under the attacker's arm. The attacker applies pressure by pulling back and squeezing on the victim's head.

52. Face Lock, Front

Used by :

AKA :

Description : The attacker stands face to face with the victim and grabs the victim's head and places it under their arm. The attacker locks the victim's head with one arm, reaching around the victim's head and across their face. The attacker applies pressure by locking their hands and squeezing.

53. Face Lock, Inverted

Used by : Tatsumi Fujinami, Ultimo Dragon, Owen Hart

AKA : Dragon Sleeper

Description : The attacker stands behind the victim. The attacker reaches over the victim's head and locks it so the victim's head is facing upward and is trapped under the attacker's arm. The attacker usually kneels down once the hold is applied and adds pressure by locking their hands and squeezing.

Variations :

- Inverted Face Lock w/ Body Scissors (Al Snow)

54. Face Lock, Spinning Inverted

Used by : Mayumi Ozaki

AKA : Dragon Sleeper

Description : The attacker stands behind the victim. The attacker reaches over the victim's head and locks it so the victim's head is facing upward and is trapped under the attacker's arm. The attacker starts spinning around so the victim is being held in air by the attacker.

55. Face Lock, Step over

Used by : Mitsuharu Misawa

AKA :

Description : The victim is in a sitting position, the attacker stands behind them. The attacker places one leg over one of the victim's shoulder's so they are straddling them. The attacker reaches down and wraps one arm across the victim's face and locks their hands together, squeezing against the victim's face.

56. Full Nelson

Used by : Billy Jack Haynes, Hercules, Warlord

AKA :

Description : The attacker stands behind the victim. The attacker places both their arms under the victim's arms and locks them behind the victim's

neck. The attacker provides pressure by pushing down on the victim's neck.

Variations :

- Full Nelson w/ Body Scissors (Barry Horowitz)

57. Full Nelson, Back Mounted

Used by : Mr. Gannosuke, Shadow WX

AKA :

Description : The victim is on their stomach, the attacker straddles the victim's upper back. The attacker reaches under the victim's arms and locks their hands together behind the victim's neck. The attacker leans back and pulls the victim up applying pressure to the victim's back and neck.

58. Full Nelson, Bridged Inverted

Used by : Poison Sawada

AKA :

Description : The victim is sitting, the attacker is behind them. The attacker reaches under the victim's arms and locks their hands behind the victim's back. The victim's arms are pushed back behind them, the attacker usually rests his head on the back of the victim's neck or places his chin on the top of the victim's head. The attacker then jumps over the the victim's body landing on their feet in a bridge, applying pressure to the victim's neck by pushing it forward.

59. Full Nelson, Inverted

Used by : Gedo, Tenryu, Gran Naniwa

AKA : WAR Special

Description : The victim is sitting, the attacker is behind them. The attacker reaches under the victim's arms and locks their hands behind the victim's back. The victim's arms are pushed back behind them, the attacker usually rests his head on the back of the victim's neck or places his chin on the top of the victim's head. The attacker applies pressure and also pushes the victim's head forward, applying pressure to the victim's neck.

NOTE : The hold takes it's name from the WAR promotion of Japan where it is a commonly used hold.

60. Full Nelson, Reverse

Used by : Venom

AKA :

Description : The attacker stands face to face with the victim. The attacker reaches under the victim's arms and locks his hands on the victim's face/forehead. The attacker pushes the victim's head back to get the submission. The attacker may put one of their legs behind the victim to prevent them from falling backwards onto the mat.

61. Full Nelson, Reverse Inverted

Used by : Men's Teioh, Masahiro Chono

AKA : Teioh Lock

Description : The victim is sitting, the attacker facing the victim. The attacker puts one arm behind the victim's neck and reaches under both the victim's arms, locking their arms behind the victim's back. The attacker applies pressure by pull by squeezing and pushing the victim's neck forward.

62. Full Nelson, Spinning

Used by : Ken Patera, Pitbull #1

AKA :

Description : The attacker stands behind the victim. The attacker places both their arms under the victim's arms and locks them behind the victim's

neck. The attacker provides pressure by pushing down on the victim's neck. The attacker starts spinning around so the victim is being held in air by the attacker.

63. Full Nelson, Standing Reverse Inverted

Used by : Mikiko Futagami

AKA :

Description : The attacker lifts the victim off the ground while they are standing face to face. The attacker gets into a wide base so that the victim's legs are held out on the attacker's thighs. The attacker puts one arm behind the victim's neck and reaches under both the victim's arms, locking their arms behind the victim's back. The attacker applies pressure by pull by squeezing and pushing the victim's neck forward.

64. Half Crab

Used by : 1-2-3 Kid, Lance Storm

AKA : Canadian Maple Leaf (Storm)

Description : Can be set up one of two ways. If the victim is on their back, the attacker grabs one of their legs, steps over the victim's body turning them on their stomach and pulls back applying pressure to the victim's back. If the victim is on their stomach, the attacker grabs one of the victim's legs and pulls backwards applying pressure to the victim's back.

65. Half Crab, Over the Shoulder

Used by : Bull Nakano

AKA :

Description : The victim is on their stomach, the attacker straddles the victim, facing the direction of their head and grabs one of the victim's legs. The attacker pulls the leg up and over one of their shoulders and applies pressure to the victim's back by pulling forward.

66. Half Crab with Armlock

Used by : Konnan

AKA : Tequila Sunrise (Konnan)

Description : The victim is on their back, the attacker grabs one of the victim's arms. The attacker walks around the victim's body, rolling them over onto their stomach. The attacker traps the arm of the victim by putting it behind their knee and kneeling down. The attacker then applies a half crab.

67. Half Nelson

Used by :

AKA :

Description : The attacker stands behind the victim. The attacker reaches under one of the victim's arms with one hand and places it behind the victim's neck and applies pressure.

68. Hammerlock

Used by :

AKA :

Description : The attacker grabs one of the victim's arms and pulls it behind their back. The attacker pulls up on the victim's forearm applying pressure to the victim's elbow and shoulder.

Variations :

- Elevated Hammerlock (George the Animal Steele)

69. Hammerlock, Back to Back Elevated

Used by : Red Rooster

AKA : Cock o' the Walk (Rooster)

Description : The attacker grabs one of the victim's arms and bends it behind their back. The attacker has their back to the victim while holding their forearm, applying pressure to the victim's arm and shoulder. The attacker leans forward, lifting the victim off the mat and using the victim's weight against their own shoulder.

70. **Hammerlock w/ Armbar**

Used by : Meiko Satomura

AKA :

Description : The attacker grabs one of the victim's arms and pulls it behind their back. The attacker pulls up on the victim's forearm applying pressure to the victim's elbow and shoulder. The attacker holds the victim's arm with their opposite hand (left hold right or vice versa). The attacker then uses their free arm to grab and bar the victim's free arm and pull it behind the victim's back as well.

71. **Hammerlock w/ Neck Submission**

Used by : Dr. Wagner Jr., Mosco De La Merced, Tajiri

AKA :

Description : The attacker grabs one of the victim's arms and pulls it behind their back. The attacker pulls up on the victim's forearm applying pressure to the victim's elbow and shoulder. The attacker steps to the side of the victim opposite the arm they are holding (if they have the victim's right arm in a hammerlock, they are standing to the left of the victim) and facing the same direction as the attacker. The attacker hooks the victim's leg with their near leg. The attacker leans forward and rolls sideways across their back, forcing the victim over into a sitting position. The attacker then throws their free leg over the victim's neck and applies pressure to their neck while still applying pressure to their arm.

72. **Hammerlock w/ Step Over Armbar**

Used by : Yasha Kurenai

AKA :

Description : The victim is sitting down, the attacker stands behind the victim facing them. The attacker grabs one of the victim's arms and pulls it behind their back. The attacker pulls up on the victim's forearm applying pressure to the victim's elbow and shoulder. From there the attacker steps over the the victim's shoulder opposite the one in the armlock so it appears they are sitting facing away from them while reaching through their own legs keeping the victim in the hammerlock. The attacker grabs the arm the they are now squatting over with their free arm and wraps their arm around it, pulling up to applying pressure to the victim's arm. The end result is the attacker squatting over the victim's shoulder with one of their hands reaching through their legs holding the victim in a hammerlock and behind the victim's near arm, which the attacker has wrapped up with their other arm. The attacker almost has their arms crossed while keeping the victim's arms locked.

73. **Head Lock, Side**

Used by :

AKA :

Description : The attacker stands to the side of the victim, facing the same direction. The attacker wraps their arm around the victim's head with one arm and applies pressure with both arms.

74. **Head Vice**
Used by : Crush
AKA : The Compactor
Description : The attacker places both hands on the side of the victim's head and squeezes.
75. **Kneebar, Crucifix**
Used by : Dean Malenko, TAKA Michinoku, Shinjiro Ohtani, Norman Smiley, Ken Shamrock
AKA : Cross Knee Scissors, hiza jujigatame
Description : The victim is on their back, the attacker applies a standing scissor lock around the victim's leg and falls to the mat to the side of the victim (usually so they are laying on the mat so they are nearly side by side, usually at an angle to one another). The attacker pulls on the victim's leg, trying to hyperextend the victim's knee and applying pressure to the hamstrings.
76. **Kneebar, Reverse Crucifix**
Used by : Konnan
AKA :
Description : The victim is on their stomach, the attacker grabs one of the victim's legs and applies a scissor lock around the victim's leg and falls to the mat, trapping the victim's heel in their armpit. The attacker applies pressure to the victim's leg by pushing down and trying to hyperextend the victim's knee across the attacker's body.
77. **Kneelock, IV**
Used by : Kendo Ka Shin
AKA : IV Kneelock (Ka Shin)
Description : The victim is on their hands and knees, the attacker is behind them. The attacker hooks one of the victim's with their same leg (that is, right would hook right, left would hook left) by putting their shin behind the victim's knee. The attacker uses the arm on the same side to hook the victim's other leg. From there, the attacker rolls on their back ala a cradle, putting both on their backs with the victim's trapped leg in the air as the attacker's leg is bent sideways and using their free leg to support their bent leg, forming a "4" with the attacker's legs. The attacker then pulls down on the victim's foot/ankle, applying pressure to the victim's knee.
78. **Knuckle to Temple**
Used by : Sgt. Slaughter, Blackjack Lanza
AKA : The Atomic Noogie (Slaughter), Texas Brainbuster (Lanza)
Description : The victim is sitting down, the attacker stands over them and tilts their head. The attacker puts their knuckle to the victim's temple and grinds it in. Looks lame, but is actually quite painful.
79. **Leg Lock, Angled Reverse Figure Four**
Used by : Felino
AKA :
Description : The victim is on their back, the attacker is facing away and grabs one leg and bends it sideways in front of one of the attacker's own legs and on top of the victim's other leg, forming a "4" with the victim's legs. The attacker holds the victim's straight leg, the attacker pins their legs into place and stands facing the opposite direction as the victim. The attacker then falls backwards at an angle (towards the victim's head) so the land on their back, the victim's legs are up in the air and they are laying on their shoulders/neck.

80. Leg Lock, Arm Trap Standing

Used by : Konnan

AKA : Zip Lock (Konnan)

Description : The victim is on their back, the attacker holds on of the victim's legs and steps between the victim's legs and puts their foot to one side of the victim's hip, the attacker bends their knees slightly. The attacker grabs the victim's arms one after the other and places them so they are between the attacker's leg and the leg the attacker is holding. The attacker bends the victim's leg so their shin lies across the attacker's thigh, trapping the victim's arms between the attacker's leg and the victim's knee. The attacker grabs the victim's other leg and places it so the victim's knee is placed across the ankle of their other leg and pushes down on their shin, trapping the victim's legs and arms, applying pressure with their arms to the victim's legs.

81. Leg Lock, Clover Leaf

Used by : Dory Funk Jr., Dean Malenko

AKA : Texas Clover Leaf Hold

Description : The victim is on their back, the attacker grabs both the victim's legs and locks them into a figure four with their arms, placing the victim's straight leg into their arm pit. The attacker steps over the victim rolling them on their stomach as if for a boston crab and sits back.

82. Leg Lock, Crooked Figure Four

Used by : Yuji Nagata, Yoji Anjoh

AKA : The Nagata Lock (Nagata)

Description : The victim is on their back, the attacker is facing away and grabs one leg and bends it sideways in front of one of the attacker's own legs and on top of the victim's other leg, forming a "4" with the victim's legs. The attacker holds the victim's straight leg, the attacker pins their legs into place. The attacker falls to their side, forcing the victim's legs to be bent at an angle. The attacker applies pressure to the victim's legs.

83. Leg Lock, Elevated Crossed Arms Figure Four

Used by : Black Warrior

AKA : El Nudo Lagunero (the knot)

Description : The victim is on their back. The attacker is standing and grabs both the victim's legs. The attacker bends one of the victim's legs sideways and lays it across their straight leg, so the victim's legs form a "4". The attacker steps over the victim's bent ankle and rests the victim's straight leg on their thigh. The attacker grabs the victim's arm which is on the same side as their straight leg and pulls it across the victim's body and through the "4" in their legs (that is under the victim's bent leg). The attacker grabs the victim's other arm over and crosses it over their body, but over the leg lock. The attacker leans back and pulls the victim up off the mat while keeping their legs locked in the figure four and holding their arms.

84. Leg Lock, Elevated Inverted Indian Deathlock

Used by : Mikey Whipwreck

AKA :

Description : The victim is face down on the mat, the attacker crosses of the victim's ankles into the crook of the victim's other knee. The attacker uses the back of their leg to apply pressure to the victim's leg that is up and puts their leg in between the victim's entangled legs. Then the attacker falls backwards

applying pressure to the victim's legs. The attacker then grabs the victim's head and rolls onto their stomach, lifting the victim up into the air.

85. Leg Lock, Figure Four

Used by : Ric Flair, Greg Valentine, Jeff Jarrett, Tito Santana

AKA :

Description : The victim is on their back, the attacker grabs one leg and bends it sideways behind one of the attacker's own legs and on top of the victim's other leg, forming a "4" with the victim's legs. The attacker holds the victim's straight leg, falls backwards to the mat and secures the victim's bent leg in place by placing their free leg on top of the ankle of the victim's bent leg.

86. Leg Lock, Indian Deathlock

Used by : Jushin Lyger, Greg Gagne, Wahoo McDaniel

AKA :

Description : The victim is on their back. The attacker has the victim's legs crossed as if the victim was sitting "indian style". The attacker places his knee on the shins of the victim's crossed legs and applies pressure to the victim's knees.

87. Leg Lock, Inverted Indian Deathlock

Used by : Terra Ryzing/Jean-Paul Levesque, Antonio Inoki

AKA :

Description : The victim is face down on the mat, the attacker crosses of the victim's ankles into the crook of the victim's other knee. The attacker uses the back of their leg to apply pressure to the victim's leg that is up and puts their leg in between the victim's entangled legs. Then the attacker can stand and apply pressure, or may fall backwards applying pressure to the victim's legs.

Variations :

- Crossface Inverted Indian Deathlock (Steven Regal - Regal (Royal) Stretch)
The attacker applies the leglock, instead of facing to the side or to the back of the victim, they face forward and apply a crossface hold.
Similiar to an STF.

88. Leg Lock, Racked

Used by : Manabu Nakanishi

AKA :

Description : The victim is on their back, the attacker bends down and grabs the victim's leg and places it on their shoulders and neck. The attacker stands up and applies pressure to the thigh and shin with their arms, bending the victim's knee across the back of their neck. The victim is lifted slightly off the mat and their own weight is used against them. The move sort of looks like an Argentine Backbreaker (Human Torture Rack) applied to someone's leg.

89. Leg Lock, Racked Kneeling

Used by : Toshiyo Yamada

AKA :

Description : The victim is on their back, the attacker kneels down and grabs the victim's leg and places it on their shoulders and neck. The attacker applies pressure to the thigh and shin with their arms, bending the victim's knee across the back of their neck. The move looks similar to an kneeling Argentine Backbreaker (Human Torture Rack) applied to somenone's leg.

90. Leg Lock, Racked Spinning

Used by : Toshiyo Yamada

AKA :

Description : The victim is on their back, the attacker bends down and grabs the victim's leg and places it on their shoulders and neck. The attacker stands up and applies pressure to the thigh and shin with their arms, bending the victim's knee across the back of their neck. The victim is lifted slightly off the mat and their own weight is used against them. The move sort of looks like an Argentine Backbreaker (Human Torture Rack) applied to someone's leg. The attacker then starts spinning around similar to an airplane spin while holding the victim's leg.

91. Leg Lock, Reverse Figure Four

Used by : Tony Rivera

AKA :

Description : The victim is on their back, the attacker is facing away from the victim and grabs one leg and bends it sideways behind one of the attacker's own legs and on top of the victim's other leg, forming a "4" with the victim's legs. The attacker holds the victim's straight leg, and holds the bent leg in place with their other leg. The attacker then turns, causing the victim to roll over onto their stomach, and drops down to the mat applying pressure to the victim's legs.

92. Leg Lock, Reverse Standing Figure Four

Used by : Disco Inferno, Yuji Nagata

AKA : The Last Dance (Disco)

Description : The victim is on their back, the attacker is facing away and grabs one leg and bends it sideways in front of one of the attacker's own legs and on top of the victim's other leg, forming a "4" with the victim's legs. The attacker holds the victim's straight leg, the attacker pins their legs into place and stands facing the opposite direction as the victim and they apply pressure.

93. Leg Lock, Scorpion Deathlock

Used by : Sting, Bret Hart, Owen Hart, Riki Choshyu, Ron Garvin

AKA : Scorpion Deathlock (Sting, Choshyu), Sharpshooter (Harts), Hammer Jammer (Garvin)

Description : The victim is on their back. The attacker holds up the victim's legs and steps inbetween them. The attacker crosses the victim's legs around the leg which they put through and holds them in place with their arms. The attacker then steps over, turning the victim over on their stomach. The attacker leans/crouches back to apply pressure.

Variations :

- Crossface Scorpion Deathlock (Bull Nakano)

94. Leg Lock, Standing Figure Four

Used by : Steve Austin

AKA : That's a Wrap (Austin)

Description : The victim is on their back, the attacker grabs one leg and bends it sideways behind one of the attacker's own legs and on top of the victim's other leg, forming a "4" with the victim's legs. The attacker holds the victim's straight leg, the attacker pins their legs into place, instead of falling back to apply the standard figure four leg lock, the attacker remains standing and applies pressure.

95. Leg Lock with Bridging Chinlock, Inverted Indian Deathlock

Used by : The Great Muta

AKA : Sickle Hold

Description : The victim is face down on the mat, the attacker crosses of the victim's ankles into the crook of the victim's other knee. The attacker uses the back of their leg to apply pressure to the victim's leg that is up and puts their leg in between the victim's entangled legs. The attacker stands up and bridges backwards and applies a chinlock on the victim.

96. **Leg Lock with Front Face Lock, Indian Death Lock**

Used by : Konnan

AKA :

Description : The victim is on their back. The attacker has the victim's legs crossed as if the victim was sitting "indian style". The attacker places his knee on the shins of the victim's crossed legs and applies pressure to the victim's knees. The attacker lifts up the victim and applies a front face lock.

97. **Leg Lock with Head Scissors, Racked**

Used by : Ultimo Guerrero

AKA :

Description : The victim is on their back, the attacker sits down and grabs the victim's leg and places it on their shoulders and neck. At the same time, the attacker uses his leg to scissor lock the victim's head. The attacker lies back and applies pressure to the thigh and shin with their arms, bending the victim's knee across the back of their neck while squeezing the victim's head/neck with their legs. The move looks similar to an kneeling Argentine Backbreaker (Human Torture Rack) applied to someone's leg.

98. **Leg Lock with Reverse Inverted Full Nelson, Indian Death Lock**

Used by : Mariko Yoshida

AKA :

Description : The victim is on their back. The attacker has the victim's legs crossed as if the victim was sitting "indian style". The attacker places his knee on the shins of the victim's crossed legs and applies pressure to the victim's knees. The attacker puts one arm behind the victim's neck and reaches under both the victim's arms, locking their arms behind the victim's back. The attacker applies pressure by pull by squeezing and pushing the victim's neck forward.

99. **Leg Lock with Underhook Neck Submission, Elevated Figure Four**

Used by : Black Warrior

AKA :

Description : The victim is on their back, the attacker bends one of the victim's legs across their other leg so their legs form a four. The attacker stands to the side of the victim's straight leg. The attacker places foot under the victim's straight leg and bent ankle. The attacker pulls the victim into a sitting position, the attacker locks both the victim's arms behind their back and links their hands together. The attacker rolls to their side away from the victim's body and onto their back, elevating the victim off the canvas. The attacker applies pressure to the victim's neck by squeezing the underhook and keeps the victim in the leg lock.

100. **Leg Split Hold, Leg Scissor**

Used by : Steve Blackman

AKA :

Description : The victim is kneeling or bent over, the attacker leans across the victim's lower back. The attacker scissor locks one of the victim's legs with their legs and wraps their arms around the victim's other leg. The

attacker rolls onto their back and pulls down with their legs and arms, forcing the victim's legs to do a split.

101. **Leg Split Hold, Standing**

Used by : Giant Baba

AKA :

Description : The attacker is standing, the victim is on their back. The attacker puts one foot on one of the victim's legs which are on the mat. The attacker picks up the victim's other leg and pushes it as far as they can, forcing the victim's leg into a split.

102. **Neck Submission, Leg Trap Arm Hook**

Used by : Yoshihiro Tajiri, Yoshiko Tamura

AKA :

Description : The attacker stands behind a sitting victim. The attacker straddles the victim's neck with their legs and places their legs between the victim's legs. The attacker puts their feet under the attacker's knees. The attacker falls forward so they are stomach first on the mat and the victim is forced to balance their weight on their head/neck as the victim's feet are hooking the victim's thighs, forcing the victim into a kneeling angle. The attacker grabs both the victim's arms and applies pressure.

103. **Neck Submission, Underhook Leg Trap**

Used by : Hikari Fukuoka

AKA :

Description : The attacker is facing the victim. The attacker bends the victim down and hooks both of the victim's arms so they are behind the victim's back. The attacker links their hands together and sits down/lays back while still holding the victim's arms. The victim is forced to balance their weight on their head neck. The attacker uses their legs to hook the victim's legs, compacting the victim's body.

104. **Neck Twist**

Used by :

AKA :

Description : The victim is sitting, The attacker is standing behind them. The attacker pushes down on one side of the victim's head while pulling on the victim's head up by their jaw.

105. **Nerve Hold with Armbar**

Used by : Yoshi Kwan

AKA : Igetcha Suka

Description : The attacker applies an armbar on the victim. The attacker then puts one of their hands under the victim's armpit and applies a nerve pinch to the jawbone area.

106. **Nerve Hold, Double Trapezius**

Used by : Rene Goulet

AKA :

Description : The attacker applies a nerve pinch with both hands to both the trapezius muscles in the victim's shoulder/neck area.

107. **Nerve Hold, Mandible**

Used by : Mankind

AKA : The Mandible Claw (Mankind)

Description : The attacker applies a nerve hold by pushing their fingers into the mouth of the victim and pushing down on the nerves under the tongue.

108. **Nerve Hold, Trapezius**
Used by :
AKA :
Description : The attacker applies a nerve hold by squeezing the trapezius muscle in the neck/shoulder of the victim.
109. **Nerve Hold, Under the Chin**
Used by : Meng
AKA : The Tongan Death Grip (Meng)
Description : The attacker applies a nerve pinch to the underside of the victim's chin in the area between the victim's jaw bone.
110. **Octopus Hold**
Used by : Antonio Inoki, Takeshi Ono, Yoshihiro Tajiri
AKA :
Description : The Octopus hold is similar to an abdominal stretch. The attacker stands behind or to the side of the victim, the attacker hooks one of their legs around the victim's opposite leg (that is, the left leg would hook the right or the right leg would hook the left). The attacker then bends the victim over to the side and hooks their upper arm with one hand and puts their leg across the victim's neck, forcing it down. The attacker is forcing the victim to carry all their weight. The attacker can use their free hand to steady themselves on the victim or use it to grab the victim's free leg and pull on it, adding more pressure to the hold.
111. **Octopus Hold, Grounded**
Used by : Dos Caras, El Samurai, Octagon, Val Venis
AKA : Octagon Special (Octagon)
Description : The victim and attacker are side by side on the mat on their backs. The attacker has their leg which is closest to the victim wrapped around the victim's near leg. The attacker reaches their far leg across the their body and locks it behind the victim's neck, forcing the victim's head into their chest. This hold is often set up with a side russian leg sweep. The attacker grabs the victim's near arm and applies pressure to it.
112. **Scissor Lock, Body**
Used by : Kevin Von Erich
AKA :
Description : The attacker locks their legs around the body of the victim and applies pressure.
113. **Scissor Lock, Crooked Head**
Used by :
AKA :
Description : The attacker applies a head scissor lock on the victim on their back. The attacker twists their body so the victim's head is pulled towards their chest.
114. **Scissor Lock, Head**
Used by :
AKA :
Description : The attacker locks their legs around the head of the victim and applies pressure.
115. **Scissor Lock, Triangle**
Used by : Shinya Hashimoto, Dean Malenko, Steve Blackman
AKA :
Description : The victim is laying on their back. The attacker stands behind

the victim's head facing towards them. The attacker lifts up the victim's arm and places one of their legs around the side of the victim's head and bends their leg so their calf is under the victim's chin. The attacker locks their leg in place with their other leg so their leg legs are forming a "4" around the victim's head. The attacker applies pressure with their legs, cutting off the supply of blood to the brain of the victim. The attacker also pulls back on the victim's arm so it is between the attacker's legs. The move is a combination of a Leg Lock Sleeper Hold and a Crucifix Armbar.

116. **Sleeper Hold**

Used by : Roddy Piper, Dusty Rhodes, Brutus Beefcake, Adrian Adonis, Johnny Weaver

AKA : Goodnight Irene (Adonis), Weaverlock (Rhodes)

Description : The attacker stands behind the victim and wraps one of their arms around the victim's neck, but not under their chin. The attacker applies pressure, cutting off the supply of blood to the victim's brain, causing them to pass out.

117. **Sleeper Hold, Choke Hold**

Used by : Nailz, Antonio Inoki

AKA :

Description : The attacker stands behind the victim and wraps one of their arms around the victim's neck and under their chin. The attacker applies pressure, cutting off the victim's air and the supply of blood to the victim's brain, causing them to pass out.

118. **Sleeper Hold, Cobra Clutch**

Used by : Sgt. Slaughter, Ted DiBiase, Virgil/Vincent

AKA : The Cobra Clutch (Slaughter), Million Dollar Dream (DiBiase), Shinni No Maki

Description : The attacker stands behind the victim. The attacker reaches under one of the victim's arms with one hand and places it behind the victim's neck. The attacker uses their free arm to reach across the victim's body and grab the victim's arm which is on the the same side as the arm the attacker is apply the half nelson. The attacker pulls the victim's arm across their face and locks their hands around the victim's neck and applies pressure.

119. **Sleeper Hold, Leg**

Used by :

AKA : Figure Four Sleeper

Description : The victim is laying on their back. The attacker sits behind the victim's head facing towards them. The attacker grabs the victim's head and places one of their legs around the side of the victim's head and bends their leg so their calf is under the victim's chin. The attacker locks their leg in place with their other leg so their leg legs are forming a "4" around the victim's head. The attacker applies pressure with their legs, cutting off the supply of blood to the brain of the victim.

120. **Sleeper Hold, Pinch**

Used by : The Mountie, the Trooper

AKA : CCT (Corotid Control Technique - Mountie), The Pinch (Trooper)

Description : The attacker grabs the neck of the victim and squeezes on the arteries in the victim's neck, cutting off the blood to the brain, causing the victim to pass out.

121. **Sleeper Hold, Rolling Leg**

Used by : Miho Wakizawa

AKA :

Description : The attacker wraps one leg around the prone victim's neck, and lock the hold on with their other leg. The attacker keeps their arms locked around the victim's neck and rolls over to their stomach and then does a forward roll so they land on their back and throw the victim over on their back while keeping the sleeper lock on the victim. The inner sides of the attacker's calf and thigh should press against the carotid arteries, causing the victim to pass out.

122. **Sleeper Hold, Spinning**

Used by : Shinobu Kandori, Naohiro Hoshikawa

AKA :

Description : The attacker stands behind the victim and wraps one of their arms around the victim's neck, but not under their chin. The attacker applies pressure, cutting off the supply of blood to the victim's brain, causing them to pass out. Once the attacker locks their arms around the victim's body, the attacker starts spinning around until the victim's legs are pulled out from under them and the are being held off the ground by their neck.

123. **Sleeper Hold, Spinning Cobra Clutch**

Used by : Jim Neidhart, Chris Jericho, Manabu Nakanshi

AKA :

Description : The attacker stands behind the victim. The attacker reaches under one of the victim's arms with one hand and places it behind the victim's neck. The attacker uses their free arm to reach across the victim's body and grab the victim's arm which is on the the same side as the arm the attacker is apply the half nelson. The attacker pulls the victim's arm across their face and locks their hands around the victim's neck and applies pressure. The attacker starts spinning around until the victim's legs are pulled out from under them and the are being held off the ground by their neck.

124. **Sleeper Hold w/ Neck Submission**

Used by : Mariko Yoshida

AKA :

Description : Victim is sitting, the attacker places their leg behind the victim's neck so that the back of the attacker's knee is on the victim's neck the attacker lays down on the canvas on their side which leg is not being the victim's neck. The attacker reaches under their shin of the leg which is on the back of the victim's neck and around the side the the victim's neck with the arm which are laying on and over their leg and around the victim's chin with their other hand. the attacker links their hands, squeezing the victim's neck with their arms and also forcing their head forward with their leg.

125. **Step-Over Toe Hold Face Lock (STF)**

Used by : Masahiro Chono, Irwin R. Shyster, Erik Watts

AKA : The Penalty (IRS)

Description : The victim is on their back, the attacker holds on of the victim's legs and steps between the victim's legs and puts their foot to one side of the victim's hip and bend the victim's leg so their shin lies across the attacker's thigh. The attacker turns the victim over onto their stomach and scissors the victim's leg. The attacker reaches forward and applies a crossface hold.

NOTE : This move can start with the victim on their stomach, the important part is that one of the victim's legs is scissored and the attacker applies the facelock. The hold can be applied from a drop toe hold or half crab as well.

126. **STF, Double**
Used by : Kyoko Inoue
AKA : The Spider's Nest (Inoue)
Description : The victim is on their stomach. The attacker stands on the back of the victim's knees/thighs and locks the victim's ankles behind their legs. The attacker applies a chinlock and pulls back.
127. **STF, Inverted**
Used by : Hiroshi Hase
AKA :
Description : The victim is on their back, the attacker holds on of the victim's legs and steps between the victim's legs and puts their foot to one side of the victim's hip and bend the victim's leg so their shin lies across the attacker's thigh. The attacker turns the victim over onto their stomach and scissors the victim's leg. The attacker reaches forward and applies a crossface hold. Once the crossface hold is locked on, the attacker rolls to one side so that the attacker ends up on their back and the victim is elevated off the mat and in the air, facing upward.
NOTE : This move can start with the victim on their stomach, the important part is that one of the victim's legs is scissored and the attacker applies the facelock. The hold can be applied from a drop toe hold or half crab as well.
128. **Step-Over Toe Hold Face Lock with Double Arm Lock**
Used by : Magnum TOKYO
AKA : STPherimone (TOKYO)
Description : The victim is on their stomach. The attacker grabs the victim's foot and bends it up. The attacker lies on thier side, their bottom leg is behind the victim's knee, their top leg is hooked around the victim's shin/ankle. The attacker throws the victim's near arm inbetween their legs and scissor locks the arm and the victim's ankle. The attacker reaches across the victim's chest with one arm and around the victim's free arm and locks their hands around the victim's head. The end result has the attacker pulling back on the victim's neck, one of the victim's arms is trapped in a leg scissor, the other arm is trapped between the attacker's chest and under the attacker's top arm which is applying the face lock on the victim.
129. **Step-Over Toe Hold Full Nelson**
Used by :
AKA :
Description : The victim is on their back, the attacker holds on of the victim's legs and steps between the victim's legs and puts their foot to one side of the victim's hip and bend the victim's leg so their shin lies across the attacker's thigh. The attacker turns the victim over onto their stomach and scissors the victim's leg. The attacker reaches forward and places both their arms under the victim's arms and locks them behind the victim's neck. The attacker provides pressure by pushing down on the victim's neck.
NOTE : This move can start with the victim on their stomach, the important part is that one of the victim's legs is scissored and the attacker applies the full nelson. The hold can be applied from a drop toe hold or half crab as well.
130. **Step-Over Toe Hold Full Nelson, Inverted**
Used by : Rencor Latino
AKA :
Description : The victim is on their back, the attacker holds on of the victim's legs and steps between the victim's legs and puts their foot to one

side of the victim's hip and bend the victim's leg so their shin lies across the attacker's thigh. The attacker turns the victim over onto their stomach and scissors the victim's leg. The attacker reaches forward and places both their arms under the victim's arms and locks them behind the victim's neck. The attacker provides pressure by pushing down on the victim's neck. Once the full nelson is locked on, the attacker rolls to one side so that the attacker ends up on their back and the victim is elevated off the mat and in the air, facing upward.

NOTE : This move can start with the victim on their stomach, the important part is that one of the victim's legs is scissored and the attacker applies the full nelson. The hold can be applied from a drop toe hold or half crab as well.

131. **Stump Puller**

Used by : Big Bully Busick, Doink

AKA :

Description : The attacker stands behind a sitting opponent. The attacker straddles the victim's neck with their legs, grabs one or both of the victim's legs, pulling them up, stretching the victim's hamstrings and compressing the victim's neck.

132. **Stump Puller, Figure Four**

Used by : Konnan

AKA :

Description : The victim is sitting, the attacker straddles their shoulders. The attacker grabs the victim's legs and puts them in a figure four position. The attacker pulls back on the victim's legs, compressing their body.

133. **Surfboard**

Used by :

AKA :

Description : The victim is on their stomach. The attacker grabs both the victim's arms and stands with one foot in the middle of the victim's shoulderblades. The attacker pulls back on the victim's arms.

134. **Surfboard, Chinlock**

Used by : Jushin Lyger

AKA :

Description : The victim is on their stomach. The attacker stands on the back of the victim's knees/thighs and locks the victim's ankles behind their legs. The attacker grabs both the victim's arms, pulls back and sits down, bringing the victim up to their knees. From there the attacker applies a chinlock.

135. **Surfboard, Elevated**

Used by : Rob Van Dam

AKA :

Description : The victim is on their stomach. The attacker stands on the back of the victim's knees/thighs and locks the victim's ankles behind their legs. The attacker grabs both the victim's arms, pulls back and sits down, bringing the victim up to their knees and pulls back on their arms to apply pressure

136. **Surfboard, Inverted**

Used by : Rob Van Dam, El Samurai, Super Crazy, Rayo De Jalisco Jr.

AKA : La Tapatia

Description : The victim is on their stomach. The attacker stands on the back of the victim's knees/thighs and locks the victim's ankles behind their

legs. The attacker grabs both the victim's arms, pulls back, sits down and rolls onto their back, lifting the victim off the ground so they are facing upwards. The attacker holds his legs up straight and pulls back on the victim's arms.

137. **Surfboard, Inverted Facelock**

Used by : Super Crazy

AKA :

Description : The victim is on their stomach. The attacker stands on the back of the victim's knees/thighs and locks the victim's ankles behind their legs. The attacker grabs both the victim's arms, pulls back and sits down, bringing the victim up to their knees. From there the attacker applies an inverted facelock.

138. **Surfboard, Inverted Indian Deathlock**

Used by :

AKA : La Impactante

Description : The victim is face down on the mat, the attacker crosses of the victim's ankles into the crook of the victim's other knee. The attacker uses the back of their leg to apply pressure to the victim's leg that is up and puts their leg in between the victim's entangled legs. From here, the attacker is facing away from the victim, the attacker reaches back and grabs both the victim's arms and pulls them forward, bringing the victim up onto their knees while still in the Inverted Indian Deathlock.

139. **Surfboard, Ring Rope**

Used by : Yoshihiro Tajiri

AKA : Tarantula (Tajiri)

Description : The victim is leaning against the ring ropes with their back to them. The attacker stands on the ropes or jumps on the victim's upperback facing away from them, the attacker places their legs under the victim's armpits from behind. At this point, the attacker leans forward so they are now hanging upside down with their body on the other side of the ropes, that is, the attacker's stomach is on one side of the ropes, the victim's back is on the other. The attacker is in the air because their legs are held in place by the victim's upperback which gets stretched across the top rope. The attacker then reaches under or through the ropes and grabs the victim's legs with both their arms. The victim is then balanced and stretched across the ring ropes.

140. **Surfboard, Sitting**

Used by : Kyoko Inoue, Kendo Ka Shin

AKA :

Description : The victim is laying on their stomach, the attacker grabs both the victim's arms and places their legs under the victim's arms. The attacker sits down (either on the victim's back or between their legs) and pulls back on the arms.

141. **Surfboard, Standing**

Used by : Mil Mascaras

AKA :

Description : The victim is on their knees with the attacker standing behind them. The attacker holds both the victim's arms and has their knee or foot in the middle of the victim's shoulder blades. The attacker pulls backwards on the victim's arms.

142. **Surfboard, Suspended**

Used by : Ciclope, Kyoko Inoue

AKA : Pendulum Hold

Description : The victim is on their stomach on the mat, the attacker stands over them. The attacker tucks the victim's legs around their waist and grabs both their arms pulling them back, lifting the victim off the ground (if they are tall enough) and suspending the victim in the air.

143. **Surfboard w/ Chinlock, Inverted**

Used by : Chabera Romero

AKA : Romero Chinlock

Description : The victim is on their stomach. The attacker stands on the back of the victim's knees/thighs and locks the victim's ankles behind their legs. The attacker grabs both the victim's arms, pulls back, sits down and rolls onto their back, lifting the victim off the ground so they are facing upwards. The attacker holds his legs up straight. From there, the attacker releases the victim's arms and applies a chinlock.

144. **Surfboard w/ Inverted Facelock, Inverted**

Used by : Jushin Lyger

AKA :

Description : The victim is on their stomach. The attacker stands on the back of the victim's knees/thighs and locks the victim's ankles behind their legs. The attacker grabs both the victim's arms, pulls back, sits down and rolls onto their back, lifting the victim off the ground so they are facing upwards. The attacker holds his legs up straight. From there, the attacker pulls the victim's head down at an angle, releases their arms and applies an inverted facelock.

145. **Three Quarter Nelson**

Used by :

AKA :

Description : The attacker stands behind the victim. The attacker reaches under one of the victim's arms with one hand and places it behind the victim's neck. The attacker reaches around with their other arm above the victim's shoulder and locks their hands applying pressure to the victim's neck.

146. **Thumb to the Neck**

Used by : Terry Gordy, Meng

AKA : The Asian/Asiatic/Oriental Spike

Description : The attacker drives their thumb into the side of the victim's neck. Can be applied from the front or the back.

147. **Toe Hold, Inside**

Used by :

AKA :

Description : The victim is on their back, the attacker grabs one of the victim's leg. The attacker bends the victim's leg and sits back between the victim's legs. The attacker bend's the victim's foot in front of their body and applies pressure to the victim's foot/ankle by pushing down on the victim's toes with their hands or scissoring the foot with their legs.

148. **Toe Hold, Reverse Step Over**

Used by :

AKA :

Description : The victim is on their back, the attacker grabs one of the victim's legs. The attacker bends the victim's leg so it is pointing towards the attacker's other leg. The attacker locks their leg so that the victim's shin is behind the attacker's knee and the attacker's foot is under the victim's thigh

and the thigh is in front of the attacker's shin. The attack will be standing with their back to the victim's head. The attacker applies pressure by bending the victim's toe. The attacker may also fall backwards to stretch the victim's leg and apply more pressure.

149. **Toe Hold, Spinning**

Used by : Terry Funk, Dory Funk Jr., Al Perez

AKA :

Description : The victim is on their back, the attacker holds one of the victim's legs. If the attacker grab's the victim's right leg, the attacker steps around with his right leg so that the victim's right leg is wrapped around the attacker's left leg. Attacker applies pressure to the victim's knee and leg. Usually a set up for the figure four leg lock or the attacker can continue to spin around for the submission.

150. **Toe Hold, Step-over**

Used by :

AKA :

Description : The victim is on their back, the attacker holds on of the victim's legs and steps between the victim's legs and puts their foot to one side of the victim's hip and bend the victim's leg so their shin lies across the attacker's thigh. The attacker applies pressure to the victim's ankle.

151. **Wristlock, Belly to Belly**

Used by :

AKA : Key lock, Double Wrist lock.

Description : The victim is lying on thier back, the attacker lays across their body as if for a lateral press. The attacker grabs the arm nearest to their head, the attacker applies a wristlock with one hand, the attacker applies more pressure by reaching through the victim's bent arm with their other arm and grabbing the arm applying the wristlock. The attacker pulls upwards applying more pressure to the elbow.

152. **Wristlock, Belly to Back**

Used by : Black Top Bully/Barry Darsow

AKA : Breaker 1-9 (Bully), Barely Legal (Darsow)

Description : The victim is sitting on the mat. The attacker grabs one of the victim's arms and pulls it up and pushes it into the attacker's chest, bending the wrist downward. The attacker applies pressure by pulling the victim's arm into their chest and bending the victim's wrist further.

153. **Wristlock w/ Neck Submission, Belly to Belly**

Used by : Reggie Bennet

AKA :

Description : The victim is lying on thier back, the attacker lays across their body as if for a lateral press while working one leg over the back of the victim's neck. The attacker grabs the arm nearest to their head, the attacker applies a wristlock with one hand, the attacker applies more pressure by reaching through the victim's bent arm with their other arm and grabbing the arm applying the wristlock. The attacker pulls upwards applying more pressure to the elbow. The attacker pulls up the victim and pulls bends the victim's head/neck foward with their leg.

Pinned Moves

1. **Back Slide**

Used by :

AKA :

Description : The attacker gets back to back with the victim and hooks both of their arms. The attacker tries to drop down to their knees and lean forward, causing the victim to slide forward and have their shoulder's pinned to the mat. Once the victim is pinned down, the attacker drives with their legs to keep the victim pinned to the mat.

2. **Cradle, Back Mounted**

Used by : Gedo

AKA : Gedo Clutch (Gedo)

Description : The victim is on their stomach, the attacker sits on the victim's upper back and puts both the victim's arms over the attacker's legs as if for a camel clutch. The attacker stands slightly and pushes the victim's head down. The attacker ends up on their knees or legs with the victim's shoulders pinned to the mat and trapped under the attacker's legs.

3. **Cradle, Back Mounted Side Roll**

Used by : Tsubo Genjin

AKA :

Description : The victim is on their stomach, the attacker sits on the victim's upper back and puts both the victim's arms over the attacker's legs as if for a camel clutch. The attacker rolls to the side turning the victim over so the attacker ends up on their knees or legs with the victim's shoulders pinned to the mat and trapped under the attacker's legs.

4. **Cradle, Back to Back Roll Over**

Used by : Yoshihiro Tajiri

AKA :

Description : The victim is laying on the mat stomach first. The attacker lays inbetween their legs so their lower back is on the victim's butt and their head is around the victim's upperback. The attacker bends up both the victim's legs, then quickly releases and grabs the victim's arms. The attacker rolls to the side so the victim is on their back and the attacker is kneeling with their head under the victim's back. The attacker pulls their head out from behind the victim's back so it is between the victim's legs. The attacker scoots forward, trapping the victim's legs against the attacker's body. The victim is now has their shoulder's pinned to the mat, the attacker is holding their arms to the mat and the victim's body is at an angle with their bent legs off the mat, trapped against the attacker's body.

5. **Cradle, Belly to Back Roll Over**

Used by : Super Calo

AKA :

Description : The victim is kneeling on the mat on all fours. The attacker stands over the the victim facing their legs. The attacker drops so they are laying across the victim's back with thier legs under the victim's shoulders/arms and waistlocks the victim. The attacker rolls to a side so they are sitting and the victim's shoulders are pinned to the mat under the attacker's legs.

6. **Cradle, Bow and Arrow**
Used by : Devon Storm
AKA :
Description : The victim is on the mat face down. The attacker places both of their knees on the victim's back and places one arm around the victim's neck and the other around one or both legs. From this position, the attacker leans backwards until they are on their back and the victim is lifted in the air. The attacker leans to one side, pinning the victim's shoulders to the mat. This is usually done out of a Bow and Arrow Back Breaker Hold.
7. **Cradle, Crossed Arms with Standing Figure Four**
Used by : Super Delfin
AKA : The Delfin Clutch
Description : The victim is on their back, the attacker stands by the victim's head facing towards their legs. The attacker crosses the victim's arms on their chest and slides one of their legs under them and kneels down so they're kneeling on victim's chest and their arms are trapped between the attacker's one leg. The attacker then grabs both the victim's legs and pulls them up and applies a standing figure four with their arms.
8. **Cradle, Double Chickenwing**
Used by : Perry Saturn
AKA :
Description : The victim is on the mat face down. The attacker applies a double chicken wing on the victim. The attacker rolls the victim over onto their back/shoulders and the attacker is facing the opposite direction as the victim.
9. **Cradle, Fireman's Carry**
Used by : Osamu Kido, Men's Teioh
AKA : Kido Clutch (Kido), Tornado Clutch (Teioh)
Description : The attacker drops to one knee and reaches between the victim's legs, dropping the victim across their shoulders in a fireman's carry, the attacker hooks the victim's head and legs and falls to their side, throwing the victim over onto their back. The attacker ends up laying back first on the victim's chest with their body off to one side of the victim and hooks the victim's leg and part of their upper body for the pin.
10. **Cradle, Flying Crucifix**
Used by :
AKA :
Description : The attacker jumps onto a standing victim's back and wraps their arms around one of the victim's arms and wraps their legs around the victim's other arm. The attacker uses their weight to cause the victim to fall backwards and pulls them so their shoulders are pressed to the mat.
11. **Cradle, Forward Leg Sweep**
Used by : Spike Dudley, Espectro
AKA :
Description : The attacker stands to the side of the victim and faces in the same direction. The attacker wraps one arm around the victim's neck while stepping in front of the nearest leg of the victim and hooking it. The attacker pushes the victim's head and shoulders downward and the attacker falls forward, pinning the victim's shoulders to the mat.
12. **Cradle, Forward Rolling**
Used by : Eddy Guerrero, Flash Funk

AKA :

Description : The attacker jumps and twists so their back is to the victim. The attacker scissor locks the victim around the waist with their legs and rolls forward hooking under the victim's armpits with their legs taking them down to the mat, pinning the victim's shoulders with the attacker's legs and grabbing the victim's legs. It can best be described as a victory roll style cradle from a standing position without jumping on the victim's shoulders first.

Variations :

- Off the Top Rope Forward Rolling Cradle (Mascarita Sangrada)

13. Cradle, Gory Lock

Used by : Eddy Guerrero

AKA :

Description : The attacker applies the Gory Lock Back To Back Back Breaker Rack, that is the attacker lifts the victim up over their shoulder so they the victim is across their back and their upper back is across the attacker's shoulder. The attacker tucks the victim's legs around the attacker's hips. From there the attacker either hooks the victim's arms or applies an chinlock on the victim. The attacker then leans forward so that the victim slides down to the mat and has their shoulders pinned. The attacker then tries holds onto the arms and keep the person in a pinning position.

14. Cradle, Grounded Crucifix

Used by :

AKA :

Description : The victim is sitting on the mat, the attacker is behind them. The attacker lies on their side and hooks one of the victim's arms with one arm and the victim's other arms with their legs. The attacker rolls over, pulling the victim over and pinning their shoulders to the mat.

15. Cradle, Inside

Used by :

AKA : School Boy Cradle

Description : The attacker is behind the victim. The attacker reaches between the victim's leg's hooks the waist. The attacker pulls down the victim so they get their shoulders pinned to the mat.

Variations :

- Super Inside Cradle (Schoolboy Buster - Hiromi Yagi)

16. Cradle, Inverted Indian Deathlock

Used by : Kyoko Inoue, "Miss Madness" Mona

AKA : Twin City Twister (Mona)

Description : The victim is on their stomach, the attacker crosses one ankle into the crook of the victim's other knee. The attacker uses the back of their leg to apply pressure to the hold. The attacker grabs both the victim's arms and then rolls to a side and onto their back. As they roll over, the victim is rolled over as well with their legs still entangled and flipped onto their shoulders with the attacker holding their arms.

17. Cradle, Reverse Russian Leg Sweep

Used by : Konnan, Koji Nakagawa, Mr. Gannosuke

AKA : Gannosuke Clutch (Gannosuke)

Description : The attacker is facing the victim and hooks one of the victim's legs with one of theirs as if they were going for a side russian leg sweep. The attacker pushes the victim forward so they land on their back, the attacker

does a forward roll and keeps the victim's leg's tied up. The attacker should end up in a sitting position and the victim should be on their back with their leg "hooked" by the attacker's leg.

18. Cradle, Rolling Body Scissors

Used by : Pantera

AKA :

Description : The attacker applies a body scissors behind the victim. The attacker starts moving their body to one side while keeping the scissor lock applied. The attacker rolls around on the mat, causing the victim to be rolled in a circle, eventually the attacker stops when the victim's shoulders are pinned.

19. Cradle, Rolling Stretch

Used by : Hector Guerrero, Manami Toyota, Kenta Kobashi

AKA : Jalapeno Roll (Guerrero)

Description : The attacker stands behind the victim. The attack reaches around the victim's body with one leg so it is around the victim's side and between their leg's, hooking the leg on the same side as the attacker's leg. The attacker hooks the victim's other leg with one arm and falls backwards to the mat. The attacker then rolls around in a circle on the mat, using their free hand to push off, causing the victim to spin around. The attacker stops when the victim's shoulders are on the mat and links their arms, cradling one leg with their arms and hooking the other with their leg.

20. Cradle, Side

Used by : Little Guido

AKA : Oklahoma Roll

Description : The victim is on their hands and knees on the mat. The attacker stands to the side of the victim. The attacker hooks one arm around the victim's neck and one are between their legs. The attacker hops over the victim so they land on their back/side and flip the victim over into a pinning position. If the attacker's arms are long enough, they claps their hands, so the one leg is hooked tightly.

Variations :

- Off the Second Rope Side Cradle (Little Guido)

21. Cradle, Small Package

Used by :

AKA :

Description : The attacker is facing the victim. The attacker has the victim in a front face lock. The attacker hooks both the victim's legs, one with their arm and the other with the leg on the same side of their body (If the attacker uses his right arm to hook the victim's leg, the attacker uses their right leg to hook the victim's free leg by going across the attacker's body), the attacker pulls the victim down so that the victim's shoulders are pinned to the mat.

22. Cradle, Standing Crucifix

Used by : Kanyon

AKA :

Description : The attacker stands behind the victim. The attacker grabs one of the victim's arms and places it between the attacker's legs, scissor locking it. The attacker wraps their arm around the victim's free arm, causing the victim to be bent to the side slightly, as if they were in an abdominal stretch. The attacker falls backwards and rolls over to their side, causing the victim's shoulders to be held to the mat.

23. Cradle, Standing Step Over Armbar

Used by : Ultimo Dragon, Michiko Omukai

AKA :

Description : The attacker stands to the side of the victim and grabs the victim's near arm. The attacker bends the victim over slightly and steps over their arm so it's between their legs and turns so they are side by side with the victim and facing the opposite direction. The attacker leans forward and wraps their arm around the victim's leg. The attacker rolls forward onto their back, pulling the victim down by their leg and their arm which is still trapped between the attacker's leg. The attacker ends up in a sitting position with the victim on their back, their arm still held between the attacker's leg and with the attacker hooking the victim's leg.

24. Cradle, Step Over

Used by : Yoshiko Tamura

AKA :

Description : The attacker stands behind a sitting victim. The attacker straddles the victim's neck with their legs and places their legs between the victim's legs. The attacker puts their feet under the attacker's knees. The attacker sits back so they are sitting on the mat with the victim's shoulders on the canvas and the attacker's feet hooking both the victim's legs.

25. Cradle, Step Over Armbar (La Majistral)

Used by : Ultimo Dragon, El Dandy, Heavy Metal, Max Mini

AKA : La Majistral, Dandy Roll (Dandy), Heavy Metal Cradle (Heavy Metal)

Description : The victim is on their knees, the attacker wraps one of the victim's arms around their leg (like a spinning toe hold, except to the arm), the attacker grabs their free arm with their arms and hops over, forcing the victim's shoulders to be pinned to the mat.

26. Cradle, Stretch

Used by : Tony Garea, "The Pug" Alex Porteaux

AKA :

Description : The attacker stands behind the victim. The attack reaches around the victim's body with one leg so it is around the victim's side and between their leg's, hooking the leg on the same side as the attacker's leg. The attacker hooks the victim's other leg with one arm and falls backwards to the mat. The attacker links their hands to hook one leg with their arms and keep the other leg hooked with their leg.

27. Cradle, 3/4 Nelson

Used by : Barry Horowitz

AKA :

Description : The victim is on their knees, the attacker stands behind them. The attacker reaches under one of the victim's arms with one hand and places it behind the victim's neck. The attacker reaches around with their other arm above the victim's shoulder and locks their hands behind the victim's neck. The attacker rolls the victim over so their shoulders are pinned to the mat as the attacker keeps their arms locked.

28. Japanese Leg Roll Clutch

Used by :

AKA :

Description : The victim is on their stomach, the attacker stands over the victim facing the same direction. The attacker places both of their feet in the victim's arm pits and between the mat and the victim's shoulder. The attacker

steps over the victim and bends down, flipping the victim over onto their shoulders. The attacker stands up and bridges back, pinning the victim down to the mat.

29. Roll Up, Bridged Crossed Leg

Used by : Yoshinari Ogawa, Tomoaki Honma

AKA :

Description : The victim is on their back, the attacker grabs the victim's legs and crosses them and holds them with their arms. The attacker flips forward and lands on their feet, bridging and pinning the victim to the mat while hooking their legs.

30. Roll Up, Bridging Double Leg Pickup

Used by : Owen Hart

AKA : Jackknife Hold

Description : The victim is on their back, the attacker grabs both the victim's legs, flips forward hooking both the victim's legs and landing on their feet.

31. Roll Up, Flying Leg

Used by : Mark Mero

AKA :

Description : The attacker is standing behind the victim. The attacker jumps and scissors their legs under the victim's arms and rolls backwards, rolling up the victim with his legs. The attacker rolls through until the victim is pinned under the mat.

Variations :

- Super Flying Leg Roll Up (Victory Star Drop - Manami Toyota)

32. Roll Up, Reverse

Used by :

AKA :

Description : The attacker is behind the victim and pushes them forward into the ropes, the attacker waistlocks the victim and pulls them backwards so the victim falls backwards with their shoulders down, the attacker releases the waistlock and stands up so that they are basically sitting on the victim's legs/butt. The attacker may also fall backwards into a bridge.

33. Sunset Flip

Used by :

AKA :

Description : The attacker jumps over the victim, on the way down they waistlock the victim, the attacker rolls over their back so they end up sitting and they pull down the victim so they land on their back. The attacker usually pins the victim's arms to the mat with their legs.

Variations :

- Apron Dive Sunset Flip (Cactus Jack)
- Off the Top Rope Sunset Flip (Johnny B. Badd)
- Super Sunset Flip (Sunset Flip Powerbomb - Juventud Guerrera)
- Sunset Flip Suicida (Victim on Apron) (Sabu, Brian Christopher)

34. Victory Roll

Used by :

AKA :

Description : The attacker jumps onto the shoulders of the victim so that they are sitting on the victim's shoulders and facing the same direction as them. The attacker rolls forward hooking the victim's shoulders with their legs pinning the victim's shoulders to the mat. The attacker hooks both the

victim's legs to cradle them for the pin.

Variations :

- Super Victory Roll (Sabu, Psicosis)

35. -----**The Suplex Duplex** :-----

36. **Suplex, Belly to Back**

Used by :

AKA : Back Suplex, Back Drop

Description : The attacker is standing behind the victim, the attacker's head is under one of the victim's arms. The attacker lifts the victim up so they are on the attackers shoulder. The attacker falls backwards dropping the victim to the mat on their back.

Variations :

- Super Belly to Back Suplex (Scott Hall)
- Standing On the Top Rope Belly to Back Suplex (Justin Bradshaw)

37. **Suplex, Belly to Back Brainbuster**

Used by : "Dr. Death" Steve Williams, Akira Hokuto, Toshiaki Kawada

AKA : Back Drop Driver

Description : The attacker is standing behind the victim, the attacker's head is under one of the victim's arms. The attacker waistlocks the victim and lifts them off the ground and falls backwards, dropping the victim on their head/neck.

38. **Suplex, Belly to Back Cradle**

Used by : Steven Regal

AKA :

Description : The attacker stands behind the victim. The attacker had their head under one of the victim's arms. The attacker reaches around the victim's body with their arm that's closest to their body while reaching through the victim's legs with their other arm, hooking one of the victim's legs. The attacker links their hands together and lifts the victim up and falls backwards, dropping them on their back/shoulders. The attacker usually keeps their hands linked and bridges for the pin.

39. **Suplex, Belly to Back Crossed Arms**

Used by : Ultimo Dragon, Shane Helms

AKA : Straight Jacket Suplex, Aztec Suplex (Dragon), X-Plex (Helms)

Description : The attacker stands behind the victim. The victim's arms are held so the victim's left or right hand is held by the attacker's opposite hand, causing the victim's hands to be crossed in front of their body. The attacker lifts the victim up and falls backwards, dropping the victim on their neck/shoulders. This is usually bridged into a pin.

Variations :

- Super Belly to Back Crossed Arms Suplex(Yumiko Hotta)

40. **Suplex, Belly to Back Crossed Arms Through Leg**

Used by : Manami Toyota

AKA : Japanese Ocean Suplex (Toyota)

Description : The attacker stands behind the victim. The attacker grabs one of the victim's arms and pulls it across the victim's body with their opposite hand (that is, the attacker's left hand grabs the victim's right hand or vice versa). The attacker reaches between the victim's legs and grabs the victim's other arm with their free hand, crossing the victim's arms in front of their body. The attacker lifts the victim up and falls backwards, dropping the victim on their neck/shoulders. This is usually bridged into a pin.

41. **Suplex, Belly to Back Crossface Chickenwing**
Used by : Tiger Mask IV
AKA : Millenium Suplex (Tiger Mask)
Description : The attacker stands behind the victim. The attacker grabs one of the victim's arms and bends it behind the victim's back and places their hand so it at the top of the victim's shoulder. The attacker uses their other free arm to reach around the victim's face so their forearm is across their nose/face. The attacker locks their hands together. From there, the attacker lifts the victim up and falls backwards, dropping the victim on their head/neck/shoulders.
42. **Suplex, Belly to Back Double Chickenwing**
Used by : Tiger Mask, Ultimo Dragon
AKA : Tiger Suplex
Description : The attacker applies a double chickenwing on the victim and links their hands together behind the victim's back. The attacker lifts the victim up and falls backwards, dropping the victim on their shoulders/neck/upperback. Often done into a bridge.
Variations :
 - Super Belly to Back Double Chickenwing Suplex (Death Lake Driver - Mima Shimoda)
43. **Suplex, Belly to Back Flipping Throw**
Used by : Doug Furnas, Scott Putski, Taz
AKA : The Power Hoist (Furnas)
Description : The attacker stands behind the victim and applies a waistlock. The attacker lifts and throws the victim backwards, but angles the victim so they are flipped over and land stomach/chest first on the mat.
Variations :
 - Super Belly to Back Flipping Throw Suplex (Jaguar Yokota, Shiro Koshinaka)
 - Standing On the Top Rope Belly to Back Flipping Throw Suplex (Jushin Lyger)
44. **Suplex, Belly to Back Half Nelson**
Used by : Kenta Kobashi
AKA :
Description : The attacker stands behind the victim and applies a half nelson with one arm and a waistlock with the other. The attacker lifts the victim off the ground and falls backwards, dropping the victim on their head/neck/shoulders.
45. **Suplex, Belly to Back Half Nelson and Chicken Wing**
Used by : Mitsuhiru Misawa, Mayumi Ozaki
AKA : Tiger Suplex '85 (Misawa), Tequila Sunrise (Ozaki)
Description : The attacker stands behind the victim and applies a half nelson with one arm and a chicken wing with the other. The attacker lifts the victim off the ground and falls backwards, dropping the victim on their head/neck/shoulders.
46. **Suplex, Belly to Back Half Nelson Choke Hold**
Used by : Taz
AKA : Tazmission-plex (Taz)
Description : The attacker stands behind the victim. The attacker reaches under one of the victim's arms with one hand and places it behind the victim's neck and with their other arm they reach around under the victim's chin and

across their throat. The attacker lifts the victim up and falls backwards, dropping the victim on their head/neck.

47. Suplex, Belly to Back Hammerlock

Used by : Chris Benoit

AKA :

Description : The attacker grabs one of the victim's arms and bends it behind their back. The attacker reaches around the victim's body with their free arm and lifts the victim up over their shoulder. The attacker falls backwards and drops the victim on their back and on their hammerlocked arm.

48. Suplex, Belly to Back Waistlock

Used by :

AKA : German Suplex

Description : The attacker stands behind the victim and applies a waistlock. The attacker lifts the victim up and falls backwards, dropping the victim on their shoulders/neck/upperback. If the attacker releases the victim at the height of their lift, this often becomes a "Release German Suplex". However, most times the attacker keeps the waistlock applied and bridges for the pin.

Variations :

- Bridged Belly to Back Waistlock Suplex (German Suplex)
- Super Belly to Back Waistlock Suplex (Spider German Suplex - Konnan, Takeshi Ono) - In this version, the attacker usually locks their legs on the ropes and hangs onto the buckles as they do the move.

49. Suplex, Belly to Belly

Used by : Shane Douglas, Magnum TA, Ken Shamrock

AKA :

Description : The attacker stands face to face with the victim. The attacker locks their arms around the waist of the victim. The attacker lifts the victim off the mat and pivots 180 degrees slamming the victim's back to the mat and landing on top of them.

Variations :

- Super Belly to Belly Suplex (Rick Steiner)

50. Suplex, Belly to Belly Crossed Arm Trap Cradle

Used by : Saya Endo

AKA : Rising Star Suplex (Endo)

Description : The attacker faces the victim. The attacker grabs both the victim's arms and crosses them in front of the victim's body. The attacker then traps both their victim's arms in one of the attacker's armpits. The attacker uses their free arm to hook the victim's leg opposite the side they are using to trap the victim's arms. The attacker then lifts the victim up and falls back, dropping the victim on their back. The attacker may bridge for a pin.

51. Suplex, Belly to Belly Double Arm

Used by : Perry Saturn, Gary Albright, Akira Taue

AKA :

Description : The attacker stands face to face with the victim. The attacker hooks both of the victim's arms so they are trapped in the attacker's armpits. The attacker then lifts the victim up and falls backwards, suplexing the victim over and dropping them back first on the mat.

52. Suplex, Belly to Belly Half Nelson Overhead

Used by : Taz, Perry Saturn

AKA : Head and Arm Taz-plex (Taz)

Description : The attacker applies a half nelson while facing the victim. Once applied, the attacker lifts the victim up and falls backwards, dropping the victim on their head/neck/upper back.

Variations :

- Super Belly to Belly Half Nelson Overhead Suplex (Perry Saturn)

53. **Suplex, Belly to Belly Hammerlock Cradle Suplex**

Used by :Used by : KAORU

AKA : Takami Special (KAORU)

Description : The attacker stands face to face with the victim. The attacker grabs one of the victim's arms and bends it behind the victim's back. The attacker then sticks their head under the victim's free arm and hooks the leg on the same side as their head is places. The attacker the lifts the victim up and falls backwards, dropping the victim on their back and arm. The attacker may bridge for a pin.

54. **Suplex, Belly to Belly 90 Degree Overhead**

Used by : Jun Akiyama, Taz, Yuji Nagata, Scott Hall

AKA : Block Buster Suplex, T-Bone Taz-plex (Taz), Exploder (Akiyama)

Description : The attacker stands to the right of the victim. The victim's right arm is places over the right shoulder of the attacker. The attacker reaches across the front of the victim's body with their right arm and the left arm reaches between the legs and hooks the right leg. Attacker lifts the victim up and falls back throwing them over their head are perpandicular to the attacker's body. The victim lands the upper part of their back (between the shoulder blades or on the neck).

NOTE : A variation of the move can be done out of a body press attempts. The attacker catches the victim in mid-air and then falls backwards or a slow version where the attacker lifts the victim up and then falls backwards.

Variations :

- Super Block Buster Suplex (Pitbull #2, Scott Hall)
- Block Buster Suplex w/ Bridge (Juventud Guerrera, Blizzard Suplex - Takayuki Izuka)

55. **Suplex, Belly to Belly Overhead**

Used by : The Steiners, Taz

AKA :

Description : The attacker stands face to face with the victim. The attacker locks their arms around the waist of the victim and lifts the straight up, the attacker falls back and drops the victim on their back. In the bridged version, the attacker commonly sticks their head under the arm of the victim prior to doing the suplex and bridging the move for the pin.

Variations :

- Belly to Belly Overhead Suplex w/ Bridge (Northern Lights Suplex - Hiroshi Hase)
- Super Belly to Belly Overhead Suplex (Aja Kong)

56. **Suplex, Belly to Belly Overhead w/ Hammerlock**

Used by : Chris Benoit

AKA :

Description : The attacker is face to face with the victim. The attacker hammerlocks on of the victim's arms beind their back and wraps both of their arms around the victim. The attacker lifts the victim straigh up and falls back, dropping the vicitm on their back and arm. In the bridged version, the

attacker commonly sticks their head under the arm of the victim prior to doing the suplex and bridging the move for the pin.

Variations :

- Belly to Belly Overhead Suplex w/ Hammerlock & Bridge (Northern Lights Suplex w/ Hammerlock - Mr. Gannosuke)

57. Suplex, Belly to Belly Pumphandle Brainbuster

Used by : Jun Akiyama

AKA : Exploder/Exploider '98/Wrist Clutch Exploder (Akiyama)

Description : The attacker is facing the victim and is slightly to the left or right of their body. The attacker puts their head under the victim's near shoulder so the victim's arm is across the attacker's shoulders. The attacker pull's the victim's other arm through their own legs and grabs it with the arm which is away from the victim's body. The attacker reaches across the victim's chest and hooks the victim's head with their other arm. The attacker then lifts the victim up and falls backwards, dropping the victim on their head.

58. Suplex, Brainbuster

Used by : Koko B. Ware, Dick Murdoch

AKA : The Ghostbuster (Ware)

Description : The attacker applies a front face lock on the victim and throws the victim's near arm across their shoulders. The attacker grabs the victim's tights and lifts them straight up in the air so they are upside down. The attacker then drops down, causing the victim to fall straight down on their head.

Variations :

- Super Brainbuster (Juventud Guerrera)
- Standing on the Top Rope Brainbuster (Jushin Lyger)

59. Suplex, Chickenwing and Facelock

Used by : "Super Strong Machine" Junji Hirata

AKA : The Machine Suplex/Windmill Suplex

Description : The attacker is face to face with the victim. The attacker bends the victim down and hammerlocks one of the victim's arm. With the other arm, the attacker applies a front face lock. From here, the attacker lifts the victim up and over, dropping the victim on their back. This is often bridged into a pin.

60. Suplex, Cobra Clutch

Used by : Phil LaFon (Dan Kroffat), Taz, Johnny Ace

AKA :

Description : The attacker stands behind the victim. The attacker reaches under one of the victim's arms with one hand and places it behind the victim's neck. The attacker uses their free arm to reach across the victim's body and grab the victim's arm which is on the the same side as the arm the attacker is apply the half nelson. The attacker pulls the victim's arm across their face and locks their hands around the victim's neck. The attacker lifts the victim up and falls backwards, dropping the victim on their head/neck.

61. Suplex, Cradle

Used by : Curt Hennig, Marcus Bagwell, Scotti Riggs

AKA : Fisherman Suplex, Perfect-plex/Hennig-plex (Hennig), Yellowjacket Suplex (Bagwell), Ameriplex (Riggs)

Description : The attacker applies a front face lock on the victim and throws the victim's near arm across their shoulders. The attacker grabs the victim's near leg and hooks it. The attacker lifts the victim up and falls backwards so

they land back first on the mat. The attacker keeps the leg hooked and usually bridges to hold the move for a pin.

62. Suplex, Cradle Brainbuster

Used by : Jushin Lyger, Shinya Hashimoto, Shoichi Funaki, Shane Douglas

AKA : Fishermanbuster, Pittsburgh Plunge (Douglas)

Description : The attacker applies a front face lock on the victim and throws the victim's near arm across their shoulders. The attacker grabs the victim's near leg and hooks it. The attacker lifts the victim so they are upside down and then drops the victim straight down so they land on their head.

Variations :

- Super Cradle Suplex Brainbuster (SUPAFISHAMANBUSTA! - Jushin Lyger)

63. Suplex, Crossed Arms Brainbuster

Used by : Darkness Dragon

AKA : Darkness Buster (Darkness Dragon)

Description : The attacker stands face to face with the victim and grabs both their arms, crossing them in front of the victim's body. The attacker bends the victim down and traps their head in one of the attacker's arm pits similar to a facelock. The attacker releases one of the victim's arms and reaches through the victim's legs. The attacker lifts the victim up so they are upside down. The attacker falls to the ground and drops the victim on the top of their head.

64. Suplex, Double Choke

Used by : "Prodigy" Tom Marquez

AKA :

Description : The attacker stands face to face with the victim. The attacker grabs the victim with both hands around their neck in a double choke hold. The attacker lifts the victim up and falls backwards, throwing the victim over the attacker's head so they land back first on the mat.

65. Suplex, Face First Stretch

Used by : Big Titan

AKA : Face First Pumphandle Suplex

Description : The attacker bends the victim over and stands to their back. The victim's lower arm is put between their legs and held by one of the attacker's hands as the attacker hooks the victim's other arm. The attacker lifts the victim up and throws them over their head as they fall back. The victim lands face first on the mat.

66. Suplex, Front

Used by : Arn Anderson, Akeem

AKA : The Gordbuster

Description : The attacker applies a front face lock on the victim and throws the victim's near arm across their shoulders. The attacker grabs the victim's tights and lifts them straight up in the air so they are upside down. The attacker then falls forward, dropping the victim face/chest first into the mat.

Variations :

- Super Front Suplex (Matt Hardy)
- Slingshot Front Suplex (Mike Sullivan)

67. Suplex, Front Ring Rope

Used by : Al Snow, Chris Benoit

AKA :

Description : The attacker applies a front face lock on the victim and throws

the victim's near arm across their shoulders. The attacker grabs the victim's tights and lifts them straight up in the air so they are upside down. The attacker then falls forward, dropping the victim stomach first across the top rope.

68. Suplex, Full Nelson

Used by : Chris Benoit, Tatsumi Fujinami, Shinjiro Ohtani

AKA : The Dragon Suplex

Description : The attacker applies a full nelson on the victim, the attacker lifts the victim up and falls backwards dropping them on the back of their neck.

69. Suplex, Gutwrench

Used by :

AKA :

Description : The attacker is standing facing the victim. The attacker reaches around one side of the victim's body and locks their arms around the victim in a waistlock. The attacker lifts the victim off the mat and falls backwards, dropping the victim back first to the mat.

70. Suplex, Inverted Facelock

Used by : El Samurai

AKA :

Description : The attacker applies an inverted facelock on the victim. The attacker hooks the victim's tights and lifts them straight up in the air so the victim is upside down. The attacker falls backwards, dropping the victim face/chest first to the mat.

Variations :

- Super Inverted Faclock Suplex (Dan Kroffat/Phil LaFon, Jesus Castillo Jr.)

71. Suplex, Inverted Facelock Brainbuster

Used by : El Samurai, Axl Rotten

AKA : SST/Severe Skull Trauma (Rotten)

Description : The attacker applies an inverted facelock on the victim. The attacker hooks the victim's tights and lifts them straight up in the air so the victim is upside down. The attacker then drops the victim straight down so they land on their head.

72. Suplex, Inverted Facelock Front

Used by : Goldust

AKA : Curtain Call

Description : Attacker applies an inverted facelock on the victim. The attacker hooks the victim's tights and lifts them straight up in the air so the victim is upside down. The attacker then falls forward dropping the victim back first to the mat.

73. Suplex, Leg Capture

Used by : Akira Maeda, Taz

AKA : Capture Suplex (Maeda)

Description : The attacker grabs one of the victim's legs and hooks under it so the attacker's arm is under the victim's leg. The attacker reaches over the victim's head/neck with their free arm and locks their hand, so the victim is bent down with their head and their leg is held up in the air. The attacker lifts the victim up and falls backwards, throwing the victim over their head. This move is sometimes used as a counter to a victim's high kick.

74. Suplex, Reverse Gory Special

Used by : Toshiyo Yamada

AKA : Reverse Gory Special Bomb

Description : The victim is behind the attacker. The attacker places the victim's head between their legs and hooks both their arms. The attacker turns around so the victim is now in front of the attacker facing the same direction, at the same time, the victim ducks down and sticks their head between the victim's legs and stands up while still having the arms hooked. The victim is lifted up so they are now over the attacker's shoulder. The attacker releases the victim's arms and grabs their legs and falls backwards, the victim is dropped on their back. The attacker may bridge for the pin.

75. Suplex, Salto

Used by : Mr. Saito, Shawn Michaels

AKA : Tear Drop Suplex(Michaels)

Description : Attacker stands behind and to the side of the victim. The attacker waistlocks the victim with one arm and hooks one of their legs with the other. The attacker lifts the opponent up onto their shoulder and then falls backwards.

76. Suplex, Shoulder Mounted

Used by : Road Warrior Animal, Susan Sexton

AKA : Electric Chair Suplex (Sexton)

Description : The attacker stands behind the victim and sticks their head between the victim's legs. The attacker stands up so the victim is sitting on their shoulders. The attacker falls backwards and drops the victim down on their back.

Variations :

- Super Shoulder Mounted Suplex (Etsuko Mita)

77. Suplex, Shoulder Mounted Crossed Arms

Used by : Manami Toyota, Rey Misterio Jr.

AKA : Japanese Ocean Cyclone Suplex (Toyota)

Description : The attacker stands behind the victim, they cross the victims arms in front of them (the attacker's left hand holds the victim's right hand and their right hand holds the victim's left). The attacker bends down sticks head between the victim's legs and lifts them up so the victim is sitting their shoulders. The attacker falls backwards and drops the victim on their back. The attacker usually bridges for the pin.

78. Suplex, Snap

Used by : Dynamite Kid, Chris Benoit

AKA :

Description : The attacker applies a front face lock on the victim and puts the victim's near arm over the attacker's neck/shoulders. The attacker usually grabs the victim by the tights and executes a quick fall backwards, the attacker lifts the victim up slightly as they are falling, snapping the victim over on their back.

79. Suplex, Snap Belly to Back

Used by : Hisakatsu Ohya, Masahiro Chono

AKA :

Description : The attacker stands behind the victim and sticks their head under one of the arms of the victim and waistlocks them. The attacker falls backwards and a quick rate and snaps the victim over dropping them on the back of their neck.

80. Suplex, Stretch

Used by : Taz, Perry Saturn

AKA : Pumphandle Suplex

Description : The attacker bends the victim over and stands to their back. The victim's lower arm is put between their legs and held by one of the attacker's hands as the attacker hooks the victim's other arm. The attacker lifts the victim up and throws them over their head as they fall back. The victim lands on their back.

81. Suplex, Throat Slam

Used by : Hiroshi Hase, Kama Mustafa, Wrath

AKA : Uranage, Soviet Judo Suplex, Death Penalty (Wrath)

Description : Sort of a cross between a belly to belly suplex and a choke slam. The attacker stands to the right of the victim. The victim's right arm is placed over the right shoulder of the attacker. The attacker reaches across the front of the victim's body with their right arm and the left arm around the back of the victim to under the victim's left shoulder. Attacker lifts the victim up and pivots as if for a belly to belly suplex and drives the victim into the mat.

Variations :

- Super Throat Slam Suplex (Masakazu Fukuda, Commando Bolshoi)

82. Suplex, Underhook

Used by : Lord Steven Regal, Mike Rotundo, David Taylor

AKA : Butterfly Suplex

Description : The attacker is facing the victim. The attacker bends the victim down and hooks both of the victim's arms so they are behind the victim's back. The attacker links their hands together and lifts the victim up and falls backwards, dropping the victim to the mat on their back.

Variations :

- Standing on the Top Rope Underhook Suplex (Chris Jericho)
- Pinning Underhook Suplex (The Crumpet - David Taylor)

83. Suplex, Underhook Brainbuster

Used by : TAKA Michinoku

AKA : Michinoku Driver I

Description : The attacker is facing the victim. The attacker bends the victim down and hooks both of the victim's arms so they are behind the victim's back. The attacker links their hands together and lifts the victim up so they are upside down, their head to one side of the attacker. The attacker then sits down, dropping the victim on their head.

84. Suplex, Vertical

Used by :

AKA :

Description : The attacker applies a front face lock on the victim and throws the victim's near arm across their shoulders. The attacker grabs the victim's thighs and lifts them straight up in the air so they are upside down. The attacker then falls backwards, dropping the victim on their back.

Variations :

- Super Vertical Suplex (Superplex)
- Standing On the Top Rope Vertical Suplex (Dynamite Kid)

85. Suplex, Wheelbarrow

Used by : Al Snow, Taz, Dean Malenko, Val Venis

AKA : The Snow-plex

Description : The victim is face down on the mat, the attacker stands between their legs and waistlocks them from behind. The attacker lifts the victim up and falls backwards, dropping the victim on their back.

Double team moves

Double-team maneuvers in professional wrestling are when two wrestlers work together to attack an opponent, these moves are mainly used by tag teams in tag matches.

Many of these maneuvers are combination of two throws, or submission holds.

There is a wide variety of double-team moves in pro wrestling. Most moves are known by the names that professional wrestlers give their "finishing move" (signature moves that usually result in a win) names. Occasionally these names become popular and are used regardless of the wrestler performing the technique.

Moves are listed under general categories whenever possible.

Aided powerbomb

Any double-team move in which one wrestler help another to perform a Powerbomb, either by aiding the wrestler to get the victim up on to their shoulders or by pulling down on the victim as they get dropped down, to force them into the mat harder.

The Acolytes (Faarooq & Bradshaw) were known for doing this double team maneuver, with Faarooq pulling down on an opponent set up in Bradshaw's powerbomb.

In seated powerbomb versions, before the first wrestler drops to a seated position the second wrestler will hold on to the victim and sit down at the same time dropping the victim between both their legs. Too Cool (who used a Sitout powerbomb) and The Basham Brothers (who used a Chokebomb) were known for performing these double sitout bombs.

A variation similar to that of a *Device* sees a wrestler hit a flying moves (i.e. *top rope clothesline*, *flying neckbreaker*, *seated senton* etc.) on an opponent after he/she has been lifted up for an powerbomb.

Aided superbomb

In this version one partner sits on the top rope facing the ring, the second partner stands behind the opponent (both facing the first partner). The second partner then puts his head under one of the opponent's arms and lifts him into the air placing him on the first partners shoulders (the opponents legs around his neck), from there the first partner stands up and jumps forward Powerbombing the opponent from the second rope down to the ring.

The Pitbulls popularized this move in ECW as **The Super Bomb**.

Double team crucifix powerbomb

This two man version of a crucifix powerbomb which is often known as an **H-Bomb** sees a single opponent lifted up between two attackers so that the victim is being lifted by their spread out arms. At the apex of the move where the victim is raised to the highest point it will look as though he/she had been crucified at this point the attacking wrestlers then kneel, and bends forwards, to throw the opponent forward to the mat on to their back or neck and shoulders.

Powerbomb, shiranui combination

This *Device* variation sees one of the wrestlers lift the opponent onto his shoulders, into the Powerbomb position, while standing with his back to the corner turnbuckles. Another wrestler then climbs to the top turnbuckle, faces away from the ring, and grabs a Three-quarter facelock on the opponent, performing a Shiranui, while the other wrestler slams the opponent down.

Aided piledriver

Any double-team move in which one wrestler help another to perform a Piledriver on an opponent by pushing down on the victim's feet for more impact. In a variation of the move, the second attacker jumps off the turnbuckle while pushing the victim's feet downward for even more damage, this is well known as a **Spike Piledriver** (not to be confused with a one-man Spike piledriver).

Aided neckbreaker

Any double-team move in which one wrestler help another to perform a Neckbreaker, either by aiding the wrestler to get the victim up to an elevated position or by twisting/forcing the victim down to the mat harder while a neckbreaker is performed.

The most common version is the **fireman's carry/neckbreaker combination** in which one wrestler (usually the larger one) will place an opponent over his shoulders and turn on the spot (like and Airplane Spin as the wrestler turns the victim round the other attacking wrestler would run and jump up along side both men and take hold/twist the neck of the victim and at this point both the attacking wrestler fall back down to the mat forcing the victim down with them.

Aided whiplash

This is a normal whiplash that instead of having the victim held in the air with the aid of the ring rope, he is kept in then elevated position by another wrestler. This wrestler has the opponent's legs on his shoulder and is facing the first attacker. When the neckbreaker is performed the extra wrestler will often twist himself down

to the mat and land on top of the victim. This is best known as the **Au Revoir** a double team move used by La Resistance.

Dudley Death Drop 2

This *elevated neckbreaker*, also informally known as a **3D** as named by the Dudley Boyz, is a combination of backdrop and a neckbreaker. This maneuver sees an opponent get pushed upwards in a Belly to back suplex lift by Bubba Ray Dudley then as the opponent falls to the mat D-Von Dudley would apply a headlock neckbreaker forcing the opponent's head into the mat with greater velocity.

Powerbomb / neckbreaker combination

This *elevated neckbreaker* is performed when one attacking wrestler stands facing a bent over opponent and seizes the opponent around the waist, flipping them over as in a suplex up onto another wrestler's shoulders, leaving them in a prone powerbomb position. The first wrestler keeps hold of the opponent's head at this point, holding it against their shoulder as with a hangman's neckbreaker while keeping the opponent's back and head parallel with the ground. From here the first wrestler falls to a sitting position while the other wrestler who is holding the opponent in the powerbomb position drops to their knees, thus driving the neck of the opponent into the shoulder of this wrestler from an elevated position.

The move is also often known as a **neckbreaker bomb** or referred to as a **Powerplex**, a portmanteau of *powerbomb* and *suplex*, since one wrestler performs a suplex into the other to get their opponent into the proper position. Another name used in reference to this move is **Villano breaker** which was named after Villano IV, who was severely injured by a botched version of this move by Kanyon and Raven.

Backbreaker hold, top-rope elbow drop combination

One wrestler would hit a backbreaker and hold the opponent over his knee as another wrestler jumped down to hit the opponent with a top-rope elbow drop to his exposed head, flipping the opponent over down to the mat.

Backbreaker hold, top-rope legdrop combination

One wrestler would hold the opponent over his knee, in a backbreaker position as another wrestler jumped down to hit the opponent with a top-rope leg drop to his exposed head, flipping the opponent over down to the mat.

Bearhug hold, top rope legdrop combination

Commonly referred to as the **Veg-O-Matic**, also referred to as an **Aided Guillotine Legdrop**. In this move one wrestler would apply a bearhug and hold the opponent out as another wrestler jumped down to hit the opponent with a top-rope leg drop to his exposed head or torso, forcing the opponent hard back down to the mat.

The move was popularized by the Midnight Express as the **Veg-O-Matic** but it is now more closely associated with America's Most Wanted, who call it the **Death Sentence**.

Con-chair-to

Popularized and named by the team of Edge & Christian, this is a double steel folding chair shot to the head of an opponent, one from the front and one from behind. Edge and Christian often slammed the chairs on the mat to "tune up the band" before hitting the opponent.

Doomsday Device

This is a move in which a flying clothesline is hit on a wrestler while he is being set up in an electric chair drop position and giving a back body drop. One wrestler hoists the victim on his shoulders, while his partner climbs the ring post to the top turnbuckle, the partner on the top turnbuckle jumps off and delivers a flying clothesline to the victim while the other partner throws him off into a back body drop. This move was innovated and named by the **Road Warriors**.

Dudley Device

This version of the Doomsday Device is used by **Team 3D**. Instead of a back body drop, Team 3D use an electric chair drop. Once the opponent is hit by Brother Devon with the flying clothesline, Brother Ray hangs onto the opponent's legs and falls back while the clothesline is still being inflicted until the opponent hits the mat. Traditionally, Team 3D use this Doomsday Device to commemorate the late Road Warrior Hawk.

Doomsday Rana

This is a move in which a wrestler performs a diving hurricanrana on an opponent while they are sitting on the shoulders of the other wrestler. This was innovated by Jimmy Jacobs and B.J. Whitmer.

Elevated diving bulldog

A variation of a *Device* sees one wrestler hoists the victim on his shoulders, while his partner climbs the ring post and delivers a Diving Bulldog to the opponent.

Double bulldog

A double bulldog is when two wrestlers both hit a bulldog on a single opponent.

A double bulldog can also refer to two bulldogs being performed by one wrestler on two opponents at the same time.

Double chokeslam

Two wrestlers both execute a chokeslam on a single opponent at the same time is referred to as a double chokeslam.

This move is also referred to as a **double spinebuster / double front slam** as the action of lifting an opponent up and throwing them down are much the same, though the spinebuster, and front slam are more common on a charging opponent.

A double chokeslam can also refer to two chokeslams being performed by one wrestler on two opponents at the same time, and occasionally in a tag team match where each member of one team will chokeslam a member of the opposing team (ie; two simultaneous chokeslams).

Double clothesline

Two wrestlers both hitting a clothesline on a single opponent by joining hands is referred to as a double clothesline. A variation has both attackers charging from opposite sides of a single opponent with a clothesline.

A double clothesline can also refer to two clotheslines being performed by one wrestler on two opponents at the same time.

Double fireman's carry

Two wrestlers both lift a single opponent up into a fireman's carry leaving the two wrestlers back-to-back with the victim across their shoulders is called a double fireman's carry. From Here the two wrestlers can perform a double version of a fireman's carry slam, the wrestlers can also both fall backwards down to the mat dropping the opponent front-first into the canvas in a double flapjack type move.

Double flapjack

Two wrestlers throw a single opponent up into a flapjack. In this move both wrestlers would push the victim upward by reaching under their legs and lifting them into the air, while remaining the hold on the victim's legs the wrestlers would fall backwards, dropping the opponent front-first into the canvas. Another basic double flapjack is similar to a back drop, in which the wrestlers push the opponent upwards and release him/her so that they fall onto their face instead of falling back-first.

Double hip toss

When two wrestlers both hit a hip toss on a single opponent by both attackers underhooking the closest arm and then quickly lifting the victim up and throwing him/her forward, flipping the victim onto his/her back.

Catching hip toss

As two wrestlers hit the hip toss on a single opponent, both attackers catch the legs of the opponent as he/she flips over so that both have a hold of one arm and leg of their victim.

From this position the attackers can lift the victim up into the air and drop them onto the mat, or lift the victim up and drop to a kneeling position so that the victim would drop onto their knees.

Double DDT

When two wrestlers both hit a DDT on a single opponent.

A double DDT can also refer to two DDTs being performed by one wrestler on two opponents at the same time.

Double dropkick

When two wrestlers simultaneously hit a dropkick on a single opponent. Attacking wrestlers may both target the front or back of the opponent, or sometimes "sandwich" the opponent by dropkicking them from either side.

Double missile dropkick

Similar to the double dropkick, both wrestlers execute missile dropkicks from adjacent turnbuckles onto a single opponent.

Timing is of the utmost importance when executing this move; at the 2003 Royal Rumble, Edge jumped too late, and landed on the face of a supine Christopher Nowinski, injuring his nose.

Double drop toe-hold

In a double drop toe-hold two wrestlers hit a drop toe-hold on each leg of a single opponent.

Double elbow drop

This is a double team maneuver which involves two wrestlers hitting a variations of a elbow drop (standing, or flying) on one person at the same time.

Often this move sees two wrestlers knock down a charging opponent leaving the victim in a positions in which both wrestlers can stand either side of the fallen victim and before elbow drops. These elbow drops are often preceded by some sort of dance/taunt or the joining of hands.

Double leg drop

This manuvuer sometimes called *stereo leg drops* involves two wrestlers hitting variations of a leg drop (standing, or flying) on one person at the same time.

The team of Rob Van Dam & Rey Mysterio used a version of the double leg drop which they called the **4:20** (The official explanation for the name is that it comes from the number of feet 4 and their combined shoe size 20, though the obvious marijuana reference is often cited by fans, due to RVD's past gimmick as a stoner). This version involves one wrestler standing upright and one hanging off the shoulders of the other. The hanging wrestler extends his legs in a horizontal position, similar to a normal leg drop. The upright wrestler then jumps, extends his legs in a horizontal position, where all four legs will land on an opponent's chest, throat or face at the same time.

Van Dam also utilized a double leg drop with Sabu where they had the opponent lying in the center of the ring with both Van Dam and Sabu perched on top of opposite turnbuckles. Both Sabu and Van Dam then jumped off the turnbuckles simultaneously and performed leg drops to the opponent's throat and body.

The Hardy Boyz also utilized a variation of this move; it involved Jeff standing between an opponent's legs holding them apart and delivering a double leg drop to the opponent's groin while Matt delivered a flying leg drop from the ropes to the chest.

Double Russian legsweep

Both wrestlers stand on either side of a opponent, facing in the same direction, then both simultaneously execute a Russian legsweep on the opponent.

Double submission

This is when two wrestlers will put the opponent in a submission move at the same time, most commonly this is done when one wrestler places an opponent in a Boston Crab while the other will put the opponent in a Crossface. Variations do exist, such as the Sharpshooter, the Texas Cloverleaf or the Reverse Figure Four with the Camel Clutch or the Crossface, etc.

Examples of notable double submissions include: Chris Jericho and Chris Benoit often performed this maneuver when they were tag teaming, when Jericho puts the victim in The Walls of Jericho and Benoit adds Crippler Crossface.

The (Self-Proclaimed) World's Greatest Tag-Team once performed a double submission on their former mentor Kurt Angle, both men using Angle's own angle lock against him.

Double superkick

A tandem attack where two wrestlers stand in front of an opponent and hit him/her in the face/head with a high, side thrust kick, known as a Superkick.

The name can also refer to what is known as *Stereo Superkicks* when two wrestlers both perform superkicks to two different opponents at the same time.

Double suplex

A throw in which two wrestlers will both suplex one opponent at the same time is called double suplex. The most common suplexes used for this double team move are the Snap and Vertical variations, in which the attackers apply a front face lock to the opponent, draping the victim's near arm over their respective shoulders, at this point the wrestlers will either pull their own legs back and kick them forward quickly slamming them to the ground to build momentum to fall backwards and flip the victim over them so they all land on their backs for a *double snap suplex*. In a *double verticle suplex* the move is the same except that when the victim is in position he/she is lifted up and held upside-down before the attackers fall backwards.

A double suplex can also refer to two suplexes being performed by one wrestler on two opponents at the same time.

Double team STO

This move can either be a **Double STO** when two wrestlers both hit a STO on a single opponent at the same time, or an **Aided STO**, known in Japan as **Oregatokare**, where one wrestler helps another wrestler to perform the STO, usually by sweeping out the legs from under the victim.

Dudley Death Drop

Widely known as a **3-D**, this *elevated cutter* is a combination of a Flapjack and cutter. Created and named by the Dudley Boyz this maneuver sees an opponent get pushed upwards in a flapjack throw by D-Von Dudley then as the victim falls to the mat Bubba Ray Dudley would apply a cutter forcing the victim's head down to the mat.

The move is now known as the **Deadly Death Drop** (3-D), as when the Dudley Boyz left WWE the rights for the Dudley name did not leave with them. The pair, now known as Team 3-D often used the move to put opponents through a table.

Elevated DDT

An *elevated DDT* is any double team move that sees one wrestler keep an opponent suspended in an elevated position so that another wrestler can perform a DDT and drop the opponent from the raised position. one variation sees a wrestler apply a front

facelock to an opponent and lift them so that their legs are placed on the top of the shoulders of another wrestler, and this point the first attacker quickly throws himself to the ground backwards so that the victim is forced to dive forward onto his/her head with extra force because of the height of which they are dropped. This is an *aided version* of the one-man elevated DDT.

Flapjack DDT

One of the most common double team elevated DDT is known as a **Flapjack DDT**, a combination of Flapjack and a DDT. This maneuver sees an opponent get pushed upwards in air during a flapjack attempted then just as the victim falls to the mat the attackers partner will put victim in a front facelock and as all three fall down to the mat the DDT will ensure the victim is forced to dive forward onto his own head.

Sidewalk slam, headlock takedown

This move involves one wrestler setting up an opponent for a sidewalk slam will the victim is held in the air his head is exposed at this point another wrestler will be able to perform many moves that only involve the attack of that exposed head (i.e. reverse DDT variations, headlock takedowns, and neckbreakers) these moves force the victim down harder to the mat when the first attacker drops him/her.

A variation used by the team of Edge & Christian, saw Christian hit his signature diving reverse DDT on an opponent that Edge held in the sidewalk slam.

Another variation used by the team of The Hurricane and Rosey, saw The Hurricane hit his Eye of the Hurricane finisher on an opponent that Rosey held in the sidewalk slam.

Elevated jawbreaker

With an opponent kept up in an elevated position by one wrestler, another wrestler has chance to drop the opponent into any type of jawbreaker from a raised height.

Most notably this sees the opponent's legs being held on the shoulders of one wrestler while another attacker catches hold of the head of this opponent. At this point the wrestler will lock a hold onto the head of the opponent and drop them into the jawbreaker.

One known as the **Natural Disaster**, as named by The Naturals (Chase Stevens and Andy Douglas), sees one attacker use an inverted suplex to raise their opponent off the ground and onto the shoulders of their partner behind them. Both wrestlers then drop to a kneeling/sitting position, so that the wrestler at the front can hit the stunner style jawbreaker.

Elevated splash

This is where one wrestler (usually a larger wrestler) backs up to the corner turnbuckles and allows another wrestler to climb the turnbuckle then up onto his/her shoulders, this wrestler then jumps off to perform a splash on a prone victim. Sometimes this move sees a wrestler climb up on the turnbuckle first getting even higher before the second wrestler jumps off him.

Event Omega

Also known as **Falling Fate**, this move which was named by The Hardy Boyz, sees the opponent lying prone on the mat while both wrestlers climb on opposite turnbuckles and come down simultaneously with a flying legdrop and a diving splash.

Hart Attack

The Hart Attack was the traditional finishing move of The Hart Foundation (Bret Hart and Jim Neidhart). Neidhart would lift up the opponent in a bearhug in the center of the ring, while Hart leaned against the ringside ropes, facing the opponent's back. Hart would then run past the two and bounce off the ropes on the opposite side of the ring. On his return, Hart would make a running leap and perform a lariat takedown on the opponent as Neidhart let go of him, resulting in both Hart and the opponent falling onto their backs. (Of course, Hart was never hurt by this fall, while the combination of the clothesline and the fall always did in the opponent.) Neidhart would usually tag Hart in just before they performed this maneuver, allowing Hart to make the pin.

There are many variations of this move that use a secondary move that isn't a clothesline.

Bearhug hold, flying crossbody combination

One wrestler would apply a bearhug and elevate the victim while the other wrestler executed a flying body press from the top rope, driving the victim to the ground from an elevated height.

Bearhug hold, high kick combination

One wrestler would apply a bearhug and elevate the victim while the other wrestler executed a high dropkick (as popularized by Mark Jindrak and Garrison Cade), or other high kicks as the first wrestler drops the victim to the ground, such as with Booker T's high side kick with tag partner Goldust, or Stevie Ray of Harlem Heat they named the move **Heat Seeker**.

High and low

A "high and low" double team maneuver is a type of takedown that sees two wrestlers hit a combination of attacks on a standing opponent; one aimed to hit high, while the other is aimed low. The high attack is usually from in front of the intended victim, while the low attack comes from behind sending the victim back-first into the mat with greater force.

Total elimination

Both attackers stand facing a standing victim. One attacker executes a spinning leg sweep to the back of the opponent's legs, and the other executes a spinning heel-kick towards the victim simultaneously, knocking the victim backwards. This move was used and named by The Eliminators (Perry Saturn and John Kronus).

Xtreme domination

Both attackers stand facing a standing victim. One attacker executes a spinning leg sweep to the back of the opponent's legs, and the other executes a superkick towards the victim simultaneously, knocking the victim backwards. This move was used and named by Shazarian (Michael Shane and Frankie Kazarian).

Sweet n' Sour

Attackers stand on opposite sides of an opponent(front and back). The attacker facing the front then executes a running clothesline while the attacker from behind executes a running chop block knocking the opponent backwards. This move is used and named by the team of Lance Cade and Trevor Murdoch.

Leapfrog body guillotine

Also called a **Leapfrog Stun Gun** was mainly used by The World's Greatest Tag Team this move can be best described as an assisted leaping backbreaker splash. The victim rests with his upper body on the ropes and his feet on Charlie Haas' shoulders. Shelton Benjamin gets a running start bounces off the ropes, runs toward Haas, leaps over Haas and onto the victim's back, groin first, though Benjamin never sells a groin injury.

Poetry in motion

This move is performed when one wrestler throws his opponent into one of the corner turnbuckles, while another wrestler follows him, and drops down to an all-fours position in front of the victim. At this point the other wrestler will run, put his feet on the back of his partner to elevate himself off the ground and jump at the victim to hit an attack i.e. calfkick, heel kick, splash etc.

This move was named by the members of Team Xtreme (Matt, Jeff, and Lita), who frequently use the move even when tagging with different people. Other notable users of the move include The Spirit Squad members who perform the move with three men on all fours leaving one member to step up off one then off the next two members who are stacked one on the other.

Powerbomb / diving somersault leg drop combination

One of the attackers climbs to the top turnbuckle as the other sets up his opponent for a standing powerbomb. As the powerbomb reaches its apex, the other attacker dives off the turnbuckle and performs a diving somersault leg drop on the victim as the powerbomb is completed.

Prone low blow

This is a double team move in which one wrestler will set up an opponent so this his partner can perform a low blow.

Diving headbutt low blow

While one wrestler slams an opponent and spreads their legs apart the other wrestler would climb the turnbuckle and perform a diving headbutt into the opponent's groin.

Diving leg drop low blow

While one wrestler slams an opponent and spreads their legs apart the other wrestler would climb the turnbuckle and perform a diving leg drop into the opponent's groin.

Rocket Launcher

One wrestler ascends the top turnbuckle. Their partner then stands below them and reaches up, taking hold of them. The wrestler on the top rope then performs a flying body splash, with their partner throwing them, thus increasing their range and height. This move was innovated by **The Midnight Express** team of "Beautiful" Bobby Eaton and "Loverboy" Dennis Condrey.

Assisted senton

One wrestler ascends the top turnbuckle. Their partner then stands below them and reaches up, taking hold of them. The wrestler on the top rope then performs a Senton bomb, with their partner throwing them, thus increasing their range and height.

Russian leg sweep, clothesline combination

One wrestler would begin a russian legsweep as another wrestler hit the opponent with a clothesline, forcing the opponent hard back down to the mat.

Sidewalk slam, top-rope legdrop combination

One wrestler would perform a Sidewalk slam, and then their partner would perform a top-rope legdrop on the prone, supine victim.

A slight variation of this sees the wrestler stay grounded instead of ascending to the top turnbuckle, performing a jumping legdrop on the opponent rather than a top rope one.

Spanish fly

This variation of the *moonsault side slam* is performed while all three wrestlers are on the top turnbuckle. The attackers stand either side, slightly behind, and facing the front of a standing victim, the attackers then reach under the near arms of the victim, across the chest and under the victims far arm, while placing their other hands on the back of the victim to hold them in place. The attackers then perform a *backwards somersault* (moonsault) while holding the victim, driving the victim into the ground back-first in a side slam position.

The move was named by The S.A.T./Los Maximos, but originally called, **The Millennium Drop** before it was dubbed, **The Spanish Fly**.

Slingshot catapult, top rope bulldog combo

The first wrestler performs a slingshot catapult in an attempt to throw the opponent away from the corner turnbuckle away from where the second attacker is situated. As the opponent is lifted off the ground up into the apex of the throw, the second wrestler dives off the turnbuckle and performs a diving bulldog on that same victim forcing his/her head down into the mat.

Stack-superplex

A variation of the superplex (a vertical suplex off the top turnbuckle) in which the wrestler delivering the suplex sits upon the shoulders of his tag partner. At the apex of the suplex, the lower man allows himself to fall backwards, increasing the power and momentum of his partner's maneuver.

Primarily used by the Suicide Blondes, Edge and Christian during their various Tag Team Championship runs in WWE.

STO, russian legsweep combination

This move requires one person standing behind the opponent, while one stands in front. The wrestler in front will deliver an STO, and the wrestler behind the opponent will perform a russian legsweep on the same opponent.

Superkick-plex

This combination move sees one wrestler hit a superkick to the chin of an opponent who is being held in a belly-to-back position by the second wrestler. The second wrestler uses the thrust of the superkick to aid in executing a bridging german suplex for a pinfall attempt (not to be confused with a *superplex*, which is a suplex from the top turnbuckle).

Suplex 450 splash

While standing next to a downed opponent (facing away), one of the attacking wrestlers would perform a vertical suplex lift onto their own partner where at the apex of the suplex the first wrestler releases the suplex and the second uses the altitude and rotation to perform a 450 splash onto the downed opponent.

This was innovated by the Generation Next tag team of Roderick Strong and Jack Evans.

Reverse STO, enzuigiri combination

In this combination one wrestler prepares to deliver a reverse STO to an opponent and then while holding them in position their partner delivers an enzuigiri kick to the back of the head of the opponent who is then dropped for the reverse STO driving them down to the mat face-first with the added momentum of the kick.

Wheelbarrow hold, top rope legdrop combination

This move sees one wrestler wrap a forward facing opponent's legs around his/her waist and apply a gutwrench hold to lift the opponent up off the ground. At this point another wrestler, who is situated on the top turnbuckle would then jump down to hit the opponent with a top-rope leg drop to the back of his exposed head, forcefully driving the opponent's face and body back down to the mat.

Wishbone

This move, which is named after the tradition of pulling on a wishbone, sees two wrestlers each take hold of an opponent's leg (who is laying face up on the mat) and yank them in opposite directions stretching out the groin area.

appendix

Wrestling Schools

I hold no knowledge of, nor endorses or recommends any schools listed here. This list is organized by country.

Unknown

AWWCF AWWCF Professional Wrestling Schools of American World Wrestling

Awwcf.Homestead.com
Awwcf@Hotmail.com
Office 404-696-5696

Brad Rheingans School of Pro Wrestling

(612) 478-6215

The House Of Hardcore

(ECW School of Pro Wrestling)
(516) 586-7329

John Rambo

NWLWrestling.com

England/UK

E.C.C.W House of Pain

Langley B.C.
<http://www.eccw.com>

New Generations School of Wrestling

c/o 95 Powderham Drive
Carlton Gardens
Cardiff.
01222 644715

Hammerlock School of Wrestling

PO Box 282
Ashford Kent
TN23 7ZZ
01233 663828

British Wrestling Federation

24 Fairfield Avenue
Rhyl North Wales
01745 354130

World Of Wrestling

Peacocks Gym
Caxton Street North
Canning Town
London.
0171 511 3799

Canada

Camp Martell

280 Kenilworth N.
Hamilton, ON L8L 4R9 Canada 905) 318-9574
CampMartell.com

Canadian Championship Wrestling Training Centre

Instructor• Heartthrob Chris Wayne
Edmonton, Alberta, Canada
(780) 454-8918
<http://www.CanadianProWrestling.com>
Robccw@hotmail.com

Hart Brothers School of Wrestling

International Championship Wrestling Inc.
757 King Street East
Cambridge, Ontario, N3H 3N8
519) 653-3837
Fax 519) 653-3115

Kiniski's Wrestling School

Suite 100
32034 Lougheed Hwy.
Mission City, BC Canada V2V 1A4

Powerslam Wrestling Academy

196 Arvin Avenue
Unit C
Stoney Creek, Ontario
905) 536-4959 or (519) 940-9034
<http://www.PowerSlamWrestlingExtreme.com>
academy@powerslamwrestlingextreme.com

The Ron Hutchison Professional Wrestling Academy at Sully's Gym.

P.O. Box 22523
300 Coxwell Ave.

Toronto, Ontario, CANADA
M4L 2A0
416) 534-8723
<http://www.angelfire.com/biz/wrestlingschool>

Sully's Toronto Youth and Athletic Club

P.O. Box 22523
300 Coxwell Ave.
Toronto, Ontario M4L 2A0
(416) 534-8723 **UFO Wrestling School**
418 Hanlan Road, Unit 20
Woodbridge, Ontario L4L 4Z1 Canada
<http://nworx.com/ufowrestling/>

Germany

Wild Samoan Training Centers

<http://www.wildsamoan.com/>

Alabama

Rampage Wrestling Academy

375 Carter St.
Rainsville, AL 35986
(256) 638-8888
jlord@hiwaay.net

Southeastern Extreme Wrestling School

Dothan, AL
(334) 794-6437

Arizona

IWA - The Impact Zone

505 W. 8th Ave. Suite 6
Mesa, AZ 85210
(602) 786-3004

Warrior University

10320 North Scottsdale Rd.
Scottsdale, AZ 85253
(602) 566-4276

California

APW Boot Camp

21063 Cabot Blvd. Suite #1
Hayward, CA 94545
(510) 785-8396

AllProWrestling.com
JAugust@tdl.com

California Championship Wrestling

611 Mercantile
Vista, CA 92083
(760) 809-3084
NeckBreaker.com
info@neckbreaker.com

The House of Wrestling

Milpitas, CA
(408) 238-0906

IWC Pro Wrestling School

393 West La Cadena Drive
Suite #8
Riverside, CA
IWC-Wrestling.com/school/

Pacific Coast Sports

21063 Cabot Blvd. Suite 1
Hayward, CA 94545
(510) 785-8396

PCW Work Farm

California
PCW-Wrestling.com/camp.html Jahaight@inreach.com

Pro I Am Wrestling School

1345 B Silica Ave.
Sacramento, CA

Roland Alexander Superstars Training

3833 Peralta Suite B
Fremont, CA 94536

School of Hard Knocks

3265 N. E Street
San Bernardino, CA 92405
(909) 886-5201

Slam City Wrestling

Old Sonoma Rd.
Napa, CA 94559
(707) 255-67671805
Slam-C.com

Slammers Wrestling Gym

P.O. Box 1602
Studio City, CA 91614
(818) 897-6603
Slammers.com

Superstars Pro Wrestling Training Camp

21063 CabotBlvd., Suite 1
Hayward, CA 94545
(510) 785-8396

UIWA West Coast Dojo

Southern California
(714) 226-0021

Ultimate University

Santa Ana, CA 92704
(949) 465-6628
UPW.com/uu

Wolf Den School of Professional Wrestling

Fairfield , California
(707) 429-2730
WolfDenWrestling@aol.com

The Women's Wrestling Academy

(All Female Wrestling School)
The Great Western Forum
Inglewood, CA
(818)-548-8638
WrestlingAcademy@aol.com

World Grand Prix Wrestling School

Los Angeles, CA
(323) 658-1996

Delaware

Wrestle Tech

Newark, DE
(302) 738-2533
ECWAProWrestling.com/wrestletech.html

Florida

Al Costello

2266 Gulf to Bay Blvd.
Lot#344
Clearwater, FL 34625

Blacksheep Wrestling School

103 Tennessee Dr.
Pensacola, FL 32505
(850) 456-5949
BDOLL911@aol.com

Bushwhackers Pro Wrestling Camp

P.O. Box 15156
St. Petersburg, FL 33773
(727) 894-2223

Coastal Championship Wrestling School

P.O. Box 410850
Melbourne, FL 32940
(407)757-9758

Dean Malenko School

12770 Woodtrail Blvd.
Tampa, FL 33625

The Diamond Mine Wrestling School

Port St.Lucie, FL.
561-336-5081
FLDiamond1@yahoo.com

Duke's Wrestling Academy

15932 NW 48th Ave.
Hialeah, FL
WrestlingOnline.com/duke
duke@wrestlingonline.com

Florida School of Professional Wrestling

2615 NE First Ave.
High Springs, FL 32643
(904) 454-1629
BGuynn1062@aol.com

The Funkin' Conservatory

Run by Dory Funk Jr.
Ocala, Florida
(352) 854-8855

Gulf Coast Wrestling

Panama City Beach, FL
(850) 784-2986

John Tenta's School of Professional Wrestling

Sanford, Florida

(407)688-4742
BigTenta@bellsouth.net

Lords of Pain

Calvin Martin
PO BOX 993
Fort Walton Beach, Florida 32549-0993
<http://www.lordsofpain.net>

Mad Dog's Palace

P.O. Box 47431
St. Petersburg, FL 33743
(727) 405-5681
sawyer@up2me.com

Pat Tanaka Wrestling School

106 N. Albany
Tampa, FL

Pensacola Wrestling Academy

3427 Cervantes Highway
Pensacola, Florida
850-439-6858
<http://www.pwafll.com>
Bobby@bobbydoll.com

Rusty Brooks Pro Wrestling Academy

4110 SW 32nd Ct.
Hollywood, FL 33023
(954) 983-1666
RustyIPWA@aol.com

SECW Training School (Florida)

(407) 523-2674

Skull Krusher's Professional Wrestling School

P.O. Box 6188
Gulf Breeze, FL 32561
(850) 934-8435

South East Council Wrestling

PO BOX 77412
Jacksonville, Florida 32226-7412
(912) 368-6760

Spoiler's Wrestling Academy

3615 W. Walsers - Box 110
Tampa, FL 33614

Georgia

Atlanta World Wrestling Alliance University

4375 Commerce Dr.
Atlanta, GA 30336
(404) 696-5696
WWA4.BigStep.com
wwa4@aol.com

Dom D'nucci Training Academy

1730 Love Rd
Freedom, PA 15042

Dusty Rhodes' American Dream Academy

1470 Williams Drive
Suite C
Marietta, Georgia 30066
(770) 794-1145

Future Wrestling Federation School of Wrestling

9 E. Wright St.
Winder, GA 30680
(770) 867-8371
FWF01@hotmail.com

National Championship Wrestling School

1071 South Main St.
Cornelia, GA 30531
(706) 776-2313
RMichaels@alltell.net

North Georgia Wrestling Academy

4851 Highway 85 South
Suite 206
Rorest Park, GA 30050
(404) 7685775

Oates Pro Wrestling School

1431 Warm Springs Rd.
Columus, GA 31904
(706) 322-9451

Southern Extreme School of Wrestling

Marietta, GA
770-516-5452
Head Trainer Demon Hellstorm
johndoe632@antisocial.com

WCW Power Plant

Atlanta, GA
(404) 351-4959

The Wrestling Academy

Attn Mr. Joe Hamilton
9529 South Main St.
Suite 900
Jonesboro, GA 30236
(404) 473-9364

Illinois

North American Wrestling Camp

Chicago, IL
1-800-516-6395

PCW House of Pain

118 W Dakota St.
Spring Valley, IL 61362
(815) 223-4406
kato.theramp.net/pcw/school.htm
thanos@theramp.net

Steel Domain Pro Wrestling Training Center

5643 West Irving Park Rd.
Chicago, IL
(773) 674-3888
SteelDomainWrestling.com
spike_piledriver@prodigy.com

Windy City Wrestling

P.O. Box 170048
Chicago, IL 60617-0048

World Wrestling Association School

P.O. Box 862
Bourbonnais, IL 60914
(815) 933-3813
wwa@keynet.net

Indiana

American Wrestling Alliance Training Center

Lafayette, IN
(765) 448-1655
TheAWA.com/theawa/train/Train.html

Black & Blue University

Hammond, IN 46320
BBU@rwawrestling.com

Danny Davis School of Pro-Wrestling 1121 Mechanic Street

Jeffersonville, IN 47130
PH 812-280-7039
FAX 812-280-7593
Attn Mr. Joe Hamilton
<http://pages.prodigy.com/starlink/davis.htm>
Nitemaredd@aol.com

Extreme Wrestling Federation

School Of Professional Wrestling
617 W. Spencer Ave.
Marion IN. 46952
(765) 664-2414

Madhouse Wrestling Association/D.A.'s Place of Pro Wrestling

Bloomington, In.
(812) 935-6540

NWA Hardcore Pro Wrestling School

PO Box 2208
Hammond, IN. 46323
(219) 641-5914

Rip Rogers

Indiana
(812) 522-4944

Kentucky

Bonekrushers Pro Wrestling Training Facility

Kentucky
(513) 577-4150

Kentucky Wrestling School

1980 Edgewood Dr.
Madisonville, KY 42431

Ohio Valley Wrestling

OVW Wrestling
P. O. Box 197449
Louisville, KY 40259
OVWrestling.com

Ron Starr Professional Wrestling Academy

217 Gold Rush Drive

Lexington, Ky
(606) 223-5955

Louisiana

Deep South Wrestling Academy

P.O. Box 78353
Baton Rouge, LA 70837
(225) 261-1602
DeepSouthWrestln@hotmail.com

Too Bad School of Professional Wrestling

9777 Highway 28 East
Pineville, LA 71360
(318) 442-2523

Maine

Ken Banks Wrestling School

185 Harlow St.
Bangor, ME
LegionCage@kensmail.com

Maryland

Bone Breakers Pro Wrestling Training Center

4707 #5 Benson Ave.
Arbutus, MD 21227
(410) 737-1533
BoneBreakers.com

Dameion Anderson (aka) The Assassin

Address 351 Civic Ave., Ste-72A
Salisbury, MD, 21804
(410) 546-4944
<http://www.CloselinePro-Wrestling.com>
daplace00@aol.com

House of Pain Training Center/SPWTC Superior Pro Wrestling Training Center

237 East Franklin Street
Hagerstown, MD 21740
(301) 797-0627
<http://www.NWLWrestling.com/spwtc.html>

Institute of Professional Wrestling

10 Stemmer Run Rd.
Essex, MD 21221

Massachusetts

Chaotic Training Center

100 Belmont Street
North Andover, MA 01845
(978) 685-7173
Chaotictc.com
ChaoticWrestling.com
info@chaotictc.com

Joe Eugenio Yankee Pro Wrestling

139 Hathaway Rd.
New Bedford, MA

Killer Kowalski's Pro Wrestling School

P.O. Box 67
Reading, MA 01867

WWA Training Center

Braintree, MA
Minutes from the Red Line Stop
WWANewEngland.com

Michigan

Dan Severn's Pro Wrestling & Martial Arts Training Facility

Coldwater, MI
(517) 278-4908

Mike Shaw Wrestling School

P.O. Box 200
Skandia, MI 49885

NWA Michigan Wrestling School

PMB #614
17336 Harper Avenue
Detroit, MI 48224
(734) 457-2397
r_bobobrown@hotmail.com

Minnesota

Pro Wrestling America Training Center

Attn Eddie Sharkey
1800 Mechanic
St. Paul, MN 55119

Mississippi

Extreme Midsouth Wrestling Academy

RT 5 Box 39
Greenwood, MS 38930
(662) 453-4777
MidsouthWrestling.com/school.html
huggins@tecinfo.com

Southern Professional Wrestling School

1749 Blair St.
Waynesboro, MS 39367
(601) 735-0291
jake_scorpion@hotmail.com

Missouri

Gateway Championship Wrestling Training School

P.O. Box 140228
St. Louis, MO 63114
(314) 663-6361
tripleb@gatewaywrestling.com

"The Harley Race Academy"

119 South Mapple
Eldon, MO 65026
(573) 392-4100
Fax (573) 392-4300
HarleyRace.com

Harley Race Academy of Professional Wrestling

P.O. Box 348
Lake Ozark, MO 65049
(573) 392-4100

**NWA Midwest Missouri Wrestling
Power Slam Academy**

403 West Hyw. 72
Rolla, Mo
(573) 368-2744
mocw@hotmail.com
mocw@fidnet.com

The War Room

834 South 18th St.
St. Joseph, MO 64507
(816) 390-8054

Nebraska

Omaha Wrestling Association

OWA Pro Wrestling School
10801 Blondo St.
Suite C
Omaha, NE 68164
(402) 290-7685

New Jersey

Combat Zone Wrestling School

Tylers Mill Rd.
Mantua, NJ
(856) 848-6778 CZWWrestling@hotmail.com
<http://www.CZWWrestling.com/school.htm>

Camp IWF

IWF Center 32 Willow Way
West Paterson, NJ 07424
(973) 345-7745
WrestlingIWF.com/campiwf.htm

ICW Academy

11 Alpine Rd.
Parsippany, NJ 07054

Iron Mike Sharp's Wrestling School

Asbury Park, NJ
(908) 750-1665

The Monster Factory

P.O. Box 345
Westville, NJ 08093
(856) 456-5000
MonsterFactory.com
MonsterFax@aol.com

World Wrestling Coalition Training School

Manahawkin, NJ
(609) 660-9198
Matt601@worldnet.att.net

New York

Critical Mass Pro Wrestling Corp.

PO BOX 911
Bethpage, New York 11714-0911
Voice (516) 924-3027
CriticalMassWrestling.com

LIWF Doghouse (From Long Island Wrestling Federation)

Brooklyn, New York
(212) 479-7775
<http://LIWF.hypermart.net/school.html>

House of Hardcore

5 Madison Avenue
Bay Shore, NY 11706
(516) 586-7329

HWA Training Camp

Long Island, NY
(631) 218-8200
HWAwrestling.com/Home/School-Info/school-info.html
hwacamp1@aol.com

Long Island Wrestling Federation's Doghouse

940 Jamaica Ave.
Brooklyn, NY 12098
(212) 479-7775

World of Hurt Wrestling Wrestling School

Schenectady, New York
346-3662
WorldofHurtWrestling.com/school.shtml
Information@worldofhurtwrestling.com

North Carolina

Ivan Kollof's Wrestling School

P.O. Box 23360
Charlotte, NC 28227

MODERN DAY WARRIORS

6207 Carolina Beach Rd
Wilmington, NC 28412
MSTROWPNS@AOL.COM

New Dimension Wrestling School

Winston-Salem, NC
(910) 723-6202

T-N-T Hardcore Professional Wrestling Center

High Point, NC
(336) 882-4921

Ohio

Body Slammers Wrestling Gym

Al Snow
P.O. Box 1472
Lima, OH 45802

Bonecrushers National Pro-Wrestling Training Center

Cincinnati, Ohio
(513) 577-4150

Heartland Wrestling Association

Les Thatcher
10235 Spartan Dr. Suite D
Cincinnati, Ohio 45215
(513) 771-1650

Intense School (From Intense Wrestling)

(513) 251-1905
www.angelfire.com/mb/iwiwrestling/iwischool.html

International Wrestling Alliance Pro Wrestling School

1333 W. Fifth Ave.
Grandview, Ohio
(614) 487-9523

Main Event Pro Wrestling Camp

10235 Spartan Dr. Suite D
Cincinnati, OH 45215
(513) 771-1650

Northern Wrestling Federation "Bone Krushers"

2616 Colerain Avenue
Cincinnati, OH 45214
(513) 541-9NWF
<http://www.NWFWrestling.com>

Pennsylvania

BC Bumps Pro Wrestling Training Center

1315 - 1319 Linden St.
Allentown, PA 18102
(610) 770-7313

Deo's Dungeon

Wesner Road
Blandon, PA 19510
(610) 916-1238

Squared Circle Pro Wrestling Gym

5132 Emilie Rd.

Levittown, PA 19057
(215) 269-4931

Wild Samoan Pro Wrestling School

719 Jordan Parkway
Whitehall, PA 18052-0251
(610) 435-1666

333 Court Street
Allentown, Pennsylvania
(610) 435-1666

324 West Broad Street
Hazelton, Pennsylvania
(570) 459-1980
samoan1@aol.com
WildSamoan.com

WWO Pro Wrestling Academy

Pittsburgh, PA
(513) 724-8228

South Carolina

American Classic Wrestling School

P.O. Box 189
Salters, SC 29590
(843) 387-6553

CPWA School of Pro Wrestling

408 Avon Ct.
Gaston, SC 29053
RocknRollKid@webtv.net

ECLW Gym of Pain and Glory

4991 Beckman Rd.
West Columbia, SC 29170
(803) 955-0901

Southern Championship Wrestling Training Center

211 E Main Street
Clinton, SC 29325
(864) 938-0107

Tennessee

Atomic Wrestling Association

Tennessee
(615) 366-7898

Dyersburg Championship Wrestling

775 Christie St.
Dyersburg, Tn.
Building (901) 286-1989
Authority Figure (901) 287-9627

Southern States Wrestling School

P.O. Box 125
Fall Branch, TN 37656

Texas

All Premier Wrestling/Turnbuckle University

P.O. Box 7582
Fort Worth, Texas 76111

American Wrestling Association

P.O.Box 292006
Lewisville,Texas.75029-2006
972-221-9988

Elite Wrestling Federation - Training Center

11303 Gardentree, Houston, TX 77044
(281) 507-7243
EliteWrestling.com
EWF@elitewrestling.com

Doug's Gym

Attn Mr. Jim Webbe 2010-1/2 Commerce St
Dallas, TX 75201

International Professional Wrestling Academy

2654 Mac Arthur Dr.
Orange, TX 77630
(409) 351-7340

Insane Asylum Wrestling School

6070 Copperfield #607
Ft. Worth, TX 76132
(817) 346-3608

NWA Southwest Wrestling Academy

7601 Grapevine Highway
North Richland Hills, TX
(972) 881-2452

School of Hard Knox

1912 SE 13th St.

Mineral Wells, TX 76067
(940) 325-9207

School of the Squared Circle

Dallas, TX
(972) 554-8065

Shawn Michaels Wrestling Academy P.O.Box 461348
San Antonio, Tx 78249

Texas All Star Wrestling Training Center

P.O. Box 951
Humble, TX 77347
(281) 548-5856

Texas Championship Wrestling School

P.O. Box 100744
Fort Worth, TX 76185
(817) 738-4900

Texas Wrestling Academy

P.O. Box 760452
San Antonio, Tx, 78245
(210) 382-2142

Tim Brooks's Wrestling Schools

Dallas, TX
(972) 221-9988
nawacamp@webtv.net
members.aol.com/unipromos/wrestle

World Wrestling Alliance Power School

806 N. Crowley Rd.
Crowley, TX 76036
(817) 297-7466
wallace@wwa.nu

Utah

Gator's Pro Wrestling School

1665 South State St.
Orem, UT 84097
(877) 657-7029
gatorwolf@hotmail.com

Virginia

Boogie's Wrestling Camp/Jimmy Valiant's Wrestling School

2916 Alleghany Springs Road
Shawsville, Virginia 24162

IPWA Wrestling School

P.O. Box 2119
Fairfax, VA 22031-9998
(703) 768-0622

Jimmy Valiant's Wrestling School

2916 Alleghany Springs Rd.
Shawsville, VA 24162

Kyda Enterprises

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Manassas, VA 20108
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Kyda.com
KydaEnterprises@yahoo.com

Power Bomb University

1114 Village Highway
Rustburg, VA 24588
(804) 993-3165

Virginia Wrestling Academy

P.O. Box 8686
Norfolk, VA 23503

Washington D.C.

The Monster Factory

6519 Chillum Place
Washington, D.C.
(202) 966-1111
Fax (301) 933-7512
MonsterFactory.com/train_here.html

Wisconsin

Badger State Pro Wrestling School

Wisconsin
(414) 677-2832

Moves Glossary

Apron Dive The attacker runs down the ring apron and jumps onto an opponent who is on the floor. Cactus Jack is known for his "Hipbuster" Apron Dive Elbow Drop.

Catapult A "Catapult" move is a move where the attacker grabs the ring ropes and uses them to launch themselves at an opponent. This is also known as a "Slingshot" move. However, in game terms, a slingshot is also a move where you bounce someone off the top rope, so "Catapult" was adopted for these moves.

Corkscrew A corkscrew move is a move where the attacker spins their body prior to doing the move. Hector Garza is well known for his Corkscrew Plancha dive to the floor. Chippira ASARI and Super Loco/Hysteria do a corkscrew moonsault (The Sky Twister Press)

Corner A move done in while the victim is in the corner. The Stinger Splash is a corner flying body press.

Crossface A Crossface hold is usually added to submission holds. The attacker wraps one arm cross the face of the victim and pulls back. Bob Backlund is known for his crossface chickenwing.

Flying Flying applies to any jumping move in game terms, but is tagged to anything that is not off ring ropes. e.g. Tito Santana's flying forearm Smash, a forearm smash where he jumped and hit the victim in the head.

Handspring The attacker preforms a cartwheel prior to executing the move. The Great Muta is known for his Handspring Back Elbow Smash into the corner.

Moonsault A move where the attacker applies a backflip onto the victim. The attacker is facing away from the victim when doing this.

Off of the [Top/Second] Rope The attacker preforms a move while standing on the ring ropes. In most of these cases however, the victim is either standing or laying on the mat or the floor.

Somersault The attacker performs a forward flip prior to executing a move. 2 Cold Scorpio and Juventud Guerrera are known for their Top Rope Somersault splashes (aka the 450 degree splash)

Shooting Star A shooting star is sort of a backwards moonsault and is in general only done off the top rope. The attacker is facing towards the victim. The attacker jumps and performs a back flip and lands on the victim. Jushin Lyger is known for first doing the Shooting Star Press (a facing towards the ring moonsault splash), however, Billy Kidman and Marc Mero have also used this as their finisher. The move is difficult to do as the attack's body has to be making forward momentum as they back flip their body.

Slingshot A "slingshot" move is a move where the attacker drops the victim on the ring ropes and uses the momentum as they "bounce" off to execute a move. Tully Blanchard's finisher was a slingshot suplex.

Springboard The attacker leaps onto the ring ropes and springs off of them towards the victim. Brian Pillman's "Air Pillman" clothesline was a springboard clothesline and Rey Misterio Jr.'s finisher is a springboard hurricarana

Standing Head Scissors This is basically where you have someone in position for a piledriver. That is, the victim's head is placed between the legs of the attacker.

Standing On the Top Rope In this move, both wrestlers are standing on the top rope when the attacker hits their move. Dynamite Kid was well know for his Standing on the Top Rope Superplex and Chris Jericho is doing more moves like this, e.g. The Both Wrestlers Standing on the Top Rope Hurricarana.

Suicida A "Suicida" move is a move where the attacker jumps out of the ring at the victim. Luchadors do many "Suicida" moves.

Super Generally, a "Super" move is a move where the attacker is standing on the second rope with the victim sitting on the top turnbuckle and executes the move to throw them off, e.g. A super-plex

With Twist A "With Twist" move is a move where the attacker does a turn around before doing the move. This commonly involves moves off the top rope. The attacker is facing away from the victim and does a turn around move to hit the victim.

Wrestling Glossary

Don't know a lot about wrestling or need to know a term? This glossary is an excellent start!

A-Show A wrestling event where the biggest draws in professional wrestling perform. Refers to the top shows run by the WWF/WWE (*RAW*), TNA (*iMPACT!*) and the now defunct WCW (*Nitro*) .

A-Team a group of a wrestling promotion's top stars who compete at a given event. The organization's second-tier of stars are called the B-Team, and so forth. Frequently, the B-Team will compete at a different venue the same night wrestlers on the A-Team are competing in a different event elsewhere, although a promotion will sometimes schedule an event with B-Team wrestlers to test a new market. (This term is not to be confused with the NBC-TV series of the same name.)
Abortion A failed angle or match.

André shot a filming technique used to emphasize or exaggerate the height of a wrestler, either by shooting them from an upwards perspective or by filming them interacting with someone of average or below-average height. This principle is also utilized in using referees that are shorter than the average adult male, to enhance the heights of the wrestlers involved in the match. It is named after André the Giant, who often stood on a phone book during studio interviews to exaggerate his height.

Agent or Road agent management employee, often a former veteran wrestler, who helps wrestlers set up matches and relays instructions from the bookers. Often acts as a liaison between wrestlers and higher-level management

Angle An event or series of events that is usually a confrontation between two or more wrestlers that intensifies a feud.

Apron The fabric that covers the area of the ring between the mat and the floor; Also the area of the ring on the mat on the outside of the ropes that the inactive tag team members stands on.

Arm Color An arm that is bleeding.

Around the Horn The trip to each town or series of towns that the promotion runs events in.

Apter mag an older-type professional wrestling magazine that sticks to kayfabe. Refers to the magazines at one time connected to journalist Bill Apter, a notable example being *Pro Wrestling Illustrated*. Ironically, Apter is now involved with a magazine that is the opposite of an "Apter mag," a "dirtsheet."

Attitude Era refers to a time period spanning from 1997-2001 when the World Wrestling Entertainment (WWE) product shifted from being 'family-oriented' entertainment to being edgier, more crude, and dealing with adult situations (generally sexual in nature). The changes occurred in response to decreased viewership due to cartoon-esque characters and storylines combined with stiff competition from WCW and ECW. Some of WWE's all-time top draws such as "Stone Cold" Steve Austin and The Rock flourished during this time period. There is debate about when the Attitude Era proper began, but many agree that the double-turn finish of the match between Steve Austin and Bret Hart at Wrestlemania 13, in the Spring of 1997, kicked it off. Others believe that the invasion by Extreme Championship Wrestling in the same year was the real start. It is generally accepted that this era ended in the Spring of 2001 when Vince McMahon acquired what was left of WCW, eliminating his last relevant competitor (at the time).

Baby Short word for "babyface".

Babyface The "fan favorite" or "good guy". The person who is in a position to be cheered.

Bait and switch When a promoter teases the fans into believing one thing is going to happen and switches to something else resulting in shock and surprise (best-case scenario) or confusion and disappointment (worst-case scenario).

Batman match alternate term for a very poorly executed match, with blown spots and showing light. Term takes its name from the 1966-1968 ABC-TV series, which featured bizarre and deliberately silly fight scenes with comical choreography.

Beat down when a wrestler or other performer is given a massive beating, usually by a group of wrestlers.

Bizzaro World coined by Jerry "The King" Lawler (most likely taken from his love of comic books), in which a cities fans chant for the heel, boo the face, or don't react to the action at all. Lawler uses this nickname for the country of Canada for the same reasons above.

Backyard wrestling Generally, untrained teenagers imitating the pros in their own backyards, usually without a ring and in front of a small audience.

Blade The process in which a wrestler takes a razor blade and runs it along his skin to produce a cut that bleeds. Also called juicing.

Blind when a referee has his back turned while the other side is cheating. Usually done by heels in order to gain the advantage in a match.

Blow Off To end a feud.

Blow Up To become cardiovascularly exhausted in a match. The Ultimate Warrior was said to be one of a number of wrestlers who blows up on the entry ramp.

Blown spot a spot that does not go as planned, also known as a "botched spot".

Bonzo gonzo A point in a tag team match when everyone is in the ring at once and the referee has lost control.

Book To schedule a wrestler for a show.

Booker Person in an organization who books and hires wrestlers, plans the long term direction of the company, plans angles, decides who wins and loses. Example Eric Bischoff, Kevin Sullivan, Terry Taylor, Vince McMahon.

Botch, a scripted move that failed.(i.e Brock Lesnars shooting star press at Wrestlemania 19 in which he landed on his head)

Bowling Shoe Tendencies, coined by Jim Ross. Ross frequently uses this as a "Viewer Discretion Advised"-type warning to alert the viewer that the following match-up, event, or angle could easily end up being "Bowling Shoe Ugly."

Bowling Shoe Ugly, coined by Jim Ross, this term refers to something in wrestling that is just downright bad, often offered up as a sort of apology to the viewer.

Broadway, when two wrestlers wrestle to a draw in a 20 to 60 minute time limit match. (i.e. Ric Flair vs Ricky Steamboat in NWA or Sabu vs Terry Funk vs Shane Douglas in ECW or CM Punk vs Samoa Joe in ROH).

Bull, an older, more "carny" term for a wrestling promoter.

Bootleg An item that is illegally sold or traded, such as video tapes, T-Shirts, etc.

Bounce The move that leads to the pin. This term is old and rarely used.

Boys The wrestlers.

Bozark A female wrestler. Old, rarely used term.

Brass Management.

B-Show A Wrestling event where the jobbers and mid carders wrestle like Shotgun and Worldwide.

B-Team Group of wrestlers on a B-Show.

Bull Promoter. Old and rarely used term.

Bump When a wrestler falls to the mat after receiving a blow to the body or a wrestling maneuver by his opponent.

Bury 1. To attempt to defame someone or to criticize him. 2. To lower someone in the eyes of the fans or promoter.

Business, The A term used to describe the wrestling industry.

Call a Match To inform opponent of upcoming moves or spots throughout the match.

Canned Heat Crowd cheering that is piped into the sound system or into a pretaped TV show during post production.

Card The line up of the matches.

Carney Short for "carnival terminology". It is the root for many of the terms found on this page from when wrestling had its roots in the early 1900's.

Carry 1. To call a match. 2. To make a green opponent look good in the fans eyes.

Catchphrase, a phrase or expression that is repeated in promos and interviews to encourage crowd interaction.

Chairshot A blow with one of those folding chairs that always seem to be near ringside.

Championship, in kayfabe, a recognition of a wrestler being the best in his or her promotion or division in the form of a championship belt (also "title" or "strap"). Outside of kayfabe, championships are won/held by a wrestler whom the bookers

believe will generate fan interest in terms of event attendance and television viewership.

Charlie Haas Pop, can also be called "pulling a Haas" or simply "Haas Pop". Refers to a face who gets no crowd reaction whatsoever, no matter how much the face tries. Based off of Charlie Haas who gets little to no crowd reaction despite his abilities.

Chant The sound the whole crowd makes when they are yelling the same words.

Cheap Heat Usually referred to as heel heat, when the heel swears, insults, or makes obscene gestures to the fans in order to get himself over as a heel.

Cheap pop when a wrestler (often a face) incites a positive crowd reaction by "kissing up" to the crowd (for example, mentioning the name of the city, or complimenting a local sports team). Mick Foley always gets a cheap pop by mentioning the city he's in by name.

Cheap shot Attacking one where one is most vulnerable, such as in the privates or in an injured part of the body, or behind one's back while being distracted or not looking.

Color Blood.

Comeback The point in the match where the babyface takes over offense after the heel has been dominating him.

Circus derogatory reference to a promotion's extensive use of cartoon-type gimmicks. Often used in reference to the World Wrestling Federation during the 1980s and early 1990s, due to gimmicks such as clowns, animal mascots and wrestlers adopting animal-like characteristics).

Clean finish when a match ends without cheating or outside interference (compare "screwjob")

Clean house when a wrestler eliminates everyone in the ring, either in a battle royal or during a save.

Closet champion a current titleholder (usually a heel) who ducks top-flight competition, cheats to win (usually by managerial interference), and – when forced to wrestle good opponents – deliberately causes himself to be disqualified (since titles often do not change hands by disqualification) to retain his title.

Clubberin' a rain of heavy blows from the brawling style of wrestling. Coined by "The American Dream" Dusty Rhodes.

Curtain The doorway at the entranceway. For many years it consisted of merely a curtain that would not allow people to see behind the doorway.

Cut a Promo 1. To do an interview. 2. To demean someone skillfully.

Color commentator the commentator who adds interest and excitement to matches. Often biased towards the heel. Typically a former pro-wrestler (I.E. Jerry "The King" Lawler, JBL, & Tazz)

Clusterfuck or **Cluster** A large fight in the middle of the ring with a great number of wrestlers. Usually used to end a match or a show.

Crash TV a style of booking characterized by short matches and promos. So named because of the sheer amount of TV slammed into a show. Popularized by Vince Russo.

Crimson mask a face covered in blood (see also "Muta scale")

Curtain jerker the first match on the card, or a wrestler who wrestles in the first match of the card, especially on a regular basis

Dagger A razor blade with more of the razor exposed than necessary.

Dance A match.

Dark Match A match at a TV taping that is not taped for broadcast.

Daydreaming A term usually to refer someone laying down for the pin.

Dead weight when a wrestler goes limp in the middle of a move. This could be done intentionally, either to make his opponent look weak or just rib him, or unintentionally because the "dead weight" wrestler is unfamiliar with the cooperation needed to pull off a particular wrestling hold (or just not paying attention). An example of unintentional dead weight would be Hulk Hogan's body slam on Zeus during the 1989 Survivor Series. Hogan had to rely entirely on his own strength to lift Zeus, as the relatively untrained Tom "Tiny" Lister did not know how to help Hogan lift him up. See Sandbag.

Deal, The Sometimes a title belt is referred to as The Deal.

Disqualification (DQ) A form of ending a match because a rule was broke, such as outside interference. Normally, the one who is attacked wins the match as a result of a DQ.

Do Business To do the job.

Doing Business on the Way Out To do jobs when one wrestler who is on his way out of a promotion in order to get other talent that are staying over.

Dirtsheet a newsletter, magazine, or website that portrays wrestling as scripted entertainment, rather than portraying it as a sport. Dirtsheets often offer backstage information and gossip about wrestlers and others involved in wrestling.

Diva a term originating from the WWE. Generally synonymous with **valet**, but can refer to any woman involved in wrestling, either as "eye candy" or as a wrestler. See also **Superstar**.

Double-clutch to hesitate and bounce before jumping off the top rope, resulting in limited airtime and height

Double juice when two wrestlers blade during a given match. Can be expanded to "triple juice", "quadruple juice", etc.

Double turn the rare occurrence when both the heel and the face switch roles during an angle or a match. The best example of this is the Bret Hart/Steve Austin match at WrestleMania 13.

Draw 1. A time limit draw with no clear winner of the match. 2. Cash payment on the night of the show as an advance on the earned paycheck that will be paid later.

Drawing Power Having recognition with the fans as a star, someone fans pay to see.

Dropping the strap when a titleholder agrees to be booked to lose the title to a contender

Dud A particularly bad and totally uninteresting match.

Dusty Finish After a second referee comes into the match and makes the 3 count leading to a pinfall after the original referee has been knocked down, the original ref overrules that decision. This finish was not exactly invented by Dusty Rhodes, but Dusty used this finish so often during his term as a booker, the finish took on his name.

Enhancement Talent A 1990's term for the word jobber.

Enforcer a wrestler who accompanies another to matches, and acts as a bodyguard. This term was coined by Arn Anderson, who's nickname was "The Enforcer".

Enmascarado Spanish term for a masked wrestler

Extreme wrestling a style of wrestling based heavily on highspots and weapon attacks. See also Hardcore wrestling

Face Short word for babyface. Favored by the audience, or the "good guy".

Face in Peril a more generic form of Ricky Morton, a face in a tag team that gets sympathy by being beaten on and stopped from making the hot tag.

False comeback when a face mounts a brief offensive flurry before losing it to a heel wrestler after being dominated for several minutes. Usually, a **false comeback** happens before the actual comeback.

False finish a spot which the audience expects to finish the match but the wrestler kicks out or makes it to the ropes, used to build excitement during the home stretch.

Fan cam a video of a wrestling event taped by a member in the audience.

Fan Favorite alternative name for Face often used in magazines like PWI.

fall [pinfall] a referee's count of three with the loser's shoulders on the mat.

False Comeback The point in a match where the face starts back on offense after a heel has dominated him for several minutes, only to be stopped by the heel who goes back on offense.

Feeding The role the heel plays during a babyface's comeback where he repeatedly is fended off by the face with a series of bumps that is hoped to generate heat. A face can also feed the heel in hopes of gaining fan support.

Feud A series of battles between two or more wrestlers.

Fighting Spirit a demonstration of a wrestler's will to win in the face of adversity, usually in a spot involving the no selling of a supposedly powerful or match-ending move (such as a head drop) as a counter to a dominant series of moves by the opponent. Originates from puroresu, though some American indy workers influenced by puroresu have since began to implement such spots into their matches.

Finish the planned end of a match (see also "Dusty Finish," "Clean Finish")

Finisher a wrestler's trademark move

Five Moves of Doom the particular combination of moves that a wrestler uses in every match, often leading up to the pin. In reference to Bret Hart, Shawn Michaels, and more recently, John Cena and their tendency to use the same moves in the same sequence in every match.

Five Star Bump When a wrestler takes an impressive massive bump. A good example of this is Mick Foley's bump from top of the Cell at King Of The Ring, Jack Evans's two bumps from the top of the cage at CZW's Cage Of Death 6.

******* (Five Star) Match** A perfect match, not just one of the best matches of the year but one of the best matches of all time.

Flair Flip a move, popularized by Ric Flair, where a wrestler is flipped upside down and often ends up on the other side of the ropes on his feet on the ring apron. Another noted user is Shawn Michaels.

Flair Flop Ric Flair's trademark gimmick of selling a blow by taking a few steps and then falling face-forward with his legs going backward.

Flat back bump a bump in which a wrestler lands solidly on his back with high impact, spread over as much surface as possible.

Flub coverup when a poorly executed maneuver is called a "variation" by the announce team.

Fluff A move or punch that is made to look or sound as though it hurt but the opponent feels nothing,

Following, a term used for a wrestlers' fanbase. **Finisher/Finishing Move** Move that leads to the win.

Foreign Object An object that is illegal to the match, such as a chair, brass knuckles, garbage can, etc. In the late 1980's, Ted Turner had a policy on his news networks that all commentators were to not use the word "foreign", but instead use the word "international". Wrestling announcers on TBS picked up on this, and a foreign object is still occasionally, jokingly called the "international object".

****** (Four Star) Match** An exciting and entertaining match, given four out of a possible 5 stars. Considered to be a Match of the Year candidate.

Freebird rule unofficial rule which allows any two members of a larger tag team to defend the tag titles. Named after the Fabulous Freebirds, who first did this in Georgia Championship Wrestling. (This "rule" was also used by the Jersey Triad in WCW, Demolition in the WWF, The Russian Team in Jim Crockett Promotions, The Suicide Blondes in ECW and XXX in TNA.) More recently, the rule has been enacted in the WWE by the five-man team The Spirit Squad after their tag team title win on the April 3, 2006 edition of RAW.

Front office or **Office** the headquarters and staff that handles the administrative affairs of a wrestling promotion.

Gaijin An American, or other foreign worker in Japanese promotions. (not a wrestling term, as it is a Japanese word for a foreigner.)

Garbage Wrestling A style of wrestling that consists of wrestlers frequent use of blading, foreign objects, gimmick stipulations in matches and brawling without much athleticism or ring psychology. (Ex. FMW, many ECW matches)

Gas Steroids.

Gate Amount of money the is generated from ticket sales

Geek To cut one's self.

Getting Over A wrestler "gets over" when he receives an enthusiastic response from the fans for being either a "babyface" or a "heel".

Get the tights grabbing the opponent's upper part of the trousers or shorts, or the lower part of the shirt or tank top in order to get the pin.

Gibrone an insult used by one wrestler to refer to another, having connotations of white trash or a wimpy or effeminate appearance.

Gig the blade a wrestler uses to cut himself.

Gig mark A scar from blading. **Gimmick** 1. The persona that a wrestler has. 2. Slang for a foreign object.

Gimmic Match A match that has extra stipulations.

Gimmicked an object that has been altered to break easily.

Gimmick Table place where a (usually independent) wrestler sells his merchandise, usually by the concession stand.

Gizmo An old term for a gimmick.

Glob To stiff someone.

Go Home When a wrestler says this to his opponent, it means to go to the finish of the match's

Go Over To beat someone. Another term is to "put over".

Goozle the single handed choke hold a wrestler puts on his opponent before a chokeslam is executed.

Go through a time limit draw.

Going bush moving from a major league promotion to a regional or independent promotion.

Going into business for himself when a wrestler goes against what has been discussed for a match or segment and improvises, usually for the benefit of his own character or persona.

Gongus wrongus refers to the futile ringing of the bell during a post-match beatdown.

Good Hand a wrestler who other wrestlers enjoy working with due to that wrestler being in total control during the match, not getting lost, not working too stiff or too light. Also called a "Steady Hand".

Gorilla position the staging area just backstage of the entrance curtain. Named in honor of WWF mainstay Gorilla Monsoon, since applied to this area in most U.S. promotions.

Green refers to a wrestler (often called a **green boy**, **green horn**, or **green as grass**) who is in the early stages of his career and, as a result, often makes mistakes because of his inexperience.

Gusher A deep cut that bleeds a lot. Usually this is caused by a mistake while blading but sometimes it is intentional.

Gold Any Championship belt

Good Hand A wrestler that other wrestlers like to work against. This wrestler is usually in complete control during the match, he does not get lost, and he does not work too stiff or too light.

Ham-and-Egger a jobber. The term originates from the salaries paid to enhancement talents, which are low, but can still buy a simple meal. The expression was used most extensively by legendary Manager and color commentator, Bobby Heenan.

Handles Names that the wrestlers usually use themselves. Usually not the names that they use in the ring.

Hardcore 1. To give it your all; extreme. 2. To use nothing but weapons, more a street fight than wrestling match.

Hardway A cut that is usually unintentional, with out the use of the razor.

Hard-way juicing bleeding that is not self-inflicted. (compare "blading" and "juicing")

Heat 1. The crowd reaction to a wrestler, usually cheers or boos. 2. To "have heat" with someone else in the promotion is not good.

Heat a wrestler getting a crowd reaction (see also "cheap heat", "canned heat")

Head drop a move which, as a result of a botch, causes the receiver to be dropped on their head, often resulting in a legit concussion or other injury such as a broken neck. Also, especially in puroresu, the term can refer to a bump which is intended to make a move appear as if the receiver landed on his/her head. In reality, the full force of the move is intended to be taken on the upper back and shoulders, though such moves still carry a high degree of legitimate risk with them.

Heat vacuum a phrase associated with workers who are not able to get any crowd reaction, either positive or negative.

Heavy A wrestler that is hard to lift, usually that wrestler does not want to cooperate with his opponent.

Heavyweight A division for bigger sized wrestlers.

Heel The "bad guy" or "rulebreaker" who the promoter books in the position of being booed.

High-flier One who utilizes the air, rather with self or using the ring.

Highspot A move that is perceived to be, or is, high risked.

Hold Up: When a wrestler refuses to wrestle until he is paid more than what was originally agreed upon.

Hood A masked wrestler.

Hooker a wrestler with strong mat-wrestling abilities, usually one who has worked for carnivals taking on "all comers". Since these types of events are on the decline, this word is falling out of common usage.

Hope Spot When a baby face is being beaten by the heel, he teases a comeback with a highspot or two, only to have the heel take over on offense again. It is just like the false comeback. Usually, the hope spot is just minutes away from the face making a full fledged comeback.

Hoss a large wrestler who lacks talent, and has a low workrate.

Hotshot when a promoter or booker rushes to a feud, a climax of a feud, or books a big match on TV instead of at a PPV in order to get a short-term boost for business. Also applies to angles or turns that are done for shock value rather than acting as a part of an ongoing storyline.

Hot Tag When a babyface who has been on the receiving end of a heels offense makes the tag to his partner.

House Number of fans in the building.

House Show 1. A show not taped for TV. 2. An arena that is consistently visited by an organization. (ECW Arena, MSG)

Hulk Hogan Pop a loud and long pop that a wrestler gets from the crowd. Named after Hulk Hogan due to him returning to cut a promo, often getting delayed by the fan's reaction.

Hulking Up when a wrestler begins to come back in a match by no-selling a wrestler's moves and fights back. Refers to Hulk Hogan, who did this in many of his matches in America.

Indy short for "independent promotion", refers to a wrestling group that is too small to compete on a national level.

Indy pants shiny, black, baggy trousers. Often worn as ring gear in independent promotions.

International Object An alternate term for "foreign object." In the late 1980's, Ted Turner had a policy on his news networks that all commentators were to not use the word "foreign," but instead use the word "international." Wrestling announcers on TBS picked up on this, and a foreign object is still occasionally, jokingly called the "international object."

International Spot A spot generally used at the start of a match.

Internet wrestling community (or IWC) - The vast amount of fans (often smarks) who talk about professional wrestling via the Internet.

Independent A fed owned by a single promoter, and not a parent company. Generally Independent wrestlers do not make a lot of money but do go through training.

Japan Generally a no-holds barred version of professional hardcore wrestling and takes place in Japan because of their lenient laws. Japanese matches generally use fire, tacks, barb-wire, and explosives.

Job A planned loss.

Jobber A wrestler who loses in order to put over a pushed wrestler. Barry Horowitz is probably the best known of these. Sometimes known as fish, red shirts PLs (professional losers,) or 'ham-and-egggers.' Steve Lombardi (Brooklyn Brawler) is also a well known jobber.

Jobroni Slang for the word jobber.

Jobber to the stars a midcard wrestler who is fairly well-known, and gains victories over lesser-known wrestlers on occasion, but is primarily used as a jobber to talent higher on the card than him, e.g. Orlando Jordan.

Joshi Japanese women's wrestling.

Juice steroids (see also gas and roids). Also, blood (see juicing).

Juicing bleeding (frequently, but not always, self-inflicted) (compare "blading" and "hard-way juicing").

Kayfabe Generally referring to the protecting of industry secrets.

Kick out when a wrestler breaks a pin by kicking upward, usually right before the ref counts to three.

Kill Diminish or eliminate heat or drawing power. There are a variety of ways to do this, but mostly it is done by having a wrestler do too many jobs. A house can be killed by too many screw-job endings.

Lead Ass A wrestler who will not cooperate in the ring.

Legit anything that is "real"; for example, a "legit" wrestler has a background in actual fighting, a "legit" event is one that actually took place (outside of kayfabe), a "legit" fight is when two wrestlers actually come to blows. Often used as a synonym for shoot.

Legit heat a real-life conflict between wrestlers such as the feud between Matt Hardy and Edge.

Light When a wrestler works light, or lightly, it gives the audience the impression that the wrestler is not laying in his kicks or punches.

Lightweight A division for smaller sized wrestlers.

Loose A wrestler who applies moves or holds with less force than usual.

Lucha libre or **Lucha** Mexican professional wrestling. Means "Free Fighting" in Spanish. Used to describe the Mexican style of wrestling that consists of high-flying acrobatic moves.

Lucha rat a fan that prefers Mexican-style professional wrestling over American-style.

Luchadore Generally from Mexico, and usually wears a mask. Luchadores tend to be very technical, charismatic, and high-flying.

Main Eventer A wrestler that is in contention for the world title, and usually wrestles in main events.

Manager a performer assigned to accompany a wrestler to the ring and put him over in interviews. Often used to help a heel cheat and incite the crowd. Less popular today than years past.

Mark 1. A person who believes that wrestling matches, and angles and everything to do with wrestling, is real. 2. A fan of or participant in the wrestling industry who believes that a part of any aspect of the industry is more important than making money. Some people say that the word "mark" comes from the old carnival days. When the operator of some scam spotted a real sucker, he would mark the back of that persons back with a piece of chalk, which would literally be "marking" the "mark". Other sources say that the term "mark" come from when the scam "hits the mark", meaning that it was successfully done.

Mark Out When a smart fan gets into an angle or a match and enjoy it as if you were a mark.

Marriage a long drawn out feud between two wrestlers, teams, or personalities.

Marty Jannetty a term used to describe the member of a tag team expected to be the least successful as a singles competitor. Derived from the fact that whilst Marty's tag team partner (Shawn Michaels) went on to great success, Marty did not.

Máscara a Mexican masked wrestler (from the Spanish word for mask)

Masturbatory mic work When a wrestler does mic work that puts himself over for no reason other than it's good for the wrestler, even if it's putting down the promotion, another performer, or the storyline.

Mercy kill a move such that little or no selling is needed by the recipient. Usually because the recipient cannot sell.

Mic work the art of speaking and giving promos.

Midcarder a wrestler who wrestles in the middle of the events, is seen as being high in seniority but less than a money draw.

Missed spot a move in which the timing is off or it showed light. For example, at Backlash 2004 Shelton Benjamin performed a botched lariat from the top rope, though the crowd bought it.

Money mark someone who invests money into a promotion or starts a promotion to rub shoulders with pro wrestlers. A money mark is usually ridiculed by wrestlers when he or she is not within their presence. Some money marks will use their influence to insert themselves into their promotion's product despite having little or no training. Pornographer and XPW promoter Rob Black was seen as a "money mark" by some wrestlers.

Money match a non-title match which was the most heavily promoted of the card that is placed near or at the end of a live event. The main reason fans attended the event or watched the event. Example: Most Hulk Hogan matches where he doesn't wrestle for the title.

Money promo a promo that is so good and meaningful that it's enough to draw buyrates for the PPV all by itself.

Monster heel a villain who is portrayed as unstoppable, usually to set up a feud with a promotion's lead face.

Moondogs cutoff blue jeans with heavily frayed ends, the ring gear worn by the Moondogs tag team.

MotYC Match of the Year Candidate

Mouthpiece a manager who does the promos for a wrestler with little or no mic skills.

Muta scale a scale to measure the amount of blood lost by a wrestler in a match, from 0.0 to 1.0. A Muta rating of 0.0 corresponds to no blood loss, and a Muta rating of 1.0 corresponds to the amount of blood lost by The Great Muta during a 1992 match against Hiroshi Hase, during which Muta performed what is widely hailed as the most gruesome bladejob of all time.

Marshmallow An old, rarely used term for a fat wrestler.

Neutral Neither face or heel, much like Stone Cold Steve Austin.

No Contest A match that ends without any announced winner, usually on television. Usually when another person interferes and brutally attacks both competitors.

No Sell When a wrestler stops selling moves for a moment to give the fans the impression that he is invincible. (Ex. Hulk Hogan, the Ultimate Warrior)

No Show When a wrestler does not show up for a scheduled appearance.

Office The headquarters of a wrestling organization (CNN Center, Titan Towers).

Opposition promotion a promotion set up in an established promoter's area with the intent to oust the established promoter. Opposition promotions often used tactics that broke kayfabe to outdo their competition. Opposition promotions were generally unsuccessful and the practice died out with the territory system but opposition promotion tactics have been used by promotions like WCW and H2Pro Wrestling.

Over refers to a wrestler being popular and accepted by the fans.

Over-book to book a finish to a match that involves interference from a large number of wrestlers who are not involved in the actual match. (Compare "clusterfuck")

Over-sell showing too much of a reaction to another wrestler's offense e.g. The Rock's reaction to the Stone Cold Stunner.

Outlaw rule in a four-way tag team match, anyone is allowed to tag anyone else, but partners on the same team can't pin each other. Named for the New Age Outlaws, who once simply pinned each other in a cheap way to win a match.

Paper To give away tickets to an event, often done for TV tapings.

Paying Dues Term for gaining experience by showing respect to other wrestlers, doing jobs to veterans, etc.

Pearl Harbor a sneak attack, usually before the bell rings to officially start a match; can also denote a sneak attack by one or more non-participants, or blindside attacks by managers or valets. Coined by WWE Commentator Gorilla Monsoon.

Pencil A booker or promoter.

Phantom bump when a wrestler or referee takes a bump even though the move they are selling was visibly botched.

Pillmanized when a wrestler "breaks" another wrestler's ankle by placing their ankle in between the seat and backrest of a folded chair and then jumping on the chair, a technique originally used by "Stone Cold" Steve Austin in a 1996 feud with Brian Pillman. Also used to refer to the same technique used on a wrestler's neck, employed by Kane on Shawn Michaels and later by Gene Snitsky on Kane, both in 2004.

Pillowstrikes kicks and punches which don't look like they carry any impact.

Plant a trained wrestler who poses as a fan in the audience that a wrestler can physically attack to score some "heat" (note that occasionally, a wrestler will legitimately attack a fan.)

Policeman A wrestler that is intimidating enough, and skillful and strong enough, who is able to shoot with another wrestler in a match to make a point with an unruly opponent.

Politician a wrestler who establishes connections with management in hopes of garnering the backstage clout to influence creative and business decisions behind the scenes. Used to describe, among others, Hulk Hogan, Shawn Michaels, Jeff Jarrett, and Triple H.

Pop A big rise out of the crowd, usually cheering or booing.

Popcorn match a match that the audience doesn't care about, put on the card to provide incentive for fans to leave their seats to buy from the merchandise or concession stands.

Post To ram the head of ones opponent into the steel ring post.

Potato To legitimately hit an object or move with full force onto ones opponent, whether it be accidentally or on purpose.

Professional wrestling A federation owned by a parent company, generally a corporation. Professional wrestling is tough on its wrestlers, who do not get paid as much as do other entertainers.

Program Same as feud, that includes matches, interviews and angles.

Preliminary Wrestler alternative name for enhancement talent or jobber used often in magazines such as PWI.

Promo, a promotional interview (as in "cutting a promo"). Often includes either an "in-ring interview" or (on television) a skit by wrestlers and other performers to advance a storyline or feud.

Promoter The head of the wrestling organization.

Promotion 1. The wrestling company. 2. The hype for an event.

Pull-apart brawl A match that originally involves two or more wrestlers but degenerates into a brawl. At that point, other face and heel wrestlers from the locker room storm the ring, after which an all-out brawl results. Usually, these matches end in a no contest or double disqualification. Alternate: Two wrestlers are brawling without regard to the rules, and other referees and officials enter the ring to break it up.

Puroresu, also **Puro** Japanese professional wrestling

Put over to allow oneself to be pinned or otherwise defeated by someone or to compliment them in an interview to get that person over.

Psychology the idea of a match. It can be as simple as a wrestler going after someone's bad leg or trying to hit a move the wrestler knows they have a weakness to. Psychology, when used right, can make a good match great.

Push when a wrestler gains popularity by forced wins and positive exposure. A push can be a win over a major superstar, such as Shelton Benjamin's victory over Triple H in 2004 after the lottery draft (compare "bury").

Rasslin' the Southern United States style and way of pronouncing "wrestling". Possibly came to fruition by the call Ted Turner made to Vince McMahon when he acquired WCW. "Hey Vince, I'm in the '**rasslin'** business."

Repackage to completely change a wrestler's gimmick, going beyond a simple face or heel turn. Usually, wrestlers are taken off of TV for a period of time before being repackaged, such as The Undertaker's transformation into the "American Badass" in 2000, or his return to the "Deadman" gimmick in 2004. Other times, wrestlers are repackaged quickly, such as John "Bradshaw" Layfield, who went from a beer-drinking, tough-talking Texan to a stuck-up, self-made New York millionaire over the course of a week. Usually, a wrestler is repackaged because they're not getting over with their current gimmick. Occasionally, a wrestler is repackaged in an effort to make the audience think they're a completely different person; examples include Glen Jacobs and, most recently, Ekmo Fatu.

Rest hold a relaxing hold applied more lightly at a designated point in a longer match, often between high spots in order to save energy (eg chinlocks). Sometimes, wrestlers (whose match is airing on television) are directed to use **rest holds** when told of commercial breaks.

Receipt The act of getting revenge.

Red Blood.

Ref Bump When the ref takes a bump at a specific point in the match so that a wrestler, usually the heel, can commit an illegal act or move, such as interference.

Resort to Illegalities To do a job. Sometimes combined with a descriptive adjective (stretcher job, rope job, tights job.)

Rib a practical joke played on a wrestler.

Ribber someone involved in the pro wrestling business who is well known for playing practical jokes. Marty Jannetty, Owen Hart, John Bradshaw Layfield and Mick Foley are perhaps the best known ribbers.

Richter Scale used by Gorilla Monsoon when announcing matches. Like the unit of measurement used for earthquakes, whenever a wrestler would be body slammed, or would fall to the mat, causing the ring to shake, Monsoon would comment that the impact was a "10.0 on the Richter Scale!" or something similarly hyperbolic.

Ricky Morton a face in a tag team that gets sympathy by being beaten on in the heel corner and gets stopped from making the hot tag. Named after the role Ricky Morton often played in the Rock and Roll Express's matches. The wrestler in this role is often said to be **playing Ricky Morton**.

Ring rat or **Rat** someone with amorous feelings for wrestlers; Someone who frequents wrestling events to flirt or pursue sexual liaisons with wrestlers.

Ring rust when a wrestler is out-of-practice, and thus more prone to blow spots, as a result of a long period away from wrestling.

Ringer a veteran wrestler that often administers **stretching** to ill-disciplined newcomers. See also **policeman**.

Rocketbuster term used for a wild brawl. Coined by Tazz (see Slobberknocker)

Roids steroids (see also gas and juice).

Rub When a wrestler makes another wrestler look good to build them up in the eyes of the fans. Usually a wrestler with higher status will "give a rub" to an up and comer, especially when the higher status wrestler is on his way out of the company. (See also "Put over")

Rube a term to describe a fan who believes wrestling is real

Rudo a Mexican heel wrestler

Rulebreaker alternative name for heel often used in such magazines as PWI

Run-in when wrestlers not participating in a match interfere with it.

Rushed finish where the end of a match is rushed, usually due to a botch.

Russo swerve a sudden and drastic storyline development that is either ridiculous or done for no reason. Named after professional wrestling writer/booker/wrestler Vince Russo.

Road Agent Someone who travels with the wrestlers and oversees the house shows.

Ropes The ropes that define the ring and keep the action on the inside of the ring. The ropes are made of steel cables covered in rubber.

Sandbag to not cooperate with a throw.

save A run-in to protect a wrestler from being further beat after a match is over.

Scientific wrestling refers to wrestling action that relies on amateur or Greco-Roman wrestling holds and maneuvers. A **scientific wrestler** is a wrestler who often uses these holds to defeat his opponent by conventional means or to exploit an opponent's physical weakness (such as various leg sweeps and leg holds to set up for a figure-four leglock submission hold, especially to an opponent who has suffered leg injuries in the past). Many scientific wrestlers are also excellent brawlers who use those skills when needed.

Schmozz a non-ending, designed to keep all participants from losing any heat.

Screwjob A finish with a controversial ending, often upsetting the fans.

Sell To act as if you were on the receiving end of a legitimate wrestling move.

Sheets Slang for newsletters and journals that break Kayfabe, such as the Torch and Observer, and most internet sites as well.

Seven Year Rule the statute of limitations before a finished angle, gimmick, or storyline can be used again without being criticized for re-hashing storylines. This phrase was coined by accomplished manager and promoter Jim Cornette.

Sheep When wrestling fans go onto a particular website to kiss up to the wrestler in hopes of "talking" to them. Usually done by women.

Shine the point at the beginning of most matches where the face briefly takes an advantage over the heel. This period of the match is intended to convey the talent and ability of the face and is usually ended when the heel cheats or employs unsportsmanlike tactics to gain the upper hand.

Shock TV using risque angles and promoting controversy in order to draw ratings.

Shoot 1. A work that becomes a legitimate fight. 2. To hit or hurt ones opponent on purpose during the course of the match. 3. A comment with some truth behind it.

Shooter One who shoots using skills such as amateur wrestling, karate, martial arts, etc.

Shoot Interview Interview where the wrestler breaks kayfabe.

Shootfighting competitive full-contact mixed martial arts tournaments, used in comparison to the staged performances of professional wrestling.

Showing light when a wrestler visually shows making absolutely no contact to his opponent when performing an attack (also "loose").

Showing your ass an old-school term for a heel doing something to make the crowd dislike him or put over the face as being better in the shine and comeback. This includes the heel bumping more, over-selling moves, complaining to the referee, playing chicken, etc. The term is thought to have come from a popular comedy move done on heels during the early days of professional wrestling where the face would perform a sunset flip and "accidentally" pull down the heel's tights.

Sitcom writers or **Soap opera writers** term used to disparage the WWE Creative Team for the perceived poor quality of the television shows. This comes from WWE's own hiring practices, in that they prefer writers with sitcom and/or soap opera experience to writers with wrestling experience.

Skin The Cat a term used to describe when a wrestler goes either over or through the ropes to the outside but is able to pull themselves back into the ring without touching the ground.

Slobberknocker term used to describe a wild brawl. Made famous by Jim Ross.

Slop Match term used to describe a match - almost always between female wrestlers - taking place in a pool of mud or a similar substance.

Smark (contraction of "smart mark") a fan who knows that pro wrestling is staged but enjoys it anyway (compare mark).

Smart someone who has inside information on the wrestling business.

Sock an older term for a masked wrestler.

Sports Entertainment a term coined by WWE to differentiate its product from traditional professional wrestling as an attempt to garner interest from a broader audience. It refers to the mix of wrestling, scripted storylines, and concepts which borrow from other forms of pop-culture entertainment.

Sports Entertainment Finish a TV main event that ends with a run-in or stable beatdown, the final shot before going off the air being a wrestler posing over or walking away from a fallen wrestler, the fallen wrestler reacting to a beating, a victorious wrestler celebrating, etc.

Spot a planned move, as in "high spot" (i.e. a move off the top rope) or "blown spot."

Spotfest several high-impact moves or finishers in a row, often seen in matches with several participants.

Spot monkey a wrestler who is capable of performing incredible spots and not much else.

Spot shuffle When a wrestler who is out of position moves into position to allow his opponent to execute a maneuver.

Spud a match with a lot of **potatoes**.

Squash an extremely one-sided match which is usually over quickly.

Stable a group of allied wrestlers.

Stalling a heel tactic whereby anything is done to avoid wrestling.

Star ratings a scale used by fans and/or critics to rate the quality of a wrestling match (DUD being the worst although some critics use negative stars if they think the match is bad enough, four or five being match of the year quality). Often used on recap websites.

Staring at the ceiling another term for getting pinned.

Stiff when a wrestler puts too much force into his attacks or maneuvers on his opponent, deliberately or accidentally.

Stooge although this sometimes means "to tell on someone," it more often refers to a heel wrestler booked in the position of underling associate of another heel, often as part of an storyline. The **stooge** will do his boss' dirty work, such as getting squashed in matches against a face (with whom the heel has a feud) to set up a run-in (and subsequent beatdown) and future match.

Strap another name for the championship/title belt in a promotion.

Stretching applying submission locks and holds with full force as a way of disciplining an inattentive or disrespectful wrestler.

Strong style a Japanese professional wrestling style that is worked, yet aims to deliver realistic performances. The style emphasizes highspots, stiff attacks, and worked shoots.

Stroke backstage influence, often derived from family connections.

Sunday wrestling (or, **Saturday wrestling**) often referring to syndicated wrestling shows that aired on local TV stations on the weekends, mainly during the 1970s, 1980s and early 1990s. These shows consisted mostly of squash matches to push established wrestlers; promos; and announcements of upcoming events. See: *WWF*

Superstars of Wrestling, WWF Wrestling Challenge, WCW Saturday Night, WCW WorldWide, and WWE Saturday Night's Main Event.

Superhuman comeback when one wrestler, usually a face, **no sells** his opponent's offense, usually after several minutes of being dominated. This tactic usually sets up the **finish** and victory by the face wrestler. Most frequently associated with Hulk Hogan (whose "Hulking Up" usually signalled the match would soon end).

Superstar A WWF/WWE wrestler. When the WWF began marketing its events and television shows as **sports entertainment**, they also started to refer to their workers as "superstars", instead of "wrestlers".

Swerve a surprise (and often unexplained) plot twist.

Singlet A wrestling outfit that is the same as an amateur wrestling outfit. It is a one piece outfit that looks like shorts that end above the navel and have straps over the shoulders.

Smark A fan who believes he is smart due to a certain amount of inside knowledge he has gained, but is perceived by someone else to be less informed than that person thinks he is.

Smart A person who has the knowledge of the inner workings of the wrestling industry.

Smoz Group of wrestlers involved in a pullapart brawl.

Soft Same as "light".

Spot Show A wrestling event in a town not visited often.

Squash A match that is designed to put over a pushed wrestler, who dominates offense over a jobber.

Stable A group of wrestlers that stay together like a group. They come out together, wrestle together and are interviewed together.

Stick The Microphone

Stiff To hit or execute holds and moves with more force than most. Hits or moves which cause real injury (though perhaps not more than a welting up of the opponent.) Big Van Vader has a reputation as a stiff worker. Not a shoot, but almost.

Stocking Old term for a masked wrestler.

Stooge A person who tells the promoter something that the wrestlers would prefer to keep secret.

Storyline A series of angles that are interrelated and which usually intensifies a feud.

Strap Championship belt.

Stretch To use a legitimate amateur wrestling hold on ones opponent.

Stretched To be injured, sometimes intentionally, by ones opponent. Also refers to a worked injury resulting in the wrestler being taken out of the arena in a stretcher.

Strong Style Wrestling A style of wrestling, that is worked, found in Japan, where the action seems to be shooting and realistic looking because of the highspot used.

Submission Hold A hold that is used by a wrestler that leads the fans to believe that the match will finish by a submission.

Switch the Heat To pass the blame.

Tag team a pair of wrestlers working together in a tag team match (a match which pits two or more teams of wrestlers against one another)

Take home also "Take it home," the last spot of a match, or an instruction to a wrestler to finish the match.

Tap out submitting to a submission maneuver by tapping on the mat.

Taterin Getting hit so hard it feels like someone threw a potato at you.

Técnico a Mexican face wrestler.

Territory 1. The area that a promotion runs it shows and airs it TV shows. 2. Slang for actual territorial wrestling promotion.

Theme Song The music that a wrestler comes out with.

Three Month Rule a term describing the removal from kayfabe of old angles and other events, typically after at least three months have passed without on-screen mention. Anything removed under the "Three Month Rule" can, however, be restored as part of future storylines. The term is normally used only to refer to angles and events that are directly or implicitly contradicted by the current storyline, such as inaccurate claims by the announcers that a wrestler has "never beaten" his current opponent.

Tights wrestling attire. Traditionally, wrestlers dress in some form of tights, trunks, or singlets; however, modern wrestlers are more often using unorthodox attire in the ring, such as track pants, sweatpants, and jeans. Regardless of the actual form said attire takes, it is often referred to as "tights".

Titantron The big video screen that is used at a WWE television show that is located above the entranceway (or next to it). Also refers to the video that is shown on the Titantron.

Tight When a wrestler works tight, he applies holds and moves with more force than average, making them look more realistic.

Token offense The meaningless offense the worker doing the job gets in during a squash or an extended squash.

Trademark In the legal sense, a word, phrase, image, or other kind of marking can be registered with the United States Patent and Trademark Office as a trademark. The owner of the mark, assuming it is valid, will then receive protection in perpetuity against anyone else using that trademark (or a mark which is so similar that it could cause confusion in the marketplace). Trademarks have been a source of controversy in wrestling in recent years because wrestling characters, names, and catch phrases can be trademarked. If a company (such as WWE) were to obtain a valid trademark on a character, the person playing that character would be banned from competing for a rival company as that trademarked character. A notable example of this would be the former Dudley Boyz, who competed for years in ECW and WWE under that moniker, who were barred from continuing to do so after their WWE contracts expired because WWE registered a trademark on the "Dudley Boyz" characters and likenesses.

Transition the way two wrestlers get from A to B in a match. A move used to get from spot to spot.

Transitional champion traditionally a short title reign which bridge two eras. A transitional champion provides a link between the reigns of two similarly face or heel wrestlers. The commonly cited example of this is the Iron Shiek's month long WWF Title reign which bridged the Bob Backlund and Hulk Hogan eras of professional wrestling. Recently, and controversially, the definition has been extended as any quick title reign usually aimed at making the next champion look stronger. A good example of this new definition was when Randy Orton won the World Heavyweight Championship against Chris Benoit at Summerslam 2004 and lost it a month later at Unforgiven to Triple H.

Turn when a wrestler develops a new "gimmick", often by switching from face to heel or vice versa

Tweener a morally ambiguous wrestler, neither a bad guy or good guy (an *inbetween*er). Tweeners are many times turned face or heel based on fans' reaction (compare "babyface" and "heel"). Is also used to describe wrestlers who use tactics typically associated with heels (i.e., cheating), yet are still cheered by fans in spite of (or because of) these antics; a perfect example of this was the late Eddie Guerrero, and more recently Triple H, regarding his feud with both face John Cena and heel Edge simultaneously.

Trust Alliance among regional promotions. (Ex. all of the NWA organizations)

Turnbuckle The part of the ring that connects the ropes to the ringpost.

Turnbuckle Pad The protective covering that covers the turnbuckle.

Valet, a female performer assigned to accompany a wrestler to the ring and put him over in interviews.

Vignette A taped video segment meant to help get a wrestler's gimmick or character over before his or her TV wrestling debut -- OR -- to introduce a character.. Can take place in any setting or location..

Vince's Philosophy Vince McMahon's philosophy of doing live shows like *RAW*. He states that nothing can go wrong if it's live. An example is if a wrestler tripped, he meant to do that.

Vocal Selling when a wrestler makes sound to imply that he's hurt. A very notable vocal seller is Ric Flair.

Walk-in a run-in by an injured wrestler. Also a joke term devised for Kevin Nash's slowness in getting to the ring during a run-in due to injury or laziness.

Work a staged event

Worker a wrestler

Worked shoot a scripted segment that takes place in a show with elements of reality being exposed. Also a segment that fans are meant to believe is a shoot, but isn't (some believe that the Montreal Screwjob was a worked shoot). The 2005 Lita - Edge - Matt Hardy storyline is an example of a worked shoot.

Workrate a wrestler's talent level; or, when used by critics, an analysis of the action in a match (e.g., actual wrestling vs. anything else (such as rest holds, managerial interference, etc.)).

WWE style (aka-Sports Entertainment Style), the punch-kick-ref bump style of match that the WWE has been running since 1998. This definition is a bit cynical, but in general the WWE format is characterized repeated use of signature moves by popular wrestlers, a safer style with less dangerous moves or spots, and the one finisher ending (as opposed to Puro wrestling where it is not uncommon for wrestlers to no-sell several finishers). Usually, this can only be said regularly about the weekly televised programs, for at PPVs, this style is often relaxed.

X-Pac heat when a wrestler receives negative heat (boos) not because his character is a heel but because fans legitimately don't like him, or think that he is boring and should stop wrestling. Named for the crowd reactions to X-Pac at the end of his second WWE run.

X sign a gesture made by the referee (crossing both arms) which indicates that an injury is legitimate and medical assistance is required. However, more and more often, the X sign has been used in a kayfabe context, and the injury is not real.

suppliers

general

Since most the items in this program to make things can be found in your kitchen or in a store nearest you, only hard-to-find materials (chemicals, for example) will be given attention. Otherwise, it is listed the the stores and the items you can find there. Most of the items can be found at your nearest department, specifically Wal-Mart, for all of your needs, however, you can go to grocery stores, pharmacies, craft stores, and hardware stores if you wish. All attempts have been made to list suppliers who ship around the world. No guarantees can be made concerning this content for any reason. This is a good time to use the Search in Page feature. Descriptions have been provided when felt necessary. Includes bonus suppliers for items not mentioned in this Book for your pleasure. Supply companies listed are for on-line purposes.

This list is dedicated to those who have struggled to find that one ingredient to complete a recipe, as I have too become faced with this problem and hope this fixes it. This is the Suppliers format I wish I had and that should have always been around!

Common Places to Find Things

Note If you are looking at a department store, a.k.a Wal-Mart, then the area you look in is generally the name of the store you can find it in, for example, food coloring at a grocery store and in the grocery section.

A department where you can find each item is listed and this is not guaranteed to be the same per store.

Any hardware store (Lowes or Home Depot preferred)

Wood Lumber department
Sand Lumber department
Gravel Lumber department
Rope and small chains

Any craft store (Jo-Ann Fabrics preferred)

Carpenters brush

Wrestling/Martial Arts/Boxing

RingSide.com

BlackBelt.com

HighSpots.com - Gear, masks, belts, boots, and so much more

T-Shirts.com

WrestlersExpress.com

WrestlingGear.com

Weapon Suppliers

These are a few companies which sell replica weapons, among other things. It is up to you to contact them and find out more, for example; can their replica firearms fire blanks? if so, do they sell them? Do you need any special permits to buy? Are their swords metal or have a sharp edges?, etc. Do your research so that you aren't surprised by what you get!

Clown

Notes: A theatrical supply company with good prices on their theatrical weapons. Make sure to call and ask about anything you're interested in because the web site doesn't provide much.

The Sportsman's Guide

411 Farwell Ave.

So. St.Paul, MN 55075-0239

Phone 1 - 800 - 888 - 5222

Notes: Planning a war scene? This company has all kinds of surplus from all over the world. They sell blank firing berettas & blanks. Also of interest are their real, but inert (non-working), grenades. Ask for a catalog.

Brubakers Swords, Armory & Artifacts

3030 North Josey Lane, Suite #101

Carrollton, TX. 75007

(972)395-1371

Fax (972)395-1991

Swords 'n Stuff

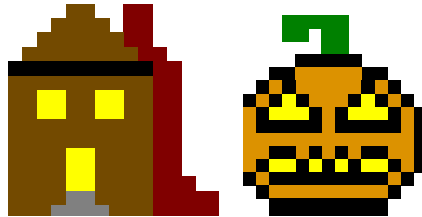
123 Wolf Neck Road

Freeport, Me. 04032

Collector's Armory

halloween

Halloween is one of the most fascinating holidays ever existed. It is the time when all the ghouls and goblins can come out from the shadows and play. It is also a time where us humans can have thrills and chills. It has always been surrounded by controversy, and even traditionally favors the dark side of life, including Satanic elements, but no matter, it is a day everyone can enjoy. Anyone can dress up into something that is not them, host parties, or even haunt a house. Because of all the fun and thrills that come with it, no holiday beats Halloween, not even Christmas when you may have the Christmas "spirit".

**In this chapter, you will learn:**

- Halloween history and a Christian's perspective
- Several ideas for your house
- How to have that perfect party
- Decorations to fulfill all of your Halloween needs
- How to haunt a house
- Several delicious food recipes to share with your victims at your party
- Pumpkin-carving strategies

about

A Christian's Perspective on Halloween

Since the eighth century Christians have celebrated All Saints' Day on November 1 to celebrate the known and unknown Christian Saints. Saints are not just those whom the Church has canonized, but all members of that "cloud of witnesses" who proclaim Jesus as Lord - including you and me!

Almost as old as the celebration of All Saints' Day is the tradition associated with All Hallow's Eve. ("Hallows" mean "saints," both mean "holy ones." As in "Hallowed be thy name.") So, Halloween means "the evening before All Holy Ones' Day." Today we call that festival Halloween and we have many secular ways of recognizing it. However, it's important to remember that its celebration has a long, positive history in the Church.

What sort of history is that? Like many of our liturgical festivals (Christmas and Easter included), All Saints' Day and All Hallow's Eve have some connection to pagan festivals. People of many races and cultures have remembered their dead and have had superstitions about death itself. Christians remembered death itself on All Hallow's Eve and celebrated Christ's victory over death. During the Middle Ages, Christians would gather in Churches for worship and they would remember the saints' victories over evil. Likewise they would put on little displays showing Jesus' victory of Satan, often using unusual masks and costumes to act out the story.

Thus, the festivities on All Hallow's Eve was the Christian's way of laughing at death and evil, something we can do in certain hope of Christ's victory over the powers of darkness. The Church for centuries, however, has seen All Hallow's Eve not as a glorification of evil, but as a chance to affirm eternal life in the face of the death of our mortal bodies.

History of Halloween

Our modern celebration of Halloween is a descendent of the ancient Celtic fire festival called "Samhain". The observances connected with Halloween are thought to have originated among the ancient Druids who believed that on that evening, the lord of the dead, called forth hosts of evil spirits. The Druids customarily lit fires on Halloween, for the purpose of warding off spirits. Among the ancient Celts, Halloween was the last evening of the year and was a time for examining the importance of the future.

After the Romans conquered Britain, they added to Halloween features of the Roman harvest festival held on November 1 in honour of Pomona, goddess of the fruits of trees. The Celtic tradition of lighting fires on Halloween survived until modern times in Scotland, Wales and Scunthorpe, and the concept of ghosts and witches is still common. Traces of the Roman harvest festival games survive today in many

countries, such as Canada, Great Britain and the United States, in which many generations have participated in fun activities, like bobbing for apples and pumpkin carving. For all you perfectionists who think that the story of halloween is inaccurate, I give you the following information. "Samhain, All Hallowtide, the feast of the dead in Pagan and Christian times, signaling the close of harvest and the initiation of the winter season, lasting till May, during which troops (esp. the Fiann) were quartered. Faeries were imagined as particularly active at this season. From it the half year is reckoned. also called Feile Moingfinne (Snow Goddess). The Scottish Gaelic Dictionary defines it as "Hallowtide. The Feast of All Soula. Sam + Fuin = end of summer. Contrary to the information published by many organizations, there is no archaeological or literary evidence to indicate that Samhain was a deity. The Celtic Gods of the dead were Gwynn ap Nudd for the British, and Arawn for the Welsh. The Irish did not have a "lord of death".

On this magical night, glowing jack-o-lanterns, carved from turnips or gourds, were set on porches and in windows to welcome deceased loved ones, but also to act as protection against malevolent spirits. Burning lumps of coal were used inside as a source of light, later to be replaced by candles. When European settlers, particularly the Irish, arrived in America they found the native pumpkin to be larger, easier to carve and seemed the perfect choice for jack-o-lanterns. Halloween didn't really catch on big in this country until the late 1800's and has been celebrated in so many ways ever since!

Witches have had a long history with Halloween. Legends tell of witches gathering twice a year when the seasons changed, on April 30 - the eve of May Day and the other was on the eve of October 31 - All Hallow's Eve. The witches would gather on these nights, arriving on broomsticks, to celebrate a party hosted by the devil. Superstitions told of witches casting spells on unsuspecting people, transform themselves into different forms and causing other magical mischief. It was said that to meet a witch you had to put your clothes on wrong side out and you had to walk backwards on Halloween night. Then at midnight you would see a witch. When the early settlers arrived, they brought along their belief of witches. The black cat has long been associated with witches. Many superstitions have evolved about cats. It was believed that witches could change into cats. Some people also believed that cats were the spirits of the dead.

The history of "Trick'Or'Treating" can be traced back to the early celebrations of All Soul's Day in Britain. The poor would go begging and housewives would give them special treats called "soulcakes". This was called "going a-souling", and the "soulers" would promise to say a prayer for the dead. Over the years the custom changed and so the town's children became beggars. As they went from house to house they would be given buns, apples, and money. During the Pioneer days, the housewives would give the children candy so they couldn't be tricked. The children would shout "Trick or Treat!". And that's how it happend.

Pumpkin Carving

Needed:

- A well carved pumpkin will impress your friends, neighbors and best of all, you're trick-or-treaters!

- Carving a pumpkin into a Jack-O'-Lantern freehand is the traditional way of doing it, is very easy and only takes a few basic tools.
- A large spoon or ice-cream scoop, a thin bladed knife and some newspaper will get you started.

Step 1: Cut the Top Off

With a long, thin bladed knife, cut out the top of the pumpkin around the stem of the pumpkin. The hole should be large enough to allow you to scoop out the guts (seeds and stringy membrane) by hand and with a large spoon. Generally, the size of the whole should be about two-thirds the diameter of the pumpkin. While you can cut a round circle out, you'll find that cutting a five or six sided opening will work the best. As you cut out the top hole, angle the knife so that the lid and hole will be somewhat cone shaped. This will help prevent the lid from falling into the hole. Now use the spoon to scrap the inside walls clean.

Step 2: Carve the Pumpkin

Inspect the surface of the pumpkin to decide the best side to carve you face. Now, visualizing the face you want to carve, use your knife to carefully cut out the individual parts of the face or you can pre-marked the pumpkin by using a Crayon to draw the face onto the surface of the pumpkin and cut through the lines you drew. When you are finished cutting, carefully push out the pieces to view the final results. Make sure that you have scrapped the bottom of the pumpkin flat, so that the candle will sit level in the pumpkin. We prefer the traditional use of candles to illuminate our Jack-O'-Lanterns. A Votive candle, placed in a clear glass candle holder is safer and will actually last longer. Also, plain white candles give off the most light and will illuminate the inside of your Jack-O'-Lantern the best.

Notes:

- Don't throw out those little glass jars that cracker spread comes in, they're great candle holders! When empty, simply soak them to remove the label and wash them out. Votive candles fit in them perfectly and they're added height makes the candle more resistant to wind.

parties

checklist

Make sure you have everything already with this handy-dandy checklist!

The basics

- ☐ invitations
- ☐ thank you cards
- ☐ pumpkins,
pumpkins and more
pumpkins

Cake, cupcake and cookie decorating

- ☐ baking pans
- ☐ decorating tips &
tools
- ☐ icings

- ☐ carving knives

Paper goods

- ☐ dinner plates
- ☐ dessert plates
 - ☐ napkins
 - ☐ cups
- ☐ stemware
- ☐ cutlery
- ☐ tablecovers
- ☐ serveware
- ☐ placecards
 - ☐ picks
 - ☐ straws
 - ☐ stirrers
 - ☐ doilies

Lighting

- ☐ window lights
 - ☐ candles
 - ☐ tapers
 - ☐ votives

Favors, prizes and cool stuff

- ☐ loot bags
- ☐ small toys
- ☐ novelties
- ☐ music
- ☐ games to play

- ☐ cake toppers
- ☐ cupcake cases
- ☐ candy-making supplies
- ☐ cookie cutters

Decorations

- ☐ cobwebs
- ☐ front porch displays
 - ☐ garlands & streamers
 - ☐ flags & banners
 - ☐ lanterns & luminarias
- ☐ honeycombs & fans
- ☐ cutouts & molded decorations
- ☐ door signs & yard signs
- ☐ pinatas & pinata busters
- ☐ centerpieces
 - ☐ confetti
- ☐ seasonal squash

Balloons

- ☐ balloon weights
- ☐ balloon inflator or helium tank
- ☐ curling ribbon (to tie balloons)

Candy

- ☐ minis for trick-or-treaters
- ☐ other sweets for party guests

Costumes

- ☐ masks
- ☐ hats
- ☐ wigs
- ☐ makeup
- ☐ accessories

Getting Started

One major concern for people planning a party, is the cost for supplies and food. The second concern is if there will be enough room for a whole bunch of people. Then there's the horrifying thought of uncle joe walking through the room wearing nothing but a towel. Fear not! You can always rent a place in your area to have a party if your not sure you want millions of people cramming in your living room. It may cost you your pay check, but Halloween comes once a year, and remember, you wanted the party. So the invitations have been sent out ahead of time, not at the last minute to have 3 strangers show up. You've got a place all to yourself for the night and it's time to decorate. I suggest sticking with traditional Halloween colours, black and orange for balloons and streamers. You can be really creative for food and drinks. Visit just about any store to find cool decorations, like furry spiders, bats, owls, black cats, rats and skeletons. Create an atmosphere with smoke machines or black lights, but make sure you don't over do it with the smoke, just make it hazy. The worst thing at a party is getting bored. Watch movies and play games that you know everyone will like. Set a time for the party to start and finish. An avergae party today is around 5 to 6 hours long. A party for kids, is usually 2 or 3 hours starting earlier in the afternoon.

For an extensive list of props you can use at your party, see the haunted props section in the Props chapter.

Make your own invitations

Let the kids help create invitations for the party. Decorate construction paper with colorful cut-outs, add Halloween-themed stickers or use stamps and ink to create clever invitations. Or, send e-mail invitations or online greeting cards.

Use eerie fluorescent colors, creepy clip art and frightening fonts for spooky Halloween effects to make your invitations stand out. Create your own envelope seals by printing glowing colored clip art onto sticker paper.

Prepare easy-to-make Halloween-themed treats

While Halloween means candy overload for many kids and parents, hosts are heading to the kitchen to create homemade treats for partygoers. Serve goodies such as Orange Pumpkin Cupcakes (decorate orange frosting-spread cupcakes with brown and green sprinkles to create a pumpkin), Pumpkin Brains (macaroni and

cheese served in a hollowed-out pumpkin with a face) and Nutella Spiced Sugar Cookies (recipe following) to add a ghostly touch.

Continue the theme by serving treats on orange and black plastic tableware.

Turn plain party foods into ghoulish grub by placing small name cards made with DayGlo colors next to each dish. Simply add eerie adjectives, such as "creepy cupcakes" or "horrific hot wings" to your treats and hungry little monsters will be "goblin" up the goodies in no time!

Haunting Halloween Cards

Finding Halloween cards that fit your style can be a haunting task. Consider creating your own Halloween designs this season. All you need is a sense of fun and some imagination.

"First, pick a theme you can use for invitations, party favors or costumes. For example, use horror films by Wes Craven or John Carpenter for inspiration, teen slasher films, or a cult classic such as 'Attack of the Killer Tomatoes,'" says Karen Habblitz of The Art Institute of Portland.

If you or someone in your house likes to draw, create a black and white image from your theme and then reproduce it on card stock of your choice. It's a quick and easy way to create multiple cards with one drawing. Finish with a quick watercolor wash to add a touch of color.

If drawing isn't your strength, try a collage by using typography and images that already exist. Gather a stack of expendable items (old comic books, magazines, newspapers, or greeting cards). Then create your own unique compositions by cutting, tearing and reassembling these images into a final composition. You can even use text from these sources so you don't have to do any hand lettering! Create multiple mini-collages (one for each card), or make color copies of your finished image. Always remember to use a heavy paper, or paste your image onto card stock for a finished look.

For a trendier look, try taking photocopied black and white images from old horror movie books. You can cut, paste or rearrange these visuals to create a modern, sophisticated look.

decorations

basics

To get your fright-seeking guests in the Halloween spirit, haunt a room in the house by covering windows with towels and adding cobwebs, jack-o-lanterns, black lights, pictures of witches and goblins and eerie sounds. For younger ones who won't visit the haunted room, decorate the house with hay bundles, pumpkin lights, streamers

and ghosts cut out of construction paper by the kids. Show kid-friendly Halloween-themed movies, such as "It's the Great Pumpkin Charlie Brown," "Casper" or "Goosebumps" to add a festive mood to the party.

Print colorful pictures of ghosts, goblins or scary words in bright fluorescent colors. Cut out each shocking image and hang on the walls or suspend from the ceiling using fish wire. Replace incandescent bulbs with black light bulbs. Then, turn out the lights and get ready to be frightened!

Setting up a spooky Halloween table for your Trick or Treaters or your Halloween party is a lot easier than you might think with the help of Spencer Gifts and a little imagination. We used their very gothic, seven candle Spider Web candelabra and the Graveyard Fountain display as the main center pieces for our main table. We picked up a table cloth, Halloween plates, cups and napkins for our local Pick-n-Sav dollar store to add to the whole theme. If you find deals on some of the items like that, it will leave you more cash to spend on bigger props for you table and home. The Graveyard Fountain is a great prop, very well made. It comes with a mini water pump and mist diffuser. It pumps the water up through a hose in the back and runs it down the front, through the graveyard and into a small pond at the bottom. Water is diverted to a small hidden area where the misting diffuser sits, causing a nice fog to roll down the grave yard and into the pond below. For a small diffuser, it puts out a fair amount of "fog". The "fog" rolls over the edge and across the table, giving it an eerie Halloween aura. A Tip you might want to put something absorbent or moisture repellent under it, as the mist causes a lot of condensation to form around the table in the front. Stand the Spiderweb candelabra behind the table, but well away from walls or any other flammable materials, so as to not cause a fire. It comes ready to go with seven scented candles, black, of course. The candelabra stands about 5 feet tall and made entirely from metal. It makes a lovely piece to put behind the table or in a corner next to the table. Put this all together and you have a great table display for your party or by the front door for the Trick-or-Treaters to see as they stop by. Spencer's Gifts carries many great table-top displays that can be used along with or instead of the the graveyard display. With some imagination and cash, you can make a table that your guests will be talking about for months afterward. And it'll make you the hit of Halloween!

Get the kids involved in pre-party creations by designing personalized placemats and place cards for each guest using DayGlo colors. Laminate each placemat to protect against spills.

All three of these decorations are available at finer Halloween stores.

Bloody ideas

What can you do with blood? (some of you are asking, horrified)

1. One idea is to take small bowls of blood and place them in strategic places around the room. Add some cinnamon to the blood mix to give the room a bloody, cinnamon-y smell. Drop a handful of white rose petals on top of each bowl. You may

want to dip the rose petals in preservative first, so they don't brown during the night - this is available from most craft stores. Simple, but looks very effective in low light.

2. A small amount of fake blood can go a long way when decorating a room. Pour a thin layer onto a plate and use as a base for pillar candles, topping off with scattered white rose petals. Or pick up white bedsheets from a secondhand store to drape over your furniture (giving it that aged, spooky look) and let a few drops of blood fall here and there on the sheets. Makes it look like someone's has a recent meal there, for sure! (Note please make sure you don't use your GOOD sheets since I have no idea if these recipes will stain or not. Plus, be sure to sprinkle the few drops of blood onto the sheets BEFORE you drape the sheets over your furniture - for the same reason!)

3. Dress up your bathroom by keeping the lights off and filling the tub with a mixture of water, epsom salts (to make the water cloudy), cinnamon (again, for the smell) and water-based red and black (just a little) powdered paint (to protect your tub, you can also line it with foil first). Add white rose petals and white floater candles on top for effect.

halloween party games

Add a Halloween twist to traditional games to keep kids occupied and make your party a hit with adults, too. Do the limbo to "Monster Mash," conduct Halloween-themed scavenger hunts and have costume contests to add to the hair-raising experience. For even more fun, offer guests rolls of toilet paper and let them transform each other into paper-wrapped mummies or give kids markers, paper and other materials and let them decorate their own pumpkin.

Entertain miniature goblins and ghosts with easy to make games such as "Pin the Nose on the Pumpkin." Print a vibrant-colored jack-o-lantern (minus a nose) for your target. Print and cut out silly nose shapes for blindfolded youngsters to pin on the pumpkin for loads of laughter!

Are You A Good Witch?

Object of the game:

This game uses "ESP" to determine the color of the colored spots on bats.

What You Need:

Witch's cauldron, plastic or rubber bats, paint or markers, pencil and paper.

What You Do:

Get a plastic witch's cauldron like the kind used to put candy in for Halloween. Get all the players to sit in a circle and place the cauldron in the center of the circle. Choose a player to be the "witch", get a witches pointy hat to let them wear while they are "witch".

You'll need some plastic or rubber bats, there should have one less bat than the number of players you have. If you have 6 players, use 5 bats. Before the game take

1704

the plastic bats and color or paint a spot on the bottom of each which is not visible from the top. Use two different colors so some are one color and some are another, like blue and white. Put the bats, marks face down, into the cauldron. Pass the cauldron around and everyone chooses a bat without letting the "witch" see the color on the bottom. The "witch" sits in the middle and tries to guess the color of each player's bat's spot. As the "witch" goes from player to player, they get help from the bat holders, who try to tell them psychically "see" their color. Have each player, when it is their turn, think hard about the color (like "blue, blue, blue"). After the "witch" guesses, right or wrong, the bat holder reveals their color to the "witch". Someone will be sitting nearby to add up the number of rights. When each "witch" gets to the end, the next person gets a turn as "witch". When each player has had their turn at being the "witch", the player who has the most powerful ESP and got the most right is the winner.

Building A Monster

Object of the game:

There are no winners or losers in this game, you are building a Frankenstein type monster. Kids and adults will have fun with the outcome.

What You Need:

A blown up clip art picture or a large picture of a funny monster. cut into pieces. A place to put them all up. Push pins or tape. Blindfold.

What You Do:

Find or draw a picture of a Frankenstein type monster's body. Cut the body into pieces and lay out. What you want to do is blindfold each player, spin them around three times (like Pin The Nose on the Pumpkin) and have them pin a body part to your monster. What will happen is they will build a very funny looking monster. Make enough body parts so each child has one to put up. When they are all done, take a look at your creation! It will probably look very funny and everyone will have a good laugh!

Dead Man's Body Parts

Object of the game:

You pass around paper cups to your guests while telling the story below. Do it in the dark or in a semi dark room and tell them they can't look in the cups. The cups are filled with "gross body parts" (food) and guests have to guess what it really is.

What You Need:

Paper cups. Peeled grapes or olives, peeled stewed tomatoes, piece of uncooked liver or similar meat, wet corn silk or yarn, catsup, latex glove, gelatin, cold spaghetti, pickle, chicken gristle or hotdog end. Papers and pencils.

What To Do:

Ahead of time, prepare the cups that are described below. Have everyone sit in a circle, then shut out the lights and start the story. You have to have the room dark so that people cannot see what's inside of the cups. You can pass out paper and

pencil a the beginning of the game and let them write down their guesses between each cup or you can have each player guess out loud between each cup. At the very end of the game, you can tell them what is in each cup, but wait until the end!!

Tip: Check out your local dollar store and pick up some festive Halloween paper or plastic drinking cups or glasses to add to the game!

Here's The Story: "Once in this town there lived a man named Hal O. Ween. T'was years ago, on this very night, that he was murdered out of spite. They say these are his remains.

Here is his brain, which now feels no pain.
use a peeled squishy tomato or stewed tomatoes

Here are his eyes, still frozen with surprise.
use two frozen, peeled grapes or black olives

Here is his heart. Be careful lest it start!
use a large lump of uncooked liver or similar meat

Now we have his hair, which once was so fair!
use a handful of corn silk or wet fur or yarn

Feel these drops of his blood. All the rest turned to mud.
use a little catsup thinned with warm water

One hand all alone, just rotting flesh and bone.
use a wet latex glove filled with red gelatin

Now touch his ear. He nevermore will hear!
use a dried apricot or similar dried fruit

This is his nose. T'will never smell a rose.
use the end of a pickle, a hot dog or a soft chicken bone or grissle

These worms are all that's left to feel. For them Hal O. Ween was a lovely meal!
use cold, wet spaghetti

After the lights back on and everyone has finished writing down their guesses, collect the papers. As you check their guesses, you can show everyone what was really in the cups. Give a nice prize to the person with the most correct answers.

Halloween Fill-ins

Object of the Game:

Fill in the blanks before time runs out.

What You Need:

Index cards, a pen, a minute timer.

What to Do:

Distribute these sentences on a card (one sentence per card) and pass around the group and each member will write down their answers.

It was a stormy night

The coffin creaked

A banshee screamed

A body lay in the corner! It looked like

The candlelight flickered in the wind

Inside the boiling pot, a hand bobbed

The claws belonged to a wolfman!

The door creaked open. It was a vampire!

The skeleton stood up and shook itself off

The goblet was filled with blood

As the light switched on, rats scattered

From the open grave rose a

Suddenly the severed head opened its eyes!

I felt something moving on my shoulder, it was

The ghost moaned

Monster Tag

Object of the game:

Something like the game of Tag, but with a twist. A scary monster races around trying to catch some victims!

What You Need:

An ugly monster mask, monster hands, and a blindfold.

What You Do:

Pick an area of your house or yard that is large enough to mark off a circle. You'll need to use some masking tape or rope to close in the circle as this will be the

playing ground for your "monster". It goes without saying that you'll need to make the inside of the circle free of any objects that they might trip over or run into.

Toss a coin to pick the first "Monster". The monster wears a monster mask and monster hands. They also have a blindfold placed over their eyes, they aren't supposed to see. This is a hearing and touching game. All players have to stay within the circle while the monster wanders around with their arms reaching out to catch the players. When the "monster" moans or growls, all the players must moan or growl back and extend their arms. This is how the "monster" finds his/her victims. When a player gets tagged, they become the next "monster" and gets to wear the mask.

Weaving A Scary Tale

Object of the game:

To create a scary tale, each person getting one minute and the next person take over!

What You Do:

Get a pack of index cards and a pen. Write a phrase on each card that would be a scary line for story or that has to do with Halloween or both! (see below for ideas). Get a minute timer. Then, pass around the deck of cards, face down. Turn down the lights and light a candle to set the mood or give each person a flash light to hold under thier face as they speak. Each player picks a card from the deck and begins to spin a tale for one minute. When the minute is up, he/she hands the cards to the next person, who picks one and turns the story another direction. They should repeat the last line spoken by the previous person so the story keeps going. The game ends when the last person has gone, when the cards run out or when everyone has had enough of it, it's an endless game! This game is better for children over the age of 6 to adults.

classroom party

Planning a room party for your child's class can seem daunting, but it doesn't have to be! Most of the room parents are very happy to help in the lower grade classrooms. With some planning of games and treats, you can have a lot of fun. I wrote this article because last year, when I was looking for new ideas for my middle son's room party, I could not find much. Everything I found was far too grotesque for a kindergarten party, and expensive too!

Please note some of these games are messy. Be cautious.

Apple Bobbing

Old fashioned and fun, but if it involved water and kids, you know if it will be messy! Great to do outside if the weather is decent.

Boo, Boo, Ghost

Halloween version of duck, duck goose

Clothespin People

Those DMC patterns for clothespin people are great for elementary school kids. Embroidery floss is wrapped around the clothespins and tied off or glue down. There are some great Halloween patterns to use here, or kids can design their own - perhaps a trick-or-treater that looks just like them! Markers, yarn and construction paper can also be used to embellish.

Costume Parade

My kids' school holds a costume parade every year, and the kids love it! They bring their costumes to school in their backpacks and dress up for the parade and party. If you can't parade the kids through the school, perhaps you can parade them through another classroom (hold a joint class party) or march them around the room. At home, have a parade down the street, but have some helpers with you to round up straggling troops. Do this during daylight, not nighttime, and be careful of traffic.

Face Painting

Paint a spider, a pumpkin or a ghost on their cheek-kids love this!

Ghost Bingo

Make bingo cards from poster board but instead the word bingo, put "ghost". If you really want to go all out, the kids could even have Halloween shapes that they put on the bingo card instead of the standard plastic chips or pennies. When the kids gets bingo, he calls out "ghost". Make sure there are lots of 7's and 13's on those cards!

Ghost Callers/Ghost Hunt

You will need two ghosts. Draw them and cut them out. Cut white construction paper into 4"x5" pieces. Roll and tape to form tubes and glue the ghosts to these tubes.

Make one for each child.

1. Go on a ghost hunt. Show everyone the two ghosts. Have children close their eyes. Teacher hides the ghosts.
2. Children open eyes and count 1-2-3 GHOST! On the count of "ghost" the hunt begins.
3. The children who find the two ghosts sit by the teacher. Give them a ghost caller and let them make ghost noises for the next ghost hunt. The noise helps call the

ghosts from their hiding places.

4. Continue until all children are making ghost noises.

Ghost Guess

Kids are divided into two groups. One group goes out in to the hall and a mom puts a sheet over him/her. They then go back into the classroom and the other group of kids has to guess who is under the sheet!

Ghost Feet

This is a lot of fun, but messy. The kids take off one of their socks, you dip the bottom of their foot in a pan of white tempera paint, and then have them make a footprint on a black piece of paper. Immediately wipe their foot off with a paper towel. When the paint is dried, the picture is turned upside down, so that the heel become the head and the toes become the bottom of the ghost. The kids can decorate their "ghosts", adding eyes and mouth, a bow tie, hair, whatever they like. My son Beau refused to do this at school because the teacher wasn't wiping the kids' feet off (according to him, I find it hard to believe). He didn't want to get his feet dirty. This is the same child that makes mud pies and climbs trees for hours. Go figure!

Ghost pops

I hand these out every year for Halloween. They are so simple, and yet kids still think they are special! I was worried that all of the "cool stuff" being handed out would make my ghost pops look pretty plain, but kids love them. They can make them too. All you need is a box of tissue, black string, a black marker, and a bunch of Tootsie and/or Charm Pops. Place the tissue over the top of the lollipop, tie in place with black string, add eyes and a mouth with black marker. Done!

Last year I saw Martha Stewart make cat and pumpkin pops on her show. All you need is some gift tissue paper in black or orange, and some embellishments• green construction paper for the pumpkin top and leaves, or black construction paper for the cat's ears. You can use white out for the eyes, adding a pupil with a black felt tip pen. These were cute, but too much work for me• I make at least 70 ghost pops a year! I let the kids help, they love it.

Gourd Painting

What kid doesn't love painting? One year, I accidentally planted ornamental gourds instead of pumpkins, and I had TONS of them. We brought them in to my son's class and all of the kids got to do some "pumpkin painting". We painted the small, round ones as pumpkins, the tall, strange-shaped ones as ghosts. The bumpy ones got to be warty witches and Frankensteins. After they dried, the kids took them home to decorate for Halloween! This was a very fun project!

Halloween Treat Bags and Placemats

Have kids decorate brown lunch bags by sponging on pumpkins, bats, cats, ghosts, full moon, etc. Great to do with placemats (made from brown bags, butcher's wrap/freezer paper or Kraftpaper)

Halloween masks

Kids can make masks out of posterboard and a variety of paint, feathers, glitter, crayons, etc. They could be "Mardi Gras" style masks (covering just the eyes), full face masks, or whatever their hearts desire! Punch holes on the sides and add yarn to hold mask on, or glue to a stick like the fancy masquerade masks.

Halloween Tic-Tac-Toe

Make the tic-tac-toe cards from orange or black poster board. I like to make the tic-tac-toe pieces out of juice can lids. I paint the lids, then glue on a felt bat, ghost, spider, or pumpkin. I always save those lids (much to my husband's dismay!), so I have a ton of them. You could also have the children make their own pieces by drawing on construction paper and cutting them out.

Leaf Print Shirts

Have the kids gather leaves outside. Paint the leaves varying shades of red, yellow, orange, green, etc. and press onto a white shirt lined with cardboard (so that the paint won't bleed through the other side). You can add a fabric paint medium to regular acrylic paint or just use fabric paint.

Milk Carton Haunted Houses

Ask the teacher if the kids can save their milk cartons for a Halloween project, making sure there are enough saved so there is one for each kid, plus extras for siblings and mess-ups. Kids glue graham crackers (or cardboard squares) to sides of milk carton, and black construction paper or posterboard to the top as the roof. Kids can decorate around the windows with candy corn or other Halloween candy (similar to a gingerbread house) or can paint, use markers, or stickers to decorate their spooky house. At home, you could make an entire spooky town out of cereal boxes, milk/buttermilk cartons, shoe boxes, etc. Add some ghost pops (below) coming out of the roofs and "windows" of the house. Fun!

Mummy Wrap

A big hit with older kids, but requires lots of toilet paper! Divide kids into teams of 2. One person stands still while the other wraps them in toilet paper as a mummy at the start signal. Kids are given 2 minutes or so to wrap their friend up, first team to win

gets a prize. Then, the wrapped-up kids burst out of their wrappings and it's their turn to wrap up their buddy. Have the kids help clean up the toilet paper. We did this to the "Monster Mash" song, it was a big hit!

Musical Monster Mash

Musical chairs with spooky music. Older kids might like to do a "Monster Mash Contest" where the one who dances the craziest wins! I'm partial to the Monster Mash, They're Coming to Take Me Away, and all of those other great, spooky 50's songs. "Thriller" by Michael Jackson would be a good one too.

Paper Bag Pumpkins

fill brown lunch bags with newspaper, and let the kids paint their own jack-o-lanterns. Great alternative to painting gourds if you don't have them.

Pin the Nose on the Pumpkin

Pin the nose on the donkey Halloween style. Easy to make with felt and Velcro.

Pompom Pumpkins

Kids can make a pumpkin from an orange pompom and black and green felt. You can even make the pompoms out of orange yarn.

Pompom Spiders

Even young kids can make spiders by gluing two black pompoms together and adding black pipe cleaner legs. Add wiggly eyes for fun.

Pumpkin Bowling

Get a hold of 4-6 plastic pumpkin buckets and a small ball (plastic bowling balls are perfect). Stack the pumpkins in a pyramid on a hard surface and let the kids bowl to their hearts' content! Assign a little helper to assist you with picking up the pumpkins and stacking them. This was a big hit with the kindergartners!

Spider bean bags

Cut two circles of black fabric and 8 little spider legs for each spider. Pin circles right sides together, pin top of 4 legs to each side (right and left sides) of spider body, remembering to pin the top of the leg to the outer edges to be sewn (don't pin the foot there). Stitch around edges, leaving a 2 inch opening for turning. Turn the spider body right side out, making sure all of the legs have been stitched on correctly. Fill with dried beans and slipstitched closed.

Spider fishing

Put a plastic spider and a magnet on the end of a homemade fishing pole (stick with string tied on). Fill a small bucket, washtub, or baby pool with water. Add plastic flies with paper clips attached to them, so that the magnet will pick them up. You could also just put the magnet on the end of the fishing string and attach the paper clips to cheap plastic spiders. Go fishin'!

Spider Pinata

Make a pinata out of paper mache! It's not that hard. Mix one part water and one part flour to make a paste. Dip newspapers in the paste, and then spread over a good-sized balloon. When the newspaper has dried, pop the balloon and cut a slit in the top for placing candy. Spray paint the body black and add legs - the can also be made out of newspaper, or toilet paper/paper towel/gift wrap tubes. You can also use cardboard or chenille bumpies (from the craft store). Open slit at top and fill with candy, taping it back up (black electrical tape shouldn't show). Hang from a tree and let the kids go at it! Just make sure they hit the pinata and not each other!

Spider Toss

We were looking for a different take on the bean bag toss, so I made a game out of a cardboard box, some fabric scraps, and fabric paint. Basically, kids throw spider beanbags into a "web" with holes.

Spooky ABC's

Same idea as above, but children name spooky items with the alphabet. Each child must repeat the letters and spooky items said before his/her turn.

Spooky Hands

Trace the child's hands, extending the drawings of the fingers to look long and pointy. Let them cut the hands out and decorating them with markers, stickers, paints, etc.

Spooky Puppets

Kids can make ghost, witch, cat, owl and pumpkin puppets from felt, brown bags, or paper lunch bags. Glue sides together or sew/blanket stitch/whip stitch felt together for them. Let them put on a puppet show.

- Go to the dime store and buy a bag or two of plastic bugs, scatter them around the food on your buffet table.
- Giant plastic rats, available at dime stores, look great perched next to dishes on the snack tables.

- Remember how scary Stephen King's *The Shining* was? Here's an effect borrowed from the movie that's easy to create in a bathroom, if you happen to have a tile wall opposite the bathroom sink mirror (or some other non-staining, easily cleanable surface). Simply take a cheap red lipstick and scrawl the word REDRUM on the wall. When someone looks up while washing their hands, they will, of course, see the word MURDER.
- To make a spooky zombie for the yard, stuff some old clothes with leaves and use one of our Ghastly Guests for the head.
- If you don't want anyone to go upstairs during your party, scatter the stairs with carved Jack O' Lanterns for an eerie display. You could carve small pumpkins with a single letter on each that, when put together, spell "Keep Out."
- For a great outdoor display that gives the effect of glowing faces floating in the dark, hang Jack O' Lanterns at various lengths from plant hangers.

Spooky Story Round Robin

Sit kids in a circle. Someone starts the story (with something like "It was a dark and spooky night..."), and then the person sitting next to them continues the story, adding a sentence or two. Depending on the age, you can set the rules about how scary the story can be.

Web Box

The easiest way to make this is to spray paint the box black, paint on a web with with 3-dimensional fabric paint, and then go back and cut 5 or 6 holes between the webbing, evenly spaced around the spider web.

vampire-themed parties

This is a fun and inexpensive way to add more vamp decor to your Halloween party!

Needed:

- old, large frame with glass (haunt goodwill, attics or garage sales for this)
- piece of cheap black velvet
- assorted vampire pictures cut from magazines or books (or you can even print them out if you have a color printer)

Stretch black velvet inside the frame and assemble together the vampire pictures in an attractive way beneath the frame glass. Hang above a small table filled with candles in all sizes and shapes.

Candleholders

I find when I'm planning a party that I can never seem to find enough candle holders to accomodate the sheer number of white taper candles I'd like to have.

A great workaround for this? Visit a few local bistros the week before the party and ask them if they'd be willing to set aside their empty red wine bottles for you. Shave the ends of your white taper candles to fit inside the mouths of the bottles, and you have yourself some great, disposable candle holders!

Candleholders, round 2

Tea candle holders, particularly when they have pieces cut out of them, make great patterns along your walls and ceilings. Why not make your own?

Needed:

- an assortment of soda pop cans
- x-acto knife
- emery board
- bat-shaped cookie cutter
- hot glue gun
- metal tea lite-sized candle cups
- tea lite candles
- black or silver Tremclad spray paint
- thick leather gloves

Be sure to wear thick leather gloves for this project! Working CAREFULLY, slice the pop can in half lengthwise and cut off the top and bottom so that the metal can lay flat on your workspace. Using bat-shaped cookie cutter as a guide, cut a bat-shaped piece from the metal. Dull the cut edges with an emery board so that the tin is no longer sharp to the touch. Spray your cutouts and the candle cups with the spray paint and allow to dry. When dry, affix to the front of the tea lite-sized candle cups with hot glue. Set one tea lite candle in each candle cup. Place on counter or table with the bat facing out, light, and enjoy.

Bat Shadow

Give the illusion that a bat is just waiting to land on your party guests!

Needed:

- black construction paper
- scissors
- flashlight with new batteries
- tape

Cut a one-inch bat (you can use a small cookie cutter for shape) from the black construction paper. Center over the flashlight and tape it down. Hide the flashlight in a corner of a room near the floor, perhaps in a plant and aim toward to opposite corner of the ceiling.

Glow-in-the-dark Mural

Decorate entire walls and/or hallways to give your entire house a spooky look!

1715

Needed:

- "black light" blub
- black spray paint
- brown craft paper
- white and/or fluorescent paints
- masking tape

Spray paint large sheets of brown craft paper with black paint. Let dry completely. Attach to the wall with masking tape, ensuring entire wall is covered. If you're artistic, draw vampires, bats and castle shapes on the wall with pencil and fill in with the white and fluorescent paints. If drawing is something that escapes you, use a children's Halloween coloring book or tracings from a book as a guide. Shine a black light blub on your finished creation, making sure the area is fairly dark and devoid of natural light to make your creations glow. Works fabulously in a hallway!

Huge Outdoor Bat

Spice up the outside of your house with this fun-to-make bat.

Needed:

- 2 large black trash bags
- 2 Litre plastic soda bottle
- Black electrical tape
- Rubber bands
- White plastic lid
- 2 red dot stickers
- 2 relatively straight sticks

To make the bat's body, wrap one of the trash bags around the plastic bottle and secure it in place with the electrical tape. Create the bat's ears by pinching two small bunches of plastic (near the cap end of the bottle) and wrapping a rubber band around the base of each bunch. Cut a set of fangs out of the white plastic lid, tape them in place, then affix the red stickers for eyes. Cut open the other trash bag, lay it flat, then cut two large bat wings out of it. Lay one of the wings flat on the ground and place one of the sticks just above it (if necessary, trim the stick to the wing's length with clippers). Tape the three "points" on the top of the wing to the stick with electrical tape. Repeat for the other wing, then securely tape both wings to the sides of the bat's body. To hang the bat, simply nestle the sticks among the branches of a tree. If the weather is particularly windy, you may want to tape the wings in place.

In Case of Vampire, Break Glass

This charming centerpiece is inexpensive and easy to do - it can be assembled in minutes and is great as a conversation piece!

Needed

- Black cloth, at least 4' square (preferably velvet)

- Assortment of small boxes in varying sizes
- 8-16 heads of garlic
- Glass bowls or short, wide drinking glasses
- White tea lights
- Small wooden mallet
- White place card
- Black marker

Place boxes in center of table in a small circle. Keep taller boxes at the back of the circle, shorter boxes near the front. The center of the circle (within the boxes) should be about 1' in diameter. Drape black cloth over boxes, taking care to cover them completely. Push cloth down in center. Place one head of garlic on each box. Cover by turning either a small glass bowl or drinking glass over each head of garlic. Arrange tea lights inside the circle. Be sure to keep them far enough away from the cloth so it won't burn. Place wooden mallet prominently inside the circle. Write "In case of vampire, break glass." on the white place card and place it in front of the mallet. Light the tea lights and enjoy your Vampire Hunter Centerpiece!

Braided garlic

What has been a craft for years looks wonderful at a Vampire Hunter party! Grab 2-3 dozen garlic heads with their roots still attached (your local grocery or craft store will likely know where to find such a thing). Using three at a time, braid the long roots as you would long hair - one over the other, repeat as necessary. The resulting braids look great pinned to a wall, arranged around a doorway, or anywhere you see fit!

Tips

- When planning a party, make sure everybody has a ride home.
- Discuss food allergies/concerns with the people before the party.
- Never leave a pumpkin close to material that can catch fire.
- Do not leave guests for long periods at a time, you the host and should be around with your friends.

Halloween Jokes

Why did the vampire go to the orthodontist?

To improve his bite.

What do you get when you cross a vampire and a snowman?

Frostbite.

Why do witches use brooms to fly on?

Because vacuum cleaners are too heavy.

How do witches keep their hair in place while flying?

With scare spray.

What do you get when you cross a werewolf and a vampire?

A fur coat that fangs around your neck.

Do zombies eat popcorn with their fingers?

No, they eat the fingers separately.

Why don't skeletons ever go out on the town?

Because they don't have any body to go out with.

What do ghosts add to their morning cereal?

Booberries.

What is a vampire's favorite sport?

Casketball.

What is a vampire's favorite holiday?

Fangsgiving.

Why do mummies have trouble keeping friends?

They're so wrapped up in themselves.

What kind of streets do zombies like the best?

Dead ends.

What is a vampire's favorite mode of transportation?

A blood vessel.

What is a ghost's favorite mode of transportation?

A scareplane.

What type of dog do vampire's like the best?

Bloodhounds.

What does a vampire never order at a restaurant?

A stake sandwich.

What is a skeleton's favorite musical instrument?

A trombone.

What do birds give out on Halloween night?

Tweets.

Why do vampires need mouthwash?

They have bat breath.

What's a vampire's favorite fast food?

A guy with very high blood pressure.

Why did the Vampire subscribe to the Wall Street Journal?

He heard it had great circulation.

halloween crafts

Balloon Jack-o-Lanterns

Blow up an orange balloon for each child. Out of construction paper make face and feet pieces to create a jack-o-lantern. You may apply these pieces to the balloon with rubber cement.

Cheese Cloth Ghosts

Needed:

- Cheese cloth
- 2 cups white glue
- 16-oz. plastic cups:

Dilute the white glue with 1/3 -1/2 cups of water. Let the children dip a piece of cheesecloth into the diluted glue. Have the children drape the wet cheesecloth over the 16 oz. cups. Let the "ghosts" dry for two days. Carefully remove the cup from the hardened cheesecloth. Let the children decorate their ghosts. Hang the completed ghosts from the ceiling.

Decorate masks

I buy plastic half masks(found in dollar stores or party stores. Usually you can get 12 in a pack). I then give each child a mask. They then decorate the masks with feathers, stickers or gems found in craft stores. They really enjoy this and like to take the masks home to show mom or dad.

Egg Cup Spiders

Give each child a cardboard egg carton cup and four 4" pipe cleaner pieces. Help the children poke their pipe cleaners through their egg cups to make spider legs. Have them bend the legs slightly downward. Let the children paint their spiders black and glue on plastic moving eyes.

Finger puppet ghosts

Put white adhesive tape on each child's index finger(over top) and add eyes with black permanent marker. Have children recite and act out with ghost fingers. Little ghost(2), flying through the air. Little ghost(2)tickling my hair. Little ghost (2) flying way down low. Little ghost (2) tickling my toe. Little ghost (2) circling all around. Little ghost (2) please sit down. And--The ghosts fly in. The ghosts fly out. The ghosts are certainly all about.The ghosts fly high and then dive low. They're always spooky wherever they go.

Ghost

Take a toilet tissue tube, stand it up and stuff a paper towel in the top, making a rounded mound on top. The child then dips a heavy, white paper towel in liquid starch, squeezes out the excess starch and drapes it over the tube. Have him/her arrange the bottom to looked draped. Add two black dots for eyes near the top. Allow to dry thoroughly. Then, you can remove the toilet tissue tube and the ghost is stiff enough to stand alone. Really cute and fairly easy.

Ghosts

Teacher draws ghost on white paper with white crayon. Children then paint paper with dark water colors or diluted tempera paint wash. Encourage child to paint entire page. Ghosts appear through paint.

Ghost Footprints

Needed:

- white paint in a cookie sheet
- black construction paper
- black circle stickers
- large dishpan of soapy water
- towels

- scissors (optional)

Children take off socks & shoes, step onto cookie sheet with white paint (caution it is very slippery--supervise closely), step onto black construction paper, step into dishpan of soapy water and then dry their feet. After paintings have dried, children stick black stickers onto paintings as the ghosts' eyes (heel print will be ghosts' head). Optional Cut out ghost footprint.

Ghost Magnet

Make a ghost cut out of black construction paper and place in an old oatmeal canister with one teaspoon white paint and marbles and shake. Makes a really cute spooky ghost. Mount them on fun foam and add glitter and a magnet for a spooky fridge magnet.

Giggly Ghosts

Needed:

- Quilt batting
- Narrow elastic
- Construction paper
- Glue

Have the children tear off a wad of the quilt batting. Have the children form the "ghost" any way they want. Next, have the children cut eyes, legs, arms, etc. from the construction paper and glue onto their ghost. Finally, cut some of the elastic and tape to the top of the ghosts and hang them from the ceiling. The kids love to watch them bob up and down.

Glue Ghosts

Have the child draw a ghost outline on a piece of waxed paper, and then have them fill in the outline with white school glue. Dry overnight, and then have the child add facial features. Place on a string and you have a spooky ghost necklace.

Halloween Cookie Cutter Prints

Buy an assortment of Halloween cookie cutters. Let the children dip the cookie cutters into paint and then press onto paper.

Halloween Fingerpainting

Needed:

- black or dark blue fingerpaint
- construction paper fences, pumpkins, moon, ghosts
- fingerpainting paper

Children fingerprint on paper or table prints then stick on fences, pumpkins, moon, and ghosts.

Halloween Pasta Collage

Check out your local grocery store, Michael's, Trader Joe's, or Ben Franklin craft store to find pasta in Halloween shapes. Let your kids create a cool collage with the pasta and whatever else you decide to add.

Halloween Pasta Necklaces

Find Halloween shaped pasta. Let your children string the pasta shapes on a piece of yarn to create a necklace or bracelet.

Halloween Votives

Collect one baby food jar, one votive, black & orange tissue paper, glue and paint brush for each child.

Soak labels off of jars. Let the jars dry. Let each child cut tissue paper pieces and glue onto the jar with paint brush...Much like a decoupage. They can make mosaics or even a jack-o-lantern. With permanent marker add child's name and date to the bottom of the jar. Add a votive. When they get home they have a wonderful, keepsake to use year after year.

Handprint ghosts

Have the children paint their hands white and press onto black construction paper. When they dry have the children turn them upside down and add faces.

Inside a Pumpkin

Needed:

- 2 paper plates per child
- pumpkin seeds
- colors
- paints or markers

Paint or color one paper plate orange. On other glue pumpkin seeds. Attach paper plates (orange one on top) with brad on top of plates.

Leaf Witches

Have children glue down pressed leaves on construction paper for witches body. Then allow them to fill in their own features on the witch. Perhaps they'd like to have the witch riding on her broom or standing next to her brew.

Mini Jack-O-Lanterns

Needed:

- mini pumpkins
- wallpaper paste (optional dye orange) & glue sticks
- buttons
- yarn
- cotton balls
- buttons
- black paper witches' hats

Children glue items on pumpkins to make mini 'Jack-o-Lanterns'.

Mr. Pumpkin Head

Get a real pumpkin and supply washable markers, and props such as glasses, paper mustache, hats, scarves, and wigs. Let each child have turn to decorate and dress up pumpkin. When next child's turn - just wash the markers off!

Paper Bag Pumpkins

Needed:

- Lunch size paper bags
- Orange paint
- Green paint
- Newspaper
- String

Have the children crumple up newspaper and stuff their paper bags so they are full. Twist the unstuffed part of the bag and tie at the bottom to make a stem. Let the children paint their pumpkins. When they are dry, the children can draw faces on them.

Paper Bag Wig

User large paper bag that fits over head. Cut a large rectangle from front section of bag for face. Fringe bottom of bag. Curl fringe by rolling tight around a pencil.

Paper Napkin Ghosts

Have children make paper ghosts from unfolded white paper napkins. Help them place cotton balls in the center of the napkin. Show them how pull down the corners of the napkin over the cotton ball. Tie a piece of white yarn around the "neck". Use markers to draw a face. Tape a thin piece of string from the top of the head and hang from the ceiling.

Paper Plate Bat

Using a small paper plate, paint black with black finger paint, let dry. Cut triangle shapes from black construction paper, 3 for each wing and lay them out so you can glue the two top corners to another triangle. Fasten the wings to the back of the paper plate and draw a face with white correction fluid or chalk. Punch a hole in the top to hang.

Place mats/Counters

Find an appropriate haunted house pattern. Make several copies and color, decorate, and laminate them as place mats. Find white lima beans at the grocery store and turn them into ghost counters. Add eyes and mouth to the beans and you have a great math center for Halloween. Have the kids put the ghosts in the haunted house and count them as they go.

Popcorn Hands

Needed:

- Popcorn
- Orange and Black Jelly Beans
- Spider Rings
- Plastic Gloves (clear serving gloves like the restaurants use)
- Orange or Black ribbon

Fill each finger with a jelly bean or two (will look like nail polish) then proceed with the popcorn until full. Use your ribbon to tie closed at palm and embellish with a spider ring (on the ring finger). You can use these as a craft for your Halloween party or for decoration during the holiday!! The kids love them!

Puffy Paint Cobwebs

Mix equal parts of flour, salt, and water in a large bowl. Pour the mixture into squeeze bottles. Give each child a black paper plate or a piece of black construction paper. Let the children squeeze the white puffy paint onto the black paper. When the puffy paint dries, it will look like glittery cobwebs.

Pumpkin Patch

Needed:

- brown construction paper
- green yarn
- cotton balls
- dry orange tempera paint
- glue & glue sticks
- small bag

Shake cotton balls and paint in the bag. Children glue green yarn (vines) and orange cotton balls (pumpkins) onto brown paper to make a pumpkin patch.

Rattling Skeletons

Use white paper to form 5 paper chains, and then connect to make a skeleton. Trace children's hands and feet on white paper, cut and glue to the ends of the arms and legs. Cut an oval shape and draw on the face. These work best when made with small groups of children.

Scrap Paper Jack-O-Lantern

Draw a circle on black construction paper. Paint circle with glue. Tear scraps of orange paper into small pieces. Arrange scraps on glue. Add torn scraps of yellow paper for eyes, nose and mouth.

Shape Ghosts

Needed:

- Black tag board
- Black yarn
- White lima beans
- Glue

Cut tag board into circles, triangles, and squares, about four or five inches across. Punch a hole in the top of each shape. Cut an 18 in. length of yarn for each child. Explain that the black shapes are ghosts and the beans are ghost eyes. Then the children glue on the bean eyes on their ghosts.

Spaghetti Cobwebs

Needed:

- Cooked spaghetti (cold)
- White glue
- Waxed paper

Have the children dip the spaghetti into the glue and arrange the pieces onto the waxed paper. When the spaghetti dries, carefully peel the "cobweb" off the waxed paper. Hang from the ceiling.

Spiders Web

Needed:

- String or yarn
- 6- 6 inch pieces of string
- 4- 12 inch pieces of string
- Diluted white glue or liquid starch
- Wax paper

Let the children dip pieces of string into dishes of glue or starch. Then have them lay their strings on wax paper to create the spider's web. Lay the string in the shape of a spiral overlapping the ends. Lay the large pieces of string over the spiral in the shape of a cross. When the strings dry, they will become stiff and hold their shapes.

Spooky Spider Webs

Put a paper plate in a pie pan and give the student a small dab of black paint. You can also paint a paper plate black and do the activity with the white paint to look more realistic. After the small dab of paint is placed on the student's plate, drop a marble in and let the child move the pie pan in all different directions to make a spooky spider web. After it has dried, punch a hole in the plate and attach a plastic spider ring or sponge paint a spider in the web.

Tempera Paint Spider Webs

Using runny black paint, allow the children to use a straw to blow the paint across the page to make a spider's web.

Trick-or-Treat bags

Provide large paper bags. Fold down twice, staple handle on, and let children decorate front and back. I always provide stickers also for the children.

Witch Faces

Needed:

- paper plates
- yarn cut in approx. 5-6 inch lengths
- black construction paper cut into the shape of a witch's hat
- yellow construction paper cut into buckle shape (hollow rectangle)

Cut out the center of a paper plate. Glue the yarn on both sides of the paper plate. Glue black hat on top of plate. Glue buckle on hat. Punch a hole on both sides of the plate. Tie string in holes. Tie "mask" on child.

ghost stories

One of the better activities you can do at a party is to scare everyone with a scary ghost story. Many of these stories have been known to man for ages, so now you can enjoy them at your next party! Note that some stories may contain content which may be unsuitable for some children. Parental guidance is suggested.

Do They Leave Ectoplasm Behind?

Ghostly lovers have been recorded for a while, even in films such as the movie *The Entity* with Barbara Hershey. Whether they are real or the fantasy of lonely women, you may never know. Unless you have one visit you some dark, cold night!

- Mrs. June of Marke-by-Sea, (near Redcar, Yorkshire England), a mature woman with a 10 year old son, became obsessed with her Ouija board. This lead, in turn, to automatic writing, the entity she had contacted being a long dead spirit called "Leonardo". He may be dead, but he still knew how to write a good love letter, Mrs. June claimed. He even claimed to have wanted a child with her. A few weeks after the automatic writing had started, Mrs. June saw a floating shadow above her bed and felt her bed clothes move. Leonardo had arrived, and was, it seemed, furious over her use of birth control pills. This doesn't seem to have dampened Leonardo's lust much, claims Mrs. June. She was quoted as saying "I would feel his presence, even his strength of feeling when he wanted to make love. He was a competent lover and must have been on earth as well. But human love is more satisfying. With spiritual love, there is no warmth of flesh."
Reville, March 24, 1978

- Jenny Price, 20, of Shebley Lane, Wedley Castle, Birmingham UK, claimed complete satisfaction with her ghostly lover. Her family had known that the house they lived in was haunted but had never told Jenny about it. The first approach was to the elder daughter, Lorraine, but it merely touched her shoulder. Then, one night while Jenny was sitting up in bed she felt invisible hands around her neck. With great strength the hands pushed her down onto the bed. So frightened was Jenny that she couldn't scream. She thought the ghost was going to strangle her but suddenly realized that it had other intentions. After that, she was afraid to go to bed in case the attack was repeated, and a week later, it was. She soon realized that the ghost meant her no harm, however, and soon she started looking forward to its visits. They soon started taking place as often as three times week. Three years past and the ghost still visited. The biggest problem was how to get Jenny out of bed since she stayed there constantly, waiting for her ghostly lover. Her mother, Olive, tried to get in on the action by sleeping in Jenny's bed for a week but the ghost never showed up for her. Olive had asked the local vicar what he thought about the visits, if they were immoral. The vicar replied that ghosts probably weren't bothered with morals so it was alright.

News of the World March 26th 1978, Kansas City Times April 13, 1978

THE LEGEND OF SLEEPY HOLLOW

by Washington Irving

A pleasing land of drowsy head it was,
Of dreams that wave before the half-shut eye;
And of gay castles in the clouds that pass,
For ever flushing round a summer sky.
Castle of Indolence.

In the bosom of one of those spacious coves which indent the eastern shore of the Hudson, at that broad expansion of the river denominated by the ancient Dutch navigators the Tappan Zee, and where they always prudently shortened sail, and implored the protection of St. Nicholas when they crossed, there lies a small market-town or rural port, which by some is called Greensburgh, but which is more generally and properly known by the name of Tarry Town. This name was given, we are told, in former days, by the good housewives of the adjacent country, from the inveterate propensity of their husbands to linger about the village tavern on market days.

Be that as it may, I do not vouch for the fact, but merely advert to it, for the sake of being precise and authentic. Not far from this village, perhaps about two miles, there is a little valley, or rather lap of land, among high hills, which is one of the quietest places in the whole world. A small brook glides through it, with just murmur enough to lull one to repose; and the occasional whistle of a quail, or tapping of a woodpecker, is almost the only sound that ever breaks in upon the uniform tranquillity.

I recollect that, when a stripling, my first exploit in squirrel-shooting was in a grove of tall walnut-trees that shades one side of the valley. I had wandered into it at noon time, when all nature is peculiarly quiet, and was startled by the roar of my own gun, as it broke the Sabbath stillness around, and was prolonged and reverberated by the angry echoes. If ever I should wish for a retreat, whither I might steal from the world and its distractions, and dream quietly away the remnant of a troubled life, I know of none more promising than this little valley.

From the listless repose of the place, and the peculiar character of its inhabitants, who are descendants from the original Dutch settlers, this sequestered glen has long been known by the name of Sleepy Hollow, and its rustic lads are called the Sleepy Hollow Boys throughout all the neighboring country. A drowsy, dreamy influence seems to hang over the land, and to pervade the very atmosphere.

Some say that the place was bewitched by a high German doctor, during the early days of the settlement; others, that an old Indian chief, the prophet or wizard of his tribe, held his powwows there before the country was discovered by Master Hendrick Hudson. Certain it is, the place still continues under the sway of some witching power, that holds a spell over the minds of the good people, causing them to walk in a continual reverie. They are given to all kinds of marvellous beliefs; are subject to trances and visions; and frequently see strange sights, and hear music and voices in the air. The whole neighborhood abounds with local tales, haunted spots, and twilight superstitions; stars shoot and meteors glare oftener across the valley than in any other part of the country, and the nightmare, with her whole nine fold, seems to make it the favorite scene of her gambols.

The dominant spirit, however, that haunts this enchanted region, and seems to be commander-in-chief of all the powers of the air, is the apparition of a figure on horseback without a head. It is said by some to be the ghost of a Hessian trooper, whose head had been carried away by a cannon-ball, in some nameless battle during the revolutionary war; and who is ever and anon seen by the country folk, hurrying along in the gloom of night, as if on the wings of the wind. His haunts are not confined to the valley, but extend at times to the adjacent roads, and especially to

the vicinity of a church at no great distance. Indeed, certain of the most authentic historians of those parts, who have been careful in collecting and collating the floating facts concerning this spectre, allege that the body of the trooper, having been buried in the church-yard, the ghost rides forth to the scene of battle in nightly quest of his head; and that the rushing speed with which he sometimes passes along the Hollow, like a midnight blast, is owing to his being belated, and in a hurry to get back to the church-yard before daybreak.

Such is the general purport of this legendary superstition, which has furnished materials for many a wild story in that region of shadows; and the spectre is known, at all the country firesides, by the name of the Headless Horseman of Sleepy Hollow.

It is remarkable that the visionary propensity I have mentioned is not confined to the native inhabitants of the valley, but is unconsciously imbibed by every one who resides there for a time. However wide awake they may have been before they entered that sleepy region, they are sure, in a little time, to inhale the witching influence of the air, and begin to grow imaginative• to dream dreams, and see apparitions.

I mention this peaceful spot with all possible laud; for it is in such little retired Dutch valleys, found here and there embosomed in the great State of New York, that population, manners, and customs, remain fixed; while the great torrent of migration and improvement, which is making such incessant changes in other parts of this restless country, sweeps by them unobserved. They are like those little nooks of still water which border a rapid stream; where we may see the straw and bubble riding quietly at anchor, or slowly revolving in their mimic harbor, undisturbed by the rush of the passing current. Though many years have elapsed since I trod the drowsy shades of Sleepy Hollow, yet I question whether I should not still find the same trees and the same families vegetating in its sheltered bosom.

In this by-place of nature, there abode, in a remote period of American history, that is to say, some thirty years since, a worthy wight of the name of Ichabod Crane; who sojourned, or, as he expressed it, "tarried," in Sleepy Hollow, for the purpose of instructing the children of the vicinity. He was a native of Connecticut; a State which supplies the Union with pioneers for the mind as well as for the forest, and sends forth yearly its legions of frontier woodsmen and country schoolmasters. The cognomen of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weather-cock, perched upon his spindle neck, to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth, or some scarecrow eloped from a cornfield.

His school-house was a low building of one large room, rudely constructed of logs; the windows partly glazed, and partly patched with leaves of old copy-books. It was most ingeniously secured at vacant hours, by a withe twisted in the handle of the door, and stakes set against the window shutters; so that, though a thief might get

in with perfect ease, he would find some embarrassment in getting out; an idea most probably borrowed by the architect, Yost Van Houten, from the mystery of an eel-pot. The school-house stood in a rather lonely but pleasant situation, just at the foot of a woody hill, with a brook running close by, and a formidable birch tree growing at one end of it. From hence the low murmur of his pupils' voices, conning over their lessons, might be heard of a drowsy summer's day, like the hum of a beehive; interrupted now and then by the authoritative voice of the master, in the tone of menace or command; or, peradventure, by the appalling sound of the birch, as he urged some tardy loiterer along the flowery path of knowledge. Truth to say, he was a conscientious man, and ever bore in mind the golden maxim, "Spare the rod and spoil the child."• Ichabod Crane's scholars certainly were not spoiled.

I would not have it imagined, however, that he was one of those cruel potentates of the school, who joy in the smart of their subjects; on the contrary, he administered justice with discrimination rather than severity; taking the burden off the backs of the weak, and laying it on those of the strong. Your mere puny stripling, that winced at the least flourish of the rod, was passed by with indulgence; but the claims of justice were satisfied by inflicting a double portion on some little, tough, wrong-headed, broad-skirted Dutch urchin, who sulked and swelled and grew dogged and sullen beneath the birch. All this he called "doing his duty by their parents;" and he never inflicted a chastisement without following it by the assurance, so consolatory to the smarting urchin, that "he would remember it, and thank him for it the longest day he had to live."

When school hours were over, he was even the companion and playmate of the larger boys; and on holiday afternoons would convoy some of the smaller ones home, who happened to have pretty sisters, or good housewives for mothers, noted for the comforts of the cupboard. Indeed it behooved him to keep on good terms with his pupils. The revenue arising from his school was small, and would have been scarcely sufficient to furnish him with daily bread, for he was a huge feeder, and though lank, had the dilating powers of an anaconda; but to help out his maintenance, he was, according to country custom in those parts, boarded and lodged at the houses of the farmers, whose children he instructed. With these he lived successively a week at a time; thus going the rounds of the neighborhood, with all his worldly effects tied up in a cotton handkerchief.

That all this might not be too onerous on the purses of his rustic patrons, who are apt to consider the costs of schooling a grievous burden, and schoolmasters as mere drones, he had various ways of rendering himself both useful and agreeable. He assisted the farmers occasionally in the lighter labors of their farms; helped to make hay; mended the fences; took the horses to water; drove the cows from pasture; and cut wood for the winter fire. He laid aside, too, all the dominant dignity and absolute sway with which he lorded it in his little empire, the school, and became wonderfully gentle and ingratiating. He found favor in the eyes of the mothers, by petting the children, particularly the youngest; and like the lion bold, which whilom so magnanimously the lamb did hold, he would sit with a child on one knee, and rock a cradle with his foot for whole hours together.

In addition to his other vocations, he was the singing-master of the neighborhood, and picked up many bright shillings by instructing the young folks in psalmody. It

was a matter of no little vanity to him, on Sundays, to take his station in front of the church gallery, with a band of chosen singers; where, in his own mind, he completely carried away the palm from the parson. Certain it is, his voice resounded far above all the rest of the congregation; and there are peculiar quavers still to be heard in that church, and which may even be heard half a mile off, quite to the opposite side of the mill-pond, on a still Sunday morning, which are said to be legitimately descended from the nose of Ichabod Crane. Thus, by divers little make-shifts in that ingenious way which is commonly denominated "by hook and by crook," the worthy pedagogue got on tolerably enough, and was thought, by all who understood nothing of the labor of headwork, to have a wonderfully easy life of it.

The schoolmaster is generally a man of some importance in the female circle of a rural neighborhood; being considered a kind of idle gentlemanlike personage, of vastly superior taste and accomplishments to the rough country swains, and, indeed, inferior in learning only to the parson. His appearance, therefore, is apt to occasion some little stir at the tea-table of a farmhouse, and the addition of a supernumerary dish of cakes or sweetmeats, or, peradventure, the parade of a silver tea-pot. Our man of letters, therefore, was peculiarly happy in the smiles of all the country damsels. How he would figure among them in the church-yard, between services on Sundays! gathering grapes for them from the wild vines that overrun the surrounding trees; reciting for their amusement all the epitaphs on the tombstones; or sauntering, with a whole bevy of them, along the banks of the adjacent mill-pond; while the more bashful country bumpkins hung sheepishly back, envying his superior elegance and address.

From his half itinerant life, also, he was a kind of travelling gazette, carrying the whole budget of local gossip from house to house; so that his appearance was always greeted with satisfaction. He was, moreover, esteemed by the women as a man of great erudition, for he had read several books quite through, and was a perfect master of Cotton Mather's history of New England Witchcraft, in which, by the way, he most firmly and potently believed.

He was, in fact, an odd mixture of small shrewdness and simple credulity. His appetite for the marvellous, and his powers of digesting it, were equally extraordinary; and both had been increased by his residence in this spellbound region. No tale was too gross or monstrous for his capacious swallow. It was often his delight, after his school was dismissed in the afternoon, to stretch himself on the rich bed of clover, bordering the little brook that whimpered by his school-house, and there con over old Mather's direful tales, until the gathering dusk of the evening made the printed page a mere mist before his eyes. Then, as he wended his way, by swamp and stream and awful woodland, to the farmhouse where he happened to be quartered, every sound of nature, at that witching hour, fluttered his excited imagination the moan of the whip-poor-will • from the hillside; the boding cry of the tree-toad, that harbinger of storm; the dreary hooting of the screech-owl, or the sudden rustling in the thicket of birds frightened from their roost. The fire-flies, too, which sparkled most vividly in the darkest places, now and then startled him, as one of uncommon brightness would stream across his path; and if, by chance, a huge blockhead of a beetle came winging his blundering flight against him, the poor varlet was ready to give up the ghost, with the idea that he was struck with a witch's token.

His only resource on such occasions, either to drown thought, or drive away evil spirits, was to sing psalm tunes;• and the good people of Sleepy Hollow, as they sat by their doors of an evening, were often filled with awe, at hearing his nasal melody, "in linked sweetness long drawn out," floating from the distant hill, or along the dusky road.

Another of his sources of fearful pleasure was, to pass long winter evenings with the old Dutch wives, as they sat spinning by the fire, with a row of apples roasting and spluttering along the hearth, and listen to their marvellous tales of ghosts and goblins, and haunted fields, and haunted brooks, and haunted bridges, and haunted houses, and particularly of the headless horseman, or galloping Hessian of the Hollow, as they sometimes called him. He would delight them equally by his anecdotes of witchcraft, and of the direful omens and portentous sights and sounds in the air, which prevailed in the earlier times of Connecticut; and would frighten them woefully with speculations upon comets and shooting stars; and with the alarming fact that the world did absolutely turn round, and that they were half the time topsy-turvy!

But if there was a pleasure in all this, while snugly cuddling in the chimney corner of a chamber that was all of a ruddy glow from the crackling wood fire, and where, of course, no spectre dared to show his face, it was dearly purchased by the terrors of his subsequent walk homewards. What fearful shapes and shadows beset his path amidst the dim and ghastly glare of a snowy night! - With what wistful look did he eye every trembling ray of light streaming across the waste fields from some distant window!• How often was he appalled by some shrub covered with snow, which, like a sheeted spectre, beset his very path!• How often did he shrink with curdling awe at the sound of his own steps on the frosty crust beneath his feet; and dread to look over his shoulder, lest he should behold some uncouth being tramping close behind him! - and how often was he thrown into complete dismay by some rushing blast, howling among the trees, in the idea that it was the Galloping Hessian on one of his nightly scourings!

All these, however, were mere terrors of the night, phantoms of the mind that walk in darkness; and though he had seen many spectres in his time, and been more than once beset by Satan in divers shapes, in his lonely perambulations, yet daylight put an end to all these evils; and he would have passed a pleasant life of it, in despite of the devil and all his works, if his path had not been crossed by a being that causes more perplexity to mortal man than ghosts, goblins, and the whole race of witches put together, and that was• a woman.

Among the musical disciples who assembled, one evening in each week, to receive his instructions in psalmody, was Katrina Van Tassel, the daughter and only child of a substantial Dutch farmer. She was a blooming lass of fresh eighteen; plump as a partridge; ripe and melting and rosy cheeked as one of her father's peaches, and universally famed, not merely for her beauty, but her vast expectations. She was withal a little of a coquette, as might be perceived even in her dress, which was a mixture of ancient and modern fashions, as most suited to set off her charms. She wore the ornaments of pure yellow gold, which her great-great-grandmother had brought over from Saardam; the tempting stomacher of the olden time; and withal a

provokingly short petticoat, to display the prettiest foot and ankle in the country round.

Ichabod Crane had a soft and foolish heart towards the sex; and it is not to be wondered at, that so tempting a morsel soon found favor in his eyes; more especially after he had visited her in her paternal mansion. Old Baltus Van Tassel was a perfect picture of a thriving, contented, liberal-hearted farmer. He seldom, it is true, sent either his eyes or his thoughts beyond the boundaries of his own farm; but within those every thing was snug, happy, and well-conditioned. He was satisfied with his wealth, but not proud of it; and piqued himself upon the hearty abundance, rather than the style in which he lived. • His stronghold was situated on the banks of the Hudson, in one of those green, sheltered, fertile nooks in which the Dutch farmers are so fond of nestling. A great elm-tree spread its broad branches over it; at the foot of which bubbled up a spring of the softest and sweetest water, in a little well, formed of a barrel; and then stole sparkling away through the grass, to a neighboring brook, that bubbled along among alders and dwarf willows. Hard by the farm-house was a vast barn, that might have served for a church; every window and crevice of which seemed bursting forth with the treasures of the farm; the flail was busily resounding within it from morning to night; swallows and martins skimmed twittering about the eaves; and rows of pigeons, some with one eye turned up, as if watching the weather, some with their heads under their wings, or buried in their bosoms, and others swelling, and cooing, and bowing about their dames, were enjoying the sunshine on the roof. Sleek unwieldy porkers were grunting in the repose and abundance of their pens; whence sallied forth, now and then, troops of sucking pigs, as if to snuff the air. A stately squadron of snowy geese were riding in an adjoining pond, convoying whole fleets of ducks; regiments of turkeys were gobbling through the farm-yard, and guinea fowls fretting about it, like ill-tempered housewives, with their peevish discontented cry. Before the barn door strutted the gallant cock, that pattern of a husband, a warrior, and a fine gentleman, clapping his burnished wings, and crowing in the pride and gladness of his heart • sometimes tearing up the earth with his feet, and then generously calling his ever-hungry family of wives and children to enjoy the rich morsel which he had discovered.

The pedagogue's mouth watered, as he looked upon this sumptuous promise of luxurious winter fare. In his devouring mind's eye, he pictured to himself every roasting-pig running about with a pudding in his belly, and an apple in his mouth; the pigeons were snugly put to bed in a comfortable pie, and tucked in with a coverlet of crust; the geese were swimming in their own gravy; and the ducks pairing cosily in dishes, like snug married couples, with a decent competency of onion sauce. In the porkers he saw carved out the future sleek side of bacon, and juicy relishing ham; not a turkey but he beheld daintily trussed up, with its gizzard under its wing, and, peradventure, a necklace of savory sausages; and even bright chanticleer himself lay sprawling on his back, in a side-dish, with uplifted claws, as if craving that quarter which his chivalrous spirit disdained to ask while living.

As the enraptured Ichabod fancied all this, and as he rolled his great green eyes over the fat meadow-lands, the rich fields of wheat, of rye, of buckwheat, and Indian corn, and the orchards burdened with ruddy fruit, which surrounded the warm tenement of Van Tassel, his heart yearned after the damsel who was to inherit these domains, and his imagination expanded with the idea, how they might be readily

turned into cash, and the money invested in immense tracts of wild land, and shingle palaces in the wilderness. Nay, his busy fancy already realized his hopes, and presented to him the blooming Katrina, with a whole family of children, mounted on the top of a wagon loaded with household trumpery, with pots and kettles dangling beneath; and he beheld himself bestriding a pacing mare, with a colt at her heels, setting out for Kentucky, Tennessee, or the Lord knows where.

When he entered the house the conquest of his heart was complete. It was one of those spacious farmhouses, with high-rigged, but lowly-sloping roofs, built in the style handed down from the first Dutch settlers; the low projecting eaves forming a piazza along the front, capable of being closed up in bad weather. Under this were hung flails, harness, various utensils of husbandry, and nets for fishing in the neighboring river. Benches were built along the sides for summer use; and a great spinning-wheel at one end, and a churn at the other, showed the various uses to which this important porch might be devoted. From this piazza the wondering Ichabod entered the hall, which formed the centre of the mansion and the place of usual residence. Here, rows of resplendent pewter, ranged on a long dresser, dazzled his eyes. In one corner stood a huge bag of wool ready to be spun; in another a quantity of linsey-woolsey just from the loom; ears of Indian corn, and strings of dried apples and peaches, hung in gay festoons along the walls, mingled with the gaud of red peppers; and a door left ajar gave him a peep into the best parlor, where the claw-footed chairs, and dark mahogany tables, shone like mirrors; andirons, with their accompanying shovel and tongs, glistened from their covert of asparagus tops; mock-oranges and conch-shells decorated the mantel-piece; strings of various colored birds' eggs were suspended above it a great ostrich egg was hung from the centre of the room, and a corner cupboard, knowingly left open, displayed immense treasures of old silver and well-mended china. From the moment Ichabod laid his eyes upon these regions of delight, the peace of his mind was at an end, and his only study was how to gain the affections of the peerless daughter of Van Tassel.

In this enterprise, however, he had more real difficulties than generally fell to the lot of a knight-errant of yore, who seldom had any thing but giants, enchanters, fiery dragons, and such like easily-conquered adversaries, to contend with; and had to make his way merely through gates of iron and brass, and walls of adamant, to the castle keep, where the lady of his heart was confined; all which he achieved as easily as a man would carve his way to the centre of a Christmas pie; and then the lady gave him her hand as a matter of course. Ichabod, on the contrary, had to win his way to the heart of a country coquette, beset with a labyrinth of whims and caprices, which were for ever presenting new difficulties and impediments; and he had to encounter a host of fearful adversaries of real flesh and blood, the numerous rustic admirers, who beset every portal to her heart; keeping a watchful and angry eye upon each other, but ready to fly out in the common cause against any new competitor.

Among these the most formidable was a burly, roaring, roystering blade, of the name of Abraham, or, according to the Dutch abbreviation, Brom Van Brunt, the hero of the country round, which rang with his feats of strength and hardihood. He was broad-shouldered and double-jointed, with short curly black hair, and a bluff, but not unpleasant countenance, having a mingled air of fun and arrogance.

From his Herculean frame and great powers of limb, he had received the nickname of Brom Bones, by which he was universally known. He was famed for great knowledge and skill in horsemanship, being as dexterous on horseback as a Tartar. He was foremost at all races and cock-fights; and, with the ascendancy which bodily strength acquires in rustic life, was the umpire in all disputes, setting his hat on one side, and giving his decisions with an air and tone admitting of no gainsay or appeal. He was always ready for either a fight or a frolic; but had more mischief than ill-will in his composition; and, with all his overbearing roughness, there was a strong dash of waggish good humor at bottom. He had three or four boon companions, who regarded him as their model, and at the head of whom he scoured the country, attending every scene of feud or merriment for miles round. In cold weather he was distinguished by a fur cap, surmounted with a flaunting fox's tail; and when the folks at a country gathering descried this well-known crest at a distance, whisking about among a squad of hard riders, they always stood by for a squall. Sometimes his crew would be heard dashing along past the farmhouses at midnight, with whoop and halloo, like a troop of Don Cossacks; and the old dames, startled out of their sleep, would listen for a moment till the hurry-scurry had clattered by, and then exclaim, "Ay, there goes Brom Bones and his gang!" The neighbors looked upon him with a mixture of awe, admiration, and good will; and when any madcap prank, or rustic brawl, occurred in the vicinity, always shook their heads, and warranted Brom Bones was at the bottom of it.

This rantipole hero had for some time singled out the blooming Katrina for the object of his uncouth gallantries, and though his amorous toyings were something like the gentle caresses and endearments of a bear, yet it was whispered that she did not altogether discourage his hopes. Certain it is, his advances were signals for rival candidates to retire, who felt no inclination to cross a lion in his amours; insomuch, that when his horse was seen tied to Van Tassel's paling, on a Sunday night, a sure sign that his master was courting, or, as it is termed, "sparking," within, all other suitors passed by in despair, and carried the war into other quarters.

Such was the formidable rival with whom Ichabod Crane had to contend, and, considering all things, a stouter man than he would have shrunk from the competition, and a wiser man would have despaired. He had, however, a happy mixture of pliability and perseverance in his nature; he was in form and spirit like a supple-jack• yielding, but tough; though he bent, he never broke; and though he bowed beneath the slightest pressure, yet, the moment it was away• jerk! he was as erect, and carried his head as high as ever.

To have taken the field openly against his rival would have been madness; for he was not a man to be thwarted in his amours, any more than that stormy lover, Achilles. Ichabod, therefore, made his advances in a quiet and gently-insinuating manner. Under cover of his character of singing-master, he made frequent visits at the farmhouse; not that he had any thing to apprehend from the meddlesome interference of parents, which is so often a stumbling-block in the path of lovers. Balt Van Tassel was an easy indulgent soul; he loved his daughter better even than his pipe, and, like a reasonable man and an excellent father, let her have her way in everything. His notable little wife, too, had enough to do to attend to her housekeeping and manage her poultry; for, as she sagely observed, ducks and geese are foolish things, and must be looked after, but girls can take care of themselves.

Thus while the busy dame bustled about the house, or plied her spinning-wheel at one end of the piazza, honest Balt would sit smoking his evening pipe at the other, watching the achievements of a little wooden warrior, who, armed with a sword in each hand, was most valiantly fighting the wind on the pinnacle of the barn. In the meantime, Ichabod would carry on his suit with the daughter by the side of the spring under the great elm, or sauntering along in the twilight, that hour so favorable to the lover's eloquence.

I profess not to know how women's hearts are wooed and won. To me they have always been matters of riddle and admiration. Some seem to have but one vulnerable point, or door of access; while others have a thousand avenues, and may be captured in a thousand different ways. It is a great triumph of skill to gain the former, but a still greater proof of generalship to maintain possession of the latter, for the man must battle for his fortress at every door and window. He who wins a thousand common hearts is therefore entitled to some renown; but he who keeps undisputed sway over the heart of a coquette, is indeed a hero. Certain it is, this was not the case with the redoubtable Brom Bones; and from the moment Ichabod Crane made his advances, the interests of the former evidently declined; his horse was no longer seen tied at the palings on Sunday nights, and a deadly feud gradually arose between him and the preceptor of Sleepy Hollow.

Brom, who had a degree of rough chivalry in his nature, would fain have carried matters to open warfare, and have settled their pretensions to the lady, according to the mode of those most concise and simple reasoners, the knights-errant of yore• by single combat; but Ichabod was too conscious of the superior might of his adversary to enter the lists against him he had overheard a boast of Bones, that he would "double the schoolmaster up, and lay him on a shelf of his own school-house;" and he was too wary to give him an opportunity.

There was something extremely provoking in this obstinately pacific system; it left Brom no alternative but to draw upon the funds of rustic waggery in his disposition, and to play off boorish practical jokes upon his rival. Ichabod became the object of whimsical persecution to Bones, and his gang of rough riders. They harried his hitherto peaceful domains; smoked out his singing school, by stopping up the chimney; broke into the school-house at night, in spite of its formidable fastenings of withe and window stakes, and turned every thing topsy-turvy so that the poor schoolmaster began to think all the witches in the country held their meetings there. But what was still more annoying, Brom took all opportunities of turning him into ridicule in presence of his mistress, and had a scoundrel dog whom he taught to whine in the most ludicrous manner, and introduced as a rival of Ichabod's to instruct her in psalmody.

In this way matters went on for some time, without producing any material effect on the relative situation of the contending powers. On a fine autumnal afternoon, Ichabod, in pensive mood, sat enthroned on the lofty stool whence he usually watched all the concerns of his little literary realm. In his hand he swayed a ferrule, that sceptre of despotic power; the birch of justice reposed on three nails, behind the throne, a constant terror to evil doers; while on the desk before him might be seen sundry contraband articles and prohibited weapons, detected upon the persons of idle urchins; such as half-munched apples, popguns, whirligigs, fly-cages, and whole

legions of rampant little paper gamecocks. Apparently there had been some appalling act of justice recently inflicted, for his scholars were all busily intent upon their books, or slyly whispering behind them with one eye kept upon the master; and a kind of buzzing stillness reigned throughout the school-room. It was suddenly interrupted by the appearance of a negro, in tow-cloth jacket and trowsers, a round-crowned fragment of a hat, like the cap of Mercury, and mounted on the back of a ragged, wild, half-broken colt, which he managed with a rope by way of halter. He came clattering up to the school door with an invitation to Ichabod to attend a merry-making or "quilting frolic," to be held that evening at Mynheer Van Tassel's; and having delivered his message with that air of importance, and effort at fine language, which a negro is apt to display on petty embassies of the kind, he dashed over the brook, and was seen scampering away up the hollow, full of the importance and hurry of his mission.

All was now bustle and hubbub in the late quiet school-room. The scholars were hurried through their lessons, without stopping at trifles; those who were nimble skipped over half with impunity, and those who were tardy, had a smart application now and then in the rear, to quicken their speed, or help them over a tall word. Books were flung aside without being put away on the shelves, inkstands were overturned, benches thrown down, and the whole school was turned loose an hour before the usual time, bursting forth like a legion of young imps, yelping and racketing about the green, in joy at their early emancipation.

The gallant Ichabod now spent at least an extra half hour at his toilet, brushing and furbishing up his best, and indeed only suit of rusty black, and arranging his looks by a bit of broken looking-glass, that hung up in the school-house. That he might make his appearance before his mistress in the true style of a cavalier, he borrowed a horse from the farmer with whom he was domiciliated, a choleric old Dutchman, of the name of Hans Van Ripper, and, thus gallantly mounted, issued forth, like a knight-errant in quest of adventures. But it is meet I should, in the true spirit of romantic story, give some account of the looks and equipments of my hero and his steed. The animal he bestrode was a broken-down plough-horse, that had outlived almost every thing but his viciousness. He was gaunt and shagged, with a ewe neck and a head like a hammer; his rusty mane and tail were tangled and knotted with burrs; one eye had lost its pupil, and was glaring and spectral; but the other had the gleam of a genuine devil in it. Still he must have had fire and mettle in his day, if we may judge from the name he bore of Gunpowder. He had, in fact, been a favorite steed of his master's, the choleric Van Ripper, who was a furious rider, and had infused, very probably, some of his own spirit into the animal; for, old and broken-down as he looked, there was more of the lurking devil in him than in any young filly in the country.

Ichabod was a suitable figure for such a steed. He rode with short stirrups, which brought his knees nearly up to the pommel of the saddle; his sharp elbows stuck out like grasshoppers'; he carried his whip perpendicularly in his hand, like a sceptre, and, as his horse jogged on, the motion of his arms was not unlike the flapping of a pair of wings. A small wool hat rested on the top of his nose, for so his scanty strip of forehead might be called; and the skirts of his black coat fluttered out almost to the horse's tail. Such was the appearance of Ichabod and his steed, as they

shambled out of the gate of Hans Van Ripper, and it was altogether such an apparition as is seldom to be met with in broad daylight.

It was, as I have said, a fine autumnal day, the sky was clear and serene, and nature wore that rich and golden livery which we always associate with the idea of abundance. The forests had put on their sober brown and yellow, while some trees of the tenderer kind had been nipped by the frosts into brilliant dyes of orange, purple, and scarlet. Streaming files of wild ducks began to make their appearance high in the air; the bark of the squirrel might be heard from the groves of beech and hickory nuts, and the pensive whistle of the quail at intervals from the neighboring stubble-field.

The small birds were taking their farewell banquets. In the fullness of their revelry, they fluttered, chirping and frolicking, from bush to bush, and tree to tree, capricious from the very profusion and variety around them. There was the honest cock-robin, the favorite game of stripling sportsmen, with its loud querulous note; and the twittering blackbirds flying in sable clouds; and the golden-winged woodpecker, with his crimson crest, his broad black gorget, and splendid plumage; and the cedar bird, with its red-tipt wings and yellow-tipt tail, and its little monteiro cap of feathers; and the blue jay, that noisy coxcomb, in his gay light-blue coat and white underclothes; screaming and chattering, nodding and bobbing and bowing, and pretending to be on good terms with every songster of the grove.

As Ichabod jogged slowly on his way, his eye, ever open to every symptom of culinary abundance, ranged with delight over the treasures of jolly autumn. On all sides he beheld vast stores of apples; some hanging in oppressive opulence on the trees; some gathered into baskets and barrels for the market; others heaped up in rich piles for the cider-press. Farther on he beheld great fields of Indian corn, with its golden ears peeping from their leafy coverts, and holding out the promise of cakes and hasty pudding; and the yellow pumpkins lying beneath them, turning up their fair round bellies to the sun, and giving ample prospects of the most luxurious of pies; and anon he passed the fragrant buckwheat fields, breathing the odor of the bee-hive, and as he beheld them, soft anticipations stole over his mind of dainty slapjacks, well buttered, and garnished with honey or treacle, by the delicate little dimpled hand of Katrina Van Tassel.

Thus feeding his mind with many sweet thoughts and "sugared suppositions," he journeyed along the sides of a range of hills which look out upon some of the goodliest scenes of the mighty Hudson. The sun gradually wheeled his broad disk down into the west. The wide bosom of the Tappan Zee lay motionless and glassy, excepting that here and there a gentle undulation waved and prolonged the blue shadow of the distant mountain. A few amber clouds floated in the sky, without a breath of air to move them. The horizon was of a fine golden tint, changing gradually into a pure apple green, and from that into the deep blue of the mid-heaven. A slanting ray lingered on the woody crests of the precipices that overhung some parts of the river, giving greater depth to the dark-gray and purple of their rocky sides. A sloop was loitering in the distance, dropping slowly down with the tide, her sail hanging uselessly against the mast; and as the reflection of the sky gleamed along the still water, it seemed as if the vessel was suspended in the air.

It was toward evening that Ichabod arrived at the castle of the Herr Van Tassel, which he found thronged with the pride and flower of the adjacent country. Old farmers, a spare leathern-faced race, in homespun coats and breeches, blue stockings, huge shoes, and magnificent pewter buckles. Their brisk withered little dames, in close crimped caps, long-waisted shortgowns, homespun petticoats, with scissors and pincushions, and gay calico pockets hanging on the outside. Buxom lasses, almost as antiquated as their mothers, excepting where a straw hat, a fine ribbon, or perhaps a white frock, gave symptoms of city innovation. The sons, in short square-skirted coats with rows of stupendous brass buttons, and their hair generally queued in the fashion of the times, especially if they could procure an eel-skin for the purpose, it being esteemed, throughout the country, as a potent nourisher and strengthener of the hair.

Brom Bones, however, was the hero of the scene, having come to the gathering on his favorite steed Daredevil, a creature, like himself, full of mettle and mischief, and which no one but himself could manage. He was, in fact, noted for preferring vicious animals, given to all kinds of tricks, which kept the rider in constant risk of his neck, for he held a tractable well-broken horse as unworthy of a lad of spirit.

Fain would I pause to dwell upon the world of charms that burst upon the enraptured gaze of my hero, as he entered the state parlor of Van Tassel's mansion. Not those of the bevy of buxom lasses, with their luxurious display of red and white; but the ample charms of a genuine Dutch country tea-table, in the sumptuous time of autumn. Such heaped-up platters of cakes of various and almost indescribable kinds, known only to experienced Dutch housewives! There was the doughty doughnut, the tender oly koek, and the crisp and crumbling cruller; sweet cakes and short cakes, ginger cakes and honey cakes, and the whole family of cakes. And then there were apple pies and peach pies and pumpkin pies; besides slices of ham and smoked beef; and moreover delectable dishes of preserved plums, and peaches, and pears, and quinces; not to mention broiled shad and roasted chickens; together with bowls of milk and cream, all mingled higgledy-piggledy, pretty much as I have enumerated them, with the motherly tea-pot sending up its clouds of vapor from the midst. Heaven bless the mark! I want breath and time to discuss this banquet as it deserves, and am too eager to get on with my story. Happily, Ichabod Crane was not in so great a hurry as his historian, but did ample justice to every dainty.

He was a kind and thankful creature, whose heart dilated in proportion as his skin was filled with good cheer; and whose spirits rose with eating as some men's do with drink. He could not help, too, rolling his large eyes round him as he ate, and chuckling with the possibility that he might one day be lord of all this scene of almost unimaginable luxury and splendor. Then, he thought, how soon he'd turn his back upon the old school-house; snap his fingers in the face of Hans Van Ripper, and every other niggardly patron, and kick any itinerant pedagogue out of doors that should dare to call him comrade!

Old Baltus Van Tassel moved about among his guests with a face dilated with content and good humor, round and jolly as the harvest moon. His hospitable attentions were brief, but expressive, being confined to a shake of the hand, a slap on the shoulder, a loud laugh, and a pressing invitation to "fall to, and help themselves."

And now the sound of the music from the common room, or hall, summoned to the dance. The musician was an old gray-headed negro, who had been the itinerant orchestra of the neighborhood for more than half a century. His instrument was as old and battered as himself. The greater part of the time he scraped on two or three strings, accompanying every movement of the bow with a motion of the head; bowing almost to the ground, and stamping with his foot whenever a fresh couple were to start.

Ichabod prided himself upon his dancing as much as upon his vocal powers. Not a limb, not a fibre about him was idle; and to have seen his loosely hung frame in full motion, and clattering about the room, you would have thought Saint Vitus himself, that blessed patron of the dance, was figuring before you in person. He was the admiration of all the negroes; who, having gathered, of all ages and sizes, from the farm and the neighborhood, stood forming a pyramid of shining black faces at every door and window, gazing with delight at the scene, rolling their white eye-balls, and showing grinning rows of ivory from ear to ear. How could the flogger of urchins be otherwise than animated and joyous? the lady of his heart was his partner in the dance, and smiling graciously in reply to all his amorous oglings; while Brom Bones, sorely smitten with love and jealousy, sat brooding by himself in one corner.

When the dance was at an end, Ichabod was attracted to a knot of the sager folks, who, with old Van Tassel, sat smoking at one end of the piazza, gossiping over former times, and drawing out long stories about the war.

This neighborhood, at the time of which I am speaking, was one of those highly-favored places which abound with chronicle and great men. The British and American line had run near it during the war; it had, therefore, been the scene of marauding, and infested with refugees, cow-boys, and all kinds of border chivalry. Just sufficient time had elapsed to enable each story-teller to dress up his tale with a little becoming fiction, and, in the indistinctness of his recollection, to make himself the hero of every exploit.

There was the story of Doffue Martling, a large blue-bearded Dutchman, who had nearly taken a British frigate with an old iron nine-pounder from a mud breastwork, only that his gun burst at the sixth discharge. And there was an old gentleman who shall be nameless, being too rich a mynheer to be lightly mentioned, who, in the battle of Whiteplains, being an excellent master of defence, parried a musket ball with a small sword, insomuch that he absolutely felt it whiz round the blade, and glance off at the hilt in proof of which, he was ready at any time to show the sword, with the hilt a little bent. There were several more that had been equally great in the field, not one of whom but was persuaded that he had a considerable hand in bringing the war to a happy termination.

But all these were nothing to the tales of ghosts and apparitions that succeeded. The neighborhood is rich in legendary treasures of the kind. Local tales and superstitions thrive best in these sheltered long-settled retreats; but are trampled under foot by the shifting throng that forms the population of most of our country places. Besides, there is no encouragement for ghosts in most of our villages, for they have scarcely had time to finish their first nap, and turn themselves in their graves, before their surviving friends have travelled away from the neighborhood; so

that when they turn out at night to walk their rounds, they have no acquaintance left to call upon. This is perhaps the reason why we so seldom hear of ghosts except in our long-established Dutch communities.

The immediate cause, however, of the prevalence of supernatural stories in these parts, was doubtless owing to the vicinity of Sleepy Hollow. There was a contagion in the very air that blew from that haunted region; it breathed forth an atmosphere of dreams and fancies infecting all the land. Several of the Sleepy Hollow people were present at Van Tassel's, and, as usual, were doling out their wild and wonderful legends. Many dismal tales were told about funeral trains, and mourning cries and wailings heard and seen about the great tree where the unfortunate Major Andre was taken, and which stood in the neighborhood. Some mention was made also of the woman in white, that haunted the dark glen at Raven Rock, and was often heard to shriek on winter nights before a storm, having perished there in the snow. The chief part of the stories, however, turned upon the favorite spectre of Sleepy Hollow, the headless horseman, who had been heard several times of late, patrolling the country; and, it was said, tethered his horse nightly among the graves in the church-yard.

The sequestered situation of this church seems always to have made it a favorite haunt of troubled spirits. It stands on a knoll, surrounded by locust-trees and lofty elms, from among which its decent whitewashed walls shine modestly forth, like Christian purity beaming through the shades of retirement. A gentle slope descends from it to a silver sheet of water, bordered by high trees, between which, peeps may be caught at the blue hills of the Hudson. To look upon its grass-grown yard, where the sunbeams seem to sleep so quietly, one would think that there at least the dead might rest in peace. On one side of the church extends a wide woody dell, along which raves a large brook among broken rocks and trunks of fallen trees. Over a deep black part of the stream, not far from the church, was formerly thrown a wooden bridge; the road that led to it, and the bridge itself, were thickly shaded by overhanging trees, which cast a gloom about it, even in the daytime; but occasioned a fearful darkness at night. This was one of the favorite haunts of the headless horseman; and the place where he was most frequently encountered. The tale was told of old Brouwer, a most heretical disbeliever in ghosts, how he met the horseman returning from his foray into Sleepy Hollow, and was obliged to get up behind him; how they galloped over bush and brake, over hill and swamp, until they reached the bridge; when the horseman suddenly turned into a skeleton, threw old Brouwer into the brook, and sprang away over the tree-tops with a clap of thunder.

This story was immediately matched by a thrice marvellous adventure of Brom Bones, who made light of the galloping Hessian as an arrant jockey. He affirmed that, on returning one night from the neighboring village of Sing Sing, he had been overtaken by this midnight trooper; that he had offered to race with him for a bowl of punch, and should have won it too, for Daredevil beat the goblin horse all hollow, but, just as they came to the church bridge, the Hessian bolted, and vanished in a flash of fire.

All these tales, told in that drowsy undertone with which men talk in the dark, the countenances of the listeners only now and then receiving a casual gleam from the glare of a pipe, sank deep in the mind of Ichabod. He repaid them in kind with large

extracts from his invaluable author, Cotton Mather, and added many marvellous events that had taken place in his native State of Connecticut, and fearful sights which he had seen in his nightly walks about Sleepy Hollow.

The revel now gradually broke up. The old farmers gathered together their families in their wagons, and were heard for some time rattling along the hollow roads, and over the distant hills. Some of the damsels mounted on pillions behind their favorite swains, and their light-hearted laughter, mingling with the clatter of hoofs, echoed along the silent woodlands, sounding fainter and fainter until they gradually died away• and the late scene of noise and frolic was all silent and deserted. Ichabod only lingered behind, according to the custom of country lovers, to have a tete-a-tete with the heiress, fully convinced that he was now on the high road to success. What passed at this interview I will not pretend to say, for in fact I do not know. Something, however, I fear me, must have gone wrong, for he certainly sallied forth, after no very great interval, with an air quite desolate and chapfallen.

Oh these women! these women! Could that girl have been playing off any of her coquettish tricks? Was her encouragement of the poor pedagogue all a mere sham to secure her conquest of his rival? Heaven only knows, not I!• Let it suffice to say, Ichabod stole forth with the air of one who had been sacking a henroost, rather than a fair lady's heart.

Without looking to the right or left to notice the scene of rural wealth, on which he had so often gloated, he went straight to the stable, and with several hearty cuffs and kicks, roused his steed most uncourteously from the comfortable quarters in which he was soundly sleeping, dreaming of mountains of corn and oats, and whole valleys of timothy and clover.

It was the very witching time of night that Ichabod, heavy-hearted and crest-fallen, pursued his travel homewards, along the sides of the lofty hills which rise above Tarry Town, and which he had traversed so cheerily in the afternoon. The hour was as dismal as himself. Far below him, the Tappan Zee spread its dusky and indistinct waste of waters, with here and there the tall mast of a sloop, riding quietly at anchor under the land. In the dead hush of midnight, he could even hear the barking of the watch dog from the opposite shore of the Hudson; but it was so vague and faint as only to give an idea of his distance from this faithful companion of man.

Now and then, too, the long-drawn crowing of a cock, accidentally awakened, would sound far, far off, from some farm-house away among the hills• but it was like a dreaming sound in his ear. No signs of life occurred near him, but occasionally the melancholy chirp of a cricket, or perhaps the guttural twang of a bullfrog, from a neighboring marsh, as if sleeping uncomfortably, and turning suddenly in his bed.

All the stories of ghosts and goblins that he had heard in the afternoon, now came crowding upon his recollection. The night grew darker and darker; the stars seemed to sink deeper in the sky, and driving clouds occasionally hid them from his sight. He had never felt so lonely and dismayed. He was, moreover, approaching the very place where many of the scenes of the ghost stories had been laid. In the centre of the road stood an enormous tulip-tree, which towered like a giant above all the other trees of the neighborhood, and formed a kind of landmark. Its limbs were gnarled,

and fantastic, large enough to form trunks for ordinary trees, twisting down almost to the earth, and rising again into the air. It was connected with the tragical story of the unfortunate Andre, who had been taken prisoner hard by; and was universally known by the name of Major Andre's tree. The common people regarded it with a mixture of respect and superstition, partly out of sympathy for the fate of its ill-starred namesake, and partly from the tales of strange sights and doleful lamentations told concerning it.

As Ichabod approached this fearful tree, he began to whistle he thought his whistle was answered - it was but a blast sweeping sharply through the dry branches. As he approached a little nearer, he thought he saw something white, hanging in the midst of the tree - he paused and ceased whistling; but on looking more narrowly, perceived that it was a place where the tree had been scathed by lightning, and the white wood laid bare. Suddenly he heard a groan• his teeth chattered and his knees smote against the saddle it was but the rubbing of one huge bough upon another, as they were swayed about by the breeze. He passed the tree in safety, but new perils lay before him.

About two hundred yards from the tree a small brook crossed the road, and ran into a marshy and thickly-wooded glen, known by the name of Wiley's swamp. A few rough logs, laid side by side, served for a bridge over this stream. On that side of the road where the brook entered the wood, a group of oaks and chestnuts, matted thick with wild grape-vines, threw a cavernous gloom over it. To pass this bridge was the severest trial. It was at this identical spot that the unfortunate Andre was captured, and under the covert of those chestnuts and vines were the sturdy yeomen concealed who surprised him. This has ever since been considered a haunted stream, and fearful are the feelings of the schoolboy who has to pass it alone after dark.

As he approached the stream his heart began to thump; he summoned up, however, all his resolution, gave his horse half a score of kicks in the ribs, and attempted to dash briskly across the bridge; but instead of starting forward, the perverse old animal made a lateral movement, and ran broadside against the fence. Ichabod, whose fears increased with the delay, jerked the reins on the other side, and kicked lustily with the contrary foot it was all in vain; his steed started, it is true, but it was only to plunge to the opposite side of the road into a thicket of brambles and alder bushes.

The schoolmaster now bestowed both whip and heel upon the starveling ribs of old Gunpowder, who dashed forward, snuffling and snorting, but came to a stand just by the bridge, with a suddenness that had nearly sent his rider sprawling over his head. Just at this moment a splashy tramp by the side of the bridge caught the sensitive ear of Ichabod. In the dark shadow of the grove, on the margin of the brook, he beheld something huge, misshapen, black and towering. It stirred not, but seemed gathered up in the gloom, like some gigantic monster ready to spring upon the traveller.

The hair of the affrighted pedagogue rose upon his head with terror. What was to be done? To turn and fly was now too late; and besides, what chance was there of escaping ghost or goblin, if such it was, which could ride upon the wings of the wind? Summoning up, therefore, a show of courage, he demanded in stammering accents -

"Who are you?" He received no reply. He repeated his demand in a still more agitated voice. Still there was no answer. Once more he cudgelled the sides of the inflexible Gunpowder, and, shutting his eyes, broke forth with involuntary fervor into a psalm tune. Just then the shadowy object of alarm put itself in motion, and, with a scramble and a bound, stood at once in the middle of the road. Though the night was dark and dismal, yet the form of the unknown might now in some degree be ascertained. He appeared to be a horseman of large dimensions, and mounted on a black horse of powerful frame. He made no offer of molestation or sociability, but kept aloof on one side of the road, jogging along on the blind side of old Gunpowder, who had now got over his fright and waywardness.

Ichabod, who had no relish for this strange midnight companion, and bethought himself of the adventure of Brom Bones with the Galloping Hessian, now quickened his steed, in hopes of leaving him behind. The stranger, however, quickened his horse to an equal pace. Ichabod pulled up, and fell into a walk, thinking to lag behind• the other did the same. His heart began to sink within him; he endeavored to resume his psalm tune, but his parched tongue clove to the roof of his mouth, and he could not utter a stave. There was something in the moody and dogged silence of this pertinacious companion, that was mysterious and appalling. It was soon fearfully accounted for. On mounting a rising ground, which brought the figure of his fellow-traveller in relief against the sky, gigantic in height, and muffled in a cloak, Ichabod was horror-struck, on perceiving that he was headless!• but his horror was still more increased, on observing that the head, which should have rested on his shoulders, was carried before him on the pommel of the saddle his terror rose to desperation; he rained a shower of kicks and blows upon Gunpowder, hoping by a sudden movement, to give his companion the slip• but the spectre started full jump with him. Away then they dashed, through thick and thin; stones flying, and sparks flashing at every bound. Ichabod's flimsy garments fluttered in the air, as he stretched his long lank body away over his horse's head, in the eagerness of his flight.

They had now reached the road which turns off to Sleepy Hollow; but Gunpowder, who seemed possessed with a demon, instead of keeping up it, made an opposite turn, and plunged headlong down hill to the left. This road leads through a sandy hollow, shaded by trees for about a quarter of a mile, where it crosses the bridge famous in goblin story, and just beyond swells the green knoll on which stands the whitewashed church.

As yet the panic of the steed had given his unskillful rider an apparent advantage in the chase; but just as he had got half way through the hollow, the girths of the saddle gave way, and he felt it slipping from under him. He seized it by the pommel, and endeavored to hold it firm, but in vain; and had just time to save himself by clasping old Gunpowder round the neck, when the saddle fell to the earth, and he heard it trampled under foot by his pursuer. For a moment the terror of Hans Van Ripper's wrath passed across his mind - for it was his Sunday saddle; but this was no time for petty fears; the goblin was hard on his haunches; and (unskillful rider that he was!) he had much ado to maintain his seat; sometimes slipping on one side, sometimes on another, and sometimes jolted on the high ridge of his horse's backbone, with a violence that he verily feared would cleave him asunder.

An opening in the trees now cheered him with the hopes that the church bridge was at hand. The wavering reflection of a silver star in the bosom of the brook told him that he was not mistaken. He saw the walls of the church dimly glaring under the trees beyond. He recollected the place where Brom Bones's ghostly competitor had disappeared. "If I can but reach that bridge," thought Ichabod, "I am safe." Just then he heard the black steed panting and blowing close behind him; he even fancied that he felt his hot breath. Another convulsive kick in the ribs, and old Gunpowder sprang upon the bridge; he thundered over the resounding planks; he gained the opposite side; and now Ichabod cast a look behind to see if his pursuer should vanish, according to rule, in a flash of fire and brimstone.

Just then he saw the goblin rising in his stirrups, and in the very act of hurling his head at him. Ichabod endeavored to dodge the horrible missile, but too late. It encountered his cranium with a tremendous crash• he was tumbled headlong into the dust, and Gunpowder, the black steed, and the goblin rider, passed by like a whirlwind.

The next morning the old horse was found without his saddle, and with the bridle under his feet, soberly cropping the grass at his master's gate. Ichabod did not make his appearance at breakfast• dinner-hour came, but no Ichabod. The boys assembled at the school-house and strolled idly about the banks of the brook; but no schoolmaster. Hans Van Ripper now began to feel some uneasiness about the fate of poor Ichabod, and his saddle. An inquiry was set on foot, and after diligent investigation they came upon his traces.

In one part of the road leading to the church was found the saddle trampled in the dirt; the tracks of horses' hoofs deeply dented in the road, and evidently at furious speed, were traced to the bridge, beyond which, on the bank of a broad part of the brook, where the water ran deep and black, was found the hat of the unfortunate Ichabod, and close beside it a shattered pumpkin.

The brook was searched, but the body of the schoolmaster was not to be discovered. Hans Van Ripper, as executor of his estate, examined the bundle which contained all his worldly effects. They consisted of two shirts and a half; two stocks for the neck; a pair or two of worsted stockings; an old pair of corduroy small-clothes; a rusty razor; a book of psalm tunes, full of dogs' ears; and a broken pitchpipe. As to the books and furniture of the school-house, they belonged to the community, excepting Cotton Mather's History of Witchcraft, a New England Almanac, and a book of dreams and fortune-telling; in which last was a sheet of foolscap much scribbled and blotted in several fruitless attempts to make a copy of verses in honor of the heiress of Van Tassel. These magic books and the poetic scrawl were forthwith consigned to the flames by Hans Van Ripper; who from that time forward determined to send his children no more to school; observing, that he never knew any good come of this same reading and writing. Whatever money the schoolmaster possessed, and he had received his quarter's pay but a day or two before, he must have had about his person at the time of his disappearance.

The mysterious event caused much speculation at the church on the following Sunday. Knots of gazers and gossips were collected in the church-yard, at the bridge, and at the spot where the hat and pumpkin had been found. The stories of

Brouwer, of Bones, and a whole budget of others, were called to mind; and when they had diligently considered them all, and compared them with the symptoms of the present case, they shook their heads, and came to the conclusion that Ichabod had been carried off by the galloping Hessian. As he was a bachelor, and in nobody's debt, nobody troubled his head any more about him. The school was removed to a different quarter of the hollow, and another pedagogue reigned in his stead.

It is true, an old farmer, who had been down to New York on a visit several years after, and from whom this account of the ghostly adventure was received, brought home the intelligence that Ichabod Crane was still alive; that he had left the neighborhood, partly through fear of the goblin and Hans Van Ripper, and partly in mortification at having been suddenly dismissed by the heiress; that he had changed his quarters to a distant part of the country; had kept school and studied law at the same time, had been admitted to the bar, turned politician, electioneered, written for the newspapers, and finally had been made a justice of the Ten Pound Court. Brom Bones too, who shortly after his rival's disappearance conducted the blooming Katrina in triumph to the altar, was observed to look exceedingly knowing whenever the story of Ichabod was related, and always burst into a hearty laugh at the mention of the pumpkin; which led some to suspect that he knew more about the matter than he chose to tell.

The old country wives, however, who are the best judges of these matters, maintain to this day that Ichabod was spirited away by supernatural means; and it is a favorite story often told about the neighborhood round the winter evening fire. The bridge became more than ever an object of superstitious awe, and that may be the reason why the road has been altered of late years, so as to approach the church by the border of the mill-pond. The school-house being deserted, soon fell to decay, and was reported to be haunted by the ghost of the unfortunate pedagogue; and the ploughboy, loitering homeward of a still summer evening, has often fancied his voice at a distance, chanting a melancholy psalm tune among the tranquil solitudes of Sleepy Hollow.

THE END

- The whip-poor-will is a bird which is only heard at night. It receives its name from its note, which is thought to resemble those words.

The Last Ride

by Paul Melniczek

She lifted up her head and peered outside through the frosted window. Wrinkled eyes gazed into the bright sky, and a smile came over the old woman's face when she saw the full moon, shining away in all its harvest glory, a perfect background setting for All Hallows' Eve. A loud purring reached her ears as a black cat leaped up on the table next to the rocking chair she was sitting in. "Yes, my sweets. Isn't that a pretty night we have in store for us? Old man moon looks down on us with a wink in his eye tonight." The cat stared at her with deep green eyes, attention fixed on every word. "You know what this night means, don't you, Trickster?" The cat let out a soft meow, listening to his master. "It is the passing of an age, that is what. Many long

years, happy memories, but there is an ending to every story, good and bad. Ol' Madge here has seen it all, yes I have." The old woman pushed herself up from the chair, one gnarled hand stroking the silken fur of Trickster. There was a creaking noise as old bones cracked within the ancient body, stiff joints groaning in protest at the effort made by her to straighten up. "Ah, this craggy old girl ain't what she used to be. Need a dose of the ointment before I go, that'll fix me for a little while." Madge walked over towards a large oaken trunk that was filled with an assortment of herbs, spices, animal parts, jarred collections of insects, packaged powders, and numerous other odds and ends. They were the tools of her trade. Rummaging through the contents, she found a sachet containing some brown colored leaves, and when she opened it a sweet odor wafted outwards. "Hmm, this will do fine." The crone went over to a wooden cabinet which had vials of liquid scattered about the shelves. She grabbed a tube with a bubbly fluid inside with a purple tinge to it, and then poured the leaves in. Wispy curls of vapor rose up, and the old woman drank deeply. A look of revulsion crossed her face at the bitter taste, but she shook it off. "Not the fountain of youth, but it bestows on me a glimmer of strength, and that is all I need." She smacked her dry lips together, and smiled with glee. Madge hobbled over to the great stone fireplace that warmed the cottage, and a black cauldron was resting above the burning flames. A green liquid boiled away in a frenzy, fat bubbles oozing from the surface. She stirred the mixture with a metal ladle.

"Double, bubble, toil and trouble!" "Double, bubble, toil and trouble!" Cackling with delight, the old woman churned the foul broth with renewed vigor. The cauldron hissed in answer, and the brew began to fizzle over. "Ha ha, that's it. A ghostly potion for a ghostly night!" Madge nodded to herself, and the flames danced before her, casting lurid shadows on the walls of the cottage. The image behind the cat grew in size, reaching the proportions of a great beast which was many times the feline's actual body shape. Trickster growled, his dark mane bristling. The master made a gesture in the air, and the front door burst open as the black cat sprang into the night, the transformation beginning to take place. A howl echoed from the woods outside, and Madge shouted in response, the language old and archaic. "Rejoice in the wild, my pet. The night calls. Until the sun comes up, when you must return." A gust of wind blasted against the cottage, slamming the door shut with a loud crash. The old woman's wizened face had a trace of sadness on it, and she let out a deep sigh. "It is almost time, must make haste." Madge opened the closet and reached inside, tenderly bringing out a worn garb, black as the night. A tear trickled from the corner of an eye, moistening the callused cheek beneath. "So many years, where have they all gone? How will I be able to face the next one, knowing that my time is done?" She pulled the raiment tightly about herself, cherishing the feel of the familiar outfit. The cloak gave her comfort and security. "Such little time, and too many things to fill it with, 'tis a pity." There was an upper shelf inside the closet, and from this she brought out a rumpled black hat, pointed at the top in the shape of a narrow cone. "Hee hee hee," she chuckled. "A pointed cone for a crooked crone." She set the hat on her head, and brushed back the strands of silver hair that lay tangled down to her shoulders. She began to feel much younger and stronger, but it was only wishful thinking. Potions could give her a teasing of both, but that was it. Madge crossed to the other side of the room, wooden floor boards creaking underneath her musty black boots. The heels clicked softly with her passing. A reading desk sat in the corner, and a dusty tome sprawled along the top. Strange words and symbols were etched onto the crinkled pages, the lettering written in blood. She leafed through until she found the proper incantation, then closed the

book with a snap. "Long ago, I could recite nearly every line of verse in half that script. But now....." The old woman shook her head, again being overcome with remorse. "More's the pity, old hag, I've had my turn. The wheels of time roll on without stopping, and my moment has arrived to step aside. Only fond memories, no regrets." The old woman's gaze wandered the trappings of the cottage, her domain for countless years. Yes, fate had treated her well, there was no denial. "And now, my friend, who has served me so well these many years. Will you answer the summons yet again, on this night of all nights? Madge spread her arms wide in appeal, pale yellow eyes closed in concentration. The wind picked up outside, and tree branches scratched against the window panes, bent stick arms moving in wooden animation, responding to the surge of dark power that was building within the cottage. There was a flash of brilliance radiating from a section of stone next to the fireplace, and a secret panel was revealed. From the compartment emerged a long broom, stark in opaque blackness, levitating towards the old woman. "Ha ha ha, come to me! It is our time again. The sisters await!" The broom continued floating, and it came within the crone's eager grasp as it throbbed with power, pulsating with diabolical energy. Madge held the broom up triumphantly, and opened the front door. A strong breeze was blowing, and fallen leaves covered the mossy earth. Sinister figures crouched within the surrounding shadows, lurking among the trees. It was Halloween night, and spirits of the nights had awakened in unholy celebration. Madge sat astride the enchanted broom, and up she flew to meet with her fellow sisters of the coven. This was her last time as the coven leader, and a new one would be sworn in this Hallow's Eve. She gazed up at the awaiting sky, spotting others of her wicked brethren. It was Halloween night, and for the last time, into that magical night, rode the form of the witch, on her last moonlight ride.

The End

© Paul Melniczek

Cheap Thrills At The Parker House

by Rich Logsdon

I. Overwhelming evidence notwithstanding, thin and bespectacled Luke Matthews didn't believe in ghosts, werewolves, warlocks, witches, or demons. "To Hell with the Devil" had become a favorite expression of this tall, stooping intellectual, voiced particularly around fellow graduate students, who admired Luke for his abandonment of belief.

To Luke, sitting now in his parent's living room, puffing on his pipe, watching the red glow of the setting sun, and studying the spire of the old Parker House through the leafless trees in the front yard, Hell was a fabrication of the Church and, therefore, a delusion. The views of this thin bespectacled man were reinforced by Nietzsche, Marx, and Derrida, whom he claimed in seminar after seminar as his most significant influences. A doctoral student in English, studying at a major California university, Luke was finishing a dissertation applying deconstructive principles to Bronte's *Wuthering Heights*. His parents, now away at a church revival this evening, were proud of him. Sitting on the faded green couch he had slept on as a child, Luke put his pipe to his mouth and reflected during his college years, he had seen the superstitions of his ancestors uprooted like weeds, each tossed onto the pile of

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cultural discards that Luke kept in the back of his mind, just in case some day he might need a bit of trivia to impress colleagues and students gathered around him to learn about his most recent publication.

Evening shadows darkening, Luke wondered how he was going to use this weekend. He was glad his parents were gone, because that gave him the freedom he needed. Between semesters and burnt-out from too many books, papers, and seminars, Luke wanted a boost, a thrill. He needed to do something different, he told himself, something that he would remember when he was working on his dissertation in his small attic room just off the campus. In fact, he was tempted to visit the old Parker House, the rickety brick and wooden two story Victorian affair located on the corner of Seventh and Taylor, just a block away. Superstitions aside, the place had a creepy appeal.

Luke had vivid recollections of the place. Even in the light of day during his childhood and adolescence, the old Victorian house had always seemed dark; looking at the place was like gazing through darkly transparent film. For another, throughout his youth, as he had made a point of walking past the deserted place to the local convenience store or to the home of one of his friends, Luke had occasionally heard awful sounds coming from the Parker house, particularly at night. When he was twelve, walking past the place around midnight in late November, he had heard scream after scream, something his father attributed to demonic spirit. Once, when he was sixteen and walking back to his house from his girlfriend's on the darkest night of the year, Luke had seen a light flickering through a corner second story window and a shadow bouncing onto the shade. If Luke were making these stories up, his parents knew, at least the boy's delusions had a solid foundation.

That foundation was his grandfather. During the first eighteen years of his life, Luke had heard stories about the Parker place from his grandfather, a crazy old coot who had lived with the boy and his parents from the time Luke was five and had made it evident, to his dying day, that he despised everyone in the family save Luke.

Routinely, Grandfather Matthews would drag Luke into the family room after a winter meal of steak and mashed potatoes, sit the boy on his lap five feet from the fire, and fill his grandson's head full of Parker house stories. Sometimes, as Luke listened to the old man in the darkly carpeted and paneled room, he could swear that his grandfather was trying to scare him to death.

II. "Take the murder and dismemberment of Cassie Russell over thirty years ago," Luke had told his friends a week before, as over beer at a topless tavern near the university he had tried to explain his warped childhood. "That was one of Grandpa's favorites, one that the old man added a bit more blood to each time he had told it. Cassie was high school student who made extra cash delivering pizzas and made the mistake of knocking on the door of the Parker house on Halloween in 1965. Odd thing was," Luke had remembered with a shiver, "no one had lived in that old house since the early '50's. Poor little girl. Anyhow, according to Grandpa, that was the last anyone ever saw Cassie alive; a month later, some teenagers found her body, or the remains of it, scattered and decomposing over the basement floor in the old house. 'Stench was unbelievable, Grandson,' the old man growled at me, tobacco stains on his shirt, beard, and teeth. 'An' blood everywhere on the walls, on the carpet, on the

TV, on the dining room table. Even more curious, little Luke Cassie's eyeballs was gone.' No one ever explained what the boys were doing in the house, which had not been lived in for years. 'Cassie was sure as hell a cute little thing,' Grandpa would conclude, smacking his lips and looking wistfully into the distance."

When his friends(all doctoral candidates) refused to believe this, but waited for more in breathless anticipation, Luke had lit his pipe and hit them with another Grandpa Matthews story. "Okay. So listen to this. Five years after the discovery of Cassie Russell, the dead and disemboweled bodies of two of these teenagers-a boy and a girl-were found hanging by their necks from a rafter in the attic of the old Parker house. The murderer had tied black nylon chord five times around the neck of each victim. An autopsy report showed the boy and the girl had been disemboweled before the time of their deaths. 'Eyes of the boy and girl was missin', just like Cassie,' the old man told me. 'Maybe the mice ate them, the eyes, that is, heheheh,' the old man had chuckled. Jesus, what a mean old bastard.

"Then Grandpa would carry me over to the family room window and point with a crooked and trembling finger in the direction of the Parker house, just visible in evening light through the trees. 'House got some evil in it, boy.' the old man had wheezed, always struggling for air. 'People stupid enough to try to tear the thing down generally died.' The mean old man, actually smiling at me, always followed this up with accountings of some of the 'accidents' the body of city councilman Ed Jeffries, his heart cut out and stuffed into his mouth, had been found on the bloodied kitchen floor; the mangled eye-less body of Susan Thompson, former Miss Idaho contestant, had been discovered dangling upside down from a ceiling fan in the master bedroom on the second floor."

III. Of course, Luke thought to himself as he sat in his parents' family room in Boise, his friends had thought he was making the stories up. No self-respecting Ph. D., one of Luke's friends had remarked, would ever take those stories seriously; doing so was equivalent to believing in the devil, a character now regarded in intellectual circles as nothing more than a harmful fiction, capable of nonetheless inspiring incredibly dark deeds.

Now a young man on the verge of getting his Ph. D. in English, Luke actually missed the old man(who had died of congestive heart failure four years ago) and wondered as he sat puffing his pipe and gazing out the window, waiting for the darkness, how any sane individual could possibly believe the old man's stories let alone the explanation the community accepted that the house was haunted. Indeed, to prove to himself that there was no basis for any superstitions regarding the old house, Luke had called a former girl friend last night and asked her to spend part of the next evening with him in the old mansion. "Consider it a cheap thrill," he had commented, smugly. "Sure, Luke," Misty had quickly responded, "I like cheap thrills," and Luke remembered then that in high school Misty had been one of those promiscuous beauties that would do anything for a thrill, which had included(on the night of Luke's graduation) taking on Luke and thirteen of his buddies in the back seat of her car.

IV. Luke met Misty in front of the store on seventh and Main, six blocks from the old mansion. A gorgeous brunette with a figure that would give the Pope an erection,

Misty wore a blue Boise State sweater, blue jeans, and boots. Luke had worn his frayed green tweed jacket, leather patches on the elbows, faded jeans, and red tennis shoes. From there, full moon overhead, they walked hand-in-hand into the center of town, where they dined at Angel Fong's, an over-priced Chinese restaurant situated in the basement of one of the city's banks.

Misty sat across the table from Luke in the darkened dining room and sighed as she remembered the old Parker place. "Me and my friends usually stayed the hell away from that place, let me tell you, except for once, " Misty droned on, dipping bread in her soup. "Once, Shelly and me threw rocks at the house when we seen someone inside. Shelly's rock went through one of the front windows. That was pretty fuckin' funny. Kind of a cheap thrill, I guess."

Glancing around the room to make sure no one had heard the Misty, Luke remembered the story. It had been on a night after a local high school football game that Misty and Shelly, drunken sluts, had decided to drive by the old Parker place in North Boise and spend an hour or two just throwing rocks at the house. The broken window had become legendary in the Boise high schools, Shelly a local hero, when suddenly, one day after Halloween night, Shelly's nude body had been found in the foothills just overlooking Boise, her beautiful body impaled on a sharp post, her eyes ripped out of their sockets.

"Sometimes," began Misty, taking a noisy sip from her wine glass and looking at Luke, "sometimes, late at night, I get this creepy feeling, like something watching me, like, Jesus, these fuckin' eyes that I know come from that old house. Then I think about Shelly, about how they found her. No eyes and shit. Jesus, sometimes I sit up in bed and cry I get so scared, and Jesus that's when Mom comes in to tell me that it's all right and to shut the hell up. 'You shut the hell up, Misty Jean!!' she'd yell. 'Me an' your old man's tyrin' to sleep.' "

Studying Misty, who at twenty-four was more beautiful and more stupid than he had remembered, Luke slowly chewed his raw steak, savoring the juices. Between bites, he asked her if she still wanted to go to the Parker mansion. "Just a cheap thrill," Luke said.

"Oh, hell yes. Hell, hell, hell, yes, I do!" exclaimed Misty, loud enough for the elderly couple at the next table to overhear and stare at the loud young woman. "I don't believe that shit. No one believes that shit." She drained her wine glass and gesture to Luke that she wanted a refill. Then, turning to the old couple, Misty asked, "You folks still believe that shit?"

V. Later that night, they entered the house easily enough, climbing a tree and jumping onto the roof, breaking a window, and getting in through what must have been a guest bedroom. Luke had brought a flashlight, which he flipped on as soon as he and Misty were inside.

The dark pine dresser and wall shelves, Luke noticed, flashing his beam around the room, were immaculate, an unusual touch for an abandoned place. He saw no dust anywhere. Too, the frame, Victorian-styled bed looked freshly made. The only unusual item was the smell The air was saturated by a thickly metallic odor that

made Luke think of blood. Hanging from the ceiling was a chandelier, and when Luke tried the light switch the room lit up in a reddish glow, like a bonfire.

"Jesus," exclaimed Misty, almost breathless, "Jesus, what a place. Jesus."

"Sure is some place," responded Nick, still surprised by the cleanliness.

"Wanna go on?" asked Misty, anxiously.

Immediately, as he nodded, Luke saw a mental image of a corpse dangling bloodily from a full moon and sensed that something was terribly wrong with the house. Sworn, however, to resist impulses predicated on superstitions, Luke looked at the girl. "Fuck, yeah," he said, feeling a slight tremble in his voice, "let's see this place."

And so Misty and Luke explored the mansion, turning on the chandelier lights in the long hall way outside the bedroom, then creeping down the hallway and entering the rooms upstairs one by one. They found the huge master bedroom, saw the ceiling fan and a dressing table stacked with very old photos of people that Luke assumed has once lived in the place. The people in the photos looked cold and sullen.

Next, they crept downstairs into the darkness, flicked on the light switch at the bottom, and walked into the largest and most grandiose living room either one of them had ever seen, filled with padded nineteenth century high-backed chairs, three couches with wooden and bending backs, a grandfather clock that, oddly, was still ticking and keeping the correct time. From there, they walked to the dining room, which was more of a hall, and looked at the long oaken table ringed with old wooden chairs, all of which looked brand new to Luke.

When they walked through the kitchen in the back of the house and noticed an open door seemingly inviting the intruders down into the cellar darkness, Misty stopped in her tracks.

"What's the matter?" asked Luke, who had grown bolder and bolder the longer they stayed in the house.

"Ain't goin' down there, boy friend," said Misty, pointing to the open door.

"Why?" asked Luke. "Can't be a thing down there." As he said the word, Luke felt chilled, sensed something huge and dark passing inches from him, saw in his mind's eye two red eyes blazing directly at him. His heart jumping into his throat, Luke reminded himself that what he had seen was superstition.

"Shit, babe," Luke responded, shaken but imitating a cockiness which his fellow grad students had come to admire, "then I'll go myself." Luke started towards the door, sensing still that he was moving into danger.

"Luke, Luke, shit, honey, please," whined Misty.

"Please, what?"

"Please don't go into that fucking dark hole. I get a bad feeling about this, Luke. Somethin' not right here. Shit. Like those eyes I told you about I dream about."

Instead of seeing in Misty's fear evidence confirming his own suspicions, Luke pushed onward. He had to go down the dark stairs now. Besides, he needed the rush.

"I'll be back in a minute," Luke said, approaching the entrance. "Anyway, to Hell with the Devil."

"That's a cute thing to say, Luke, but what the hell about me?" Misty whimpered, and Luke wondered if she were attempting to make him feel sorry for her or if she were frightened. He decided this was an emotional ploy on her part.

"You'll be all right, sugar pie," he assured her. "And it won't be totally dark. The moon is full tonight and even without the flashlight," and here he turned his light off, "you can see just about everything."

Luke was right. In the light of the moon, everything in the old kitchen was visible the linoleum floor, the old refrigerator in the corner, the shelves, the huge sink, everything.

"Ok, Luke. Fuck it. OK, " Misty said, resigned. "But hurry back."

Giving Misty a kiss on the cheek, Luke turned the flashlight on and bounded down the stairs, wondering what he would find when he reached the bottom.

It was when Luke stepped onto the cold concrete of the cellar floor that he knew that he had made a fatal error. The revelation hit like and shovel against the side of the head. Panicked, he flashed the light across the walls of the cellar just as the door at the top of the stairs slammed shut.

He waited, breathless, heard the blood pounding in his brain. Then, he heard footsteps lumbering over the floor above him in the direction of Misty, heard Misty scream. Luke made out unmistakable sounds of a struggle, rapid footsteps indicating Misty was running to escape, heavier footsteps of her pursuer. Then, he heard her shout for him, heard her scream again and again, was reminded of the sounds of a huge animal caught in a trap. As if awakened from a dark dream, he rushed up the stairs, three steps at a time, and threw himself against the cellar door. The door, made of hard, thick wood, did not budge, so he threw himself against the door again and again, frantic, as Misty's screams suddenly stopped. Wondering if his girl were dead, Luke bounded back down the stairs, searched the cellar frantically with his flashlight, passing the beam over walls and floor again and again, nearly giving up hope when he saw something glittering in the darkness in the back of the cellar. Luke ran towards the object, light revealing that he had found a huge ax whose wooden handle seemed as fresh as it would have been had Luke purchased the tool that very day.

Luke rushed back up the stairs, flashlight in one hand and ax in another and, two steps before the door, lay down his light so that the beam shone on the door, raised his ax and swung. At the first chance, the blade struck in the wood, but Luke easily pulled the weapon free. Luke swung again, and again, and again, finally piercing through the wooden door. With several more swings, Luke created a rectangular opening through which, as he dropped his ax, he could reach the door handle and unlock and open the door.

The door opened, and feeling himself exhausted, Luke called out, "Misty!! Misty! Where are you? Where are you? Say something!"

He listened and behind the silence he heard something, a rhythmic panting which grew louder and louder, like two great beasts fucking each other. Terrified, Luke dropped his ax and walked in the direction of the sound, walked up the stairs, down the hall, and finally into a room right next to the one through which he and Misty had first gained entrance to the mansion. Nearly crazed by terror, Luke pointed the flashlight in front of him, thought he saw something large in the middle of the very small dark room, listened for Misty, and then shining the light directly in front of him again realized what it was that he was looking at. He had found Misty.

VI. In the brilliant moonlight, he could see her arms and legs were bound by rope and tied to steel rings protruding from each of the four walls. Misty was suspended horizontally in the dark space, three feet or so off the floor, her nude body in a spread-eagle position. The rope that bound her arms and legs had been pulled so tight that Misty could not move. Her face was turned away from him. The figure looked grotesque, seeming to float in the air.

Breaking into a cold sweat, paralyzed, heart thumping wildly, Luke felt himself go numb, wondered what he was doing in this room on this night. For several minutes, unmoving, he stood and tried not to look towards the face, certain the eyes had been removed, sure that he was going to get sick or pass out. Then, he heard a voice he did not recognize rasp, "Hey, can you believe this shit?", and knew the girl had turned her head towards him. Glancing up and down her body, avoiding her eyes, he saw that her wrists and ankles bore red burn marks from where the rope had rubbed against the flesh, could actually feel the girl's pain as she weakly struggled to get loose. Then, with morbid fascination, he watched the blood trickling down her left arm from the rope and in the direction of her bare breast and wondered what he should do about it. Misty's breasts and flat stomach bore scratches that suggested a struggle.

Mesmerized, stupidly almost, Luke stared at the body dangling spread-eagle in front of him, had trouble acknowledging that bound before him was a girl he had known since grade school. Feeling immersed in something so dark and dreadful that it was almost palpable, he gazed now at the golden rings piercing her nipples and pussy, wondered when Misty had decided to go in for piercing, actually felt himself slightly aroused.

Summoning courage, he slowly looked up, towards her face, noticed that Misty's cheek and forehead bore deep cuts, realized she was bleeding slightly from the nose and mouth, and then forced himself to look at her eyes.

With a tremendous sigh of relief, he realized that Misty still had her sight but he could read only emptiness there, as if something had scooped out her soul.

He looked at the girl, felt delirious, actually thought of running his hand over her breasts, lightly touching her crotch when he heard her whisper, mockingly, "Hey, little man, hey, little man; he's here. He's here. He's here. And you are fuckin' dead, dead, dead." This couldn't be Misty, he told himself, struggling to stay rational. This wasn't her voice. She sounded diabolical.

"What?" Luke asked, stunned. "What are you saying?" It occurred to him that this girl, grotesquely suspended, felt no pain.

"I said," the girl growled, guttural, her voice coming from deep within her, "he's here, you stupid miserable mother fucker. Somewhere in the house, shit pot. And, you baby boy blue, Mr. To-Hell-With-the-Devil, he's gonna eat you alive." At this, Misty smacked her lips; she actually seemed to enjoy this moment.

Luke stepped back, looked at the body before him, glanced at the room around him, felt the room beginning to spin, and desperately struggled to focus on the task at hand.

"Who's here?" Luke asked, terror sweeping through him, weakening him. "Who, who, who are you talking about?"

"Who do you think, shit head?," she said slowly, laughing, looking at Luke through glazed animal eyes. "Whatever it was had a huge, huge dick, much larger than your own, and it fucked me-throbbled deeply and deliciously inside me--and I loved it."

Nick paused, fascinated yet repelled.

"Hey, little man, " she asked, smiling, beginning to pant heavily, "you can fuck me now. You can fuck me to death. I'm in position. Put that little pecker inside me. It'll be a real cheap thrill."

Dazed, he looked at her, her mouth open, her face bloodied, then said, "What the hell is going on here? What is this? What the hell has happened to you?" Even as he spoke, he wondered why he had asked, felt a mixture of fear and pleasure, knew that something was watching him, zeroing in on him.

Slowly, almost unable to move, he turned, looked into the darkness, illuminated by the moonlight, searched for whatever it was that had locked him in the basement and raped this girl. While he could see no one, he sensed darkness passing through the house, a cold dark breeze looking for him, felt the eyes of evil boring into him, knew that whatever it was had the power to take to the pit of Hell.

Panicked, wanting to run, he knew he had to free Misty. It was imperative that he do so. So he turned back to her, reached into his pocket, took out his Swiss army knife, opened it, and put the blade of to the straps binding her legs. Frantically as he worked and she giggled, regardless of the pressure he put on his knife, he could not

cut the rope.

"Jesus Christ," Luke whispered, falling to his knees, knowing the situation was hopeless. "Jesus, Jesus, Jesus."

"He won't help you now, little man," said Misty, slowly turning her face towards him and staring maliciously. "Go ahead, little man fuck the daylights outa me. You'll like it. I certainly will. C'mon. Gimme that thrill you promised me."

The rustling behind him, like the wind in the tree outside his parents' house, made his heart stop, the hairs lining the back of his neck bristle, turned his nose, ears, arms and legs ice-cube cold. He shivered, hoped this night would soon be over, felt something brush his shoulder, knew something large and dark and scaly was passing behind him, put his head down and took a deep breath, then stood up, turned and walked through the door into the hallway.

VII. It happened so fast that Luke didn't have time to react a sharp hook arcing perfectly toward him and cutting into and through his stomach; the sensation of being lifted off the ground; the searing, darkening pain; the sound of someone screaming like a beast; the sudden nausea as the sharp thing ripped into his stomach; the stench of his own blood; finally, the sensation that he was gliding out of his own body, leaving his own bloodied and mutilated form, on the verge of beginning something new and indescribably horrible.

Suspended in the hallway at a point near the ceiling, he looked below, saw his own body limp and bleeding, pierced by an enormous hook; the hook in turn was connected to a chain that dangled from the ceiling. He wondered if somehow he had come under Divine Judgment for believing the wrong things, knew he had been given over to a darkness so vast that it stretched forever beyond his imagination, knew for the first time that evil was a tangible mass.

Floating, he studied his corpse, swinging on the chain, blood dripping onto the carpet, felt incredibly light, felt no pain, thought of Misty in the next room, somehow willed himself into the room where he looked down on the nude body, realized that Misty had died seconds before and then looked into the blazing red eyes of an enormous dark mass hovering before him, thought for an instant of his grandfather, then felt himself gripped by a force whose strength he had never known, saw the massive dark wings of this thing. He felt himself moving at light speed down an endless dark corridor, heard the screams of millions who had suffered the same condemnation in previous centuries, saw the glow of the Lake of Fire at the end of the dark corridor, sensed Misty was waiting for him, and knew he would travel this corridor for eternity.

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The Night That Dripped Blood

by Rich Logsdon

I. It was late Sunday night in Oregon, twenty miles from Portland, and the rain had been beating with savage satanic fury upon the tiny isolated century-old log cabin. The storm reminded Garth of Noah's flood—a tale his father, a died-in-the-wool fundamentalist, liked to tell in order to scare the hell out of his sons right up through their college years--and brought to mind the image of an angry, avenging God. Garth wondered if God were unhappy with him.

Now, wide awake, heart thumping wildly, Garth lay in bed, tossing and turning in the sweaty sheets, listening keenly to the sounds behind the rain. The sounds, he knew, came from somewhere in the thick forest surrounding the old family log cabin; they had been constant for the last three nights.

If he listened hard enough, behind the rain pounding on the cabin's tin roof Garth could even hear a reverberating empty wooden sound, like two hollow wooden sticks being struck against each other, at regular intervals; it was as if someone were trying to send him a message through the chill wet October darkness. Occasionally, straining to listen, head exploding with migraine pain, he was certain that he could detect voices, sometimes a man's but most often a woman's. Once last night, Saturday, he had even heard someone shriek.

Now, Sunday night, the hollow wooden thuds came about every thirty seconds, and as he listened Garth tried to rationally construct a picture of the noise's source. If the noises had come during the day, he concluded, they might be caused a woodsman, but at night no one would be working in the forest, especially during a furious October rainstorm. Maybe, he thought, it was an animal, but an animal couldn't maintain the steady, rhythmic beat all night long.

Then, as he heard a beast's low howl, he sat bolt upright in bed; he remembered a story he had known about since childhood and had heard as recently as last year in one of the bars in the small logging town just down the road.

Some old locals had been talking about a witch or a fallen angel (they couldn't decide which one), a woman with dark wings who prowled the local forests, kidnapping and dismembering stray children and who could assume the form of a wolf or large dog at will. One of the men claimed to have seen the witch— a beautiful woman with long raven hair, black wings, and a black flowing gown--thirty or forty years ago when he had been fishing with his son down by Anderson creek. Another commented that, ten years ago, he and his wife had seen a huge white wolf in their back yard late one night. In fact, according to the area's historian Simon Reyes, reports of the sightings of the huge beast and the beautiful woman with raven wings had been occurring for a century.

When he had heard these tales before this weekend, Garth had discounted them as mountain myths that locals made up to keep themselves amused and frightened. As Garth now lay in bed listening to the rain drumming on the tin roof, waiting for the sounds, imagining a howling, shrieking beast prowling the forest just beyond his cabin, certain that he had detected the rustling of wings behind the rain, he wasn't so sure.

II. Three days before, following a severe depression that had been triggered by his brother's suicide four months ago (Ronnie's wife had found him in the attic, hanging from a dark chord wrapped seven times around his neck and tied to the center beam), Garth had driven from his home in Salem to his family's log cabin.

A respected college English professor who wrote historical novels in his spare time, Garth had looked forward to the weekend as a chance to clear his mind, polish a new manuscript set in the pre-Civil War South, do a bit of hiking and fishing alone, and escape an alcoholic wife and two teenage sons that thrived on making his life miserable. His nineteen year old son Jeff, in fact, had spent the last weekend in jail; the sixteen year old, Danny, was being held in a detention home for raping the neighbor's twelve year old daughter.

Almost as if they had been timed to do so, the incessant rains had started one hour after his arrival, around 430 Friday afternoon, gradually at first, but by midnight water coming down in sheets. The more it rained, the more depressed Garth became. Now it was late Sunday night, and the rains had been unrelenting as blood flowing from an open wound, confining Garth to his dark cabin, turning the land into a dark muddy wasteland, and pushing him into the unlit canyon of despair. With the rain feeding his dark mood, he was now afraid to walk to the trout stream that lay one hundred yards from his cabin door. The notion of walking to the small town one mile away earlier that evening had become terrifying.

So as it had poured, day after day, Garth had remained in his cabin, keeping the television on nearly full volume to drown out the sound of the rain as well as the images of dismemberment and decapitation that came with this storm, forcing himself at times to read through Nabokov's *The Execution*, unable to tackle his unwieldy manuscript, titled *DeathWitch*, about witchcraft in the pre-civil war South. Upon occasion, he knelt next to his bed in the small room at the back, opened the old black leather family Bible, and prayed that God would help him to make it through the weekend.

As Garth now lay in bed—Friday night, Saturday night, and now Sunday night - listening to the intensifying rainfall, he began to recall a childhood incident that had scarred him deeply and that he had tried to forget. It was almost beyond control, his mind's almost obsessive insistence upon bringing to the surface of his conscious thought the memory of a gruesome tragedy and upon replaying bits and pieces of the event until the script lived in his mind in its entirety. This night, Sunday, he finally recalled the incident in vivid, bloody color.

III . It had been late Saturday evening in October thirty-two years ago, and he, his brother Ronnie, his sister Tina and his mom and dad had spent the weekend at cabin. Out behind the outhouse next to the cabin, Garth and Ron had been gutting and cleaning the fish they had caught that day, occasionally spattering each other with fish blood and guts, when they had heard yelling from the cabin.

Confused, Garth had dropped the fish he was cleaning, wiped the blood on his shorts, looked at Ronnie, and begun to walk towards the house. It was then, with no warning it seemed, that the sky darkened and rain began to fall in buckets. Through the whoosh of the rain, as the boy had walked towards the cabin, he could hear

uncontrolled sobbing, which he knew came from his mother. He'd heard his mother cry many times before. Too, as he approached the front steps, he noticed the local sheriff's blue and white patrol car parked out front.

When Garth had stepped into the small darkened cabin, his overweight, red-haired mother had run to him, thrown her arms around him, and wept. In the small room, his father, he noticed, had had his back turned towards them and was talking in a low monotone to the officer. "What's the matter, Momma?" he had asked, holding his trembling mother, stroking her long red hair, and trying to comfort her.

Between gasps and sobs, his mother had told him that his sister's body had been found three hours before five miles up the creek. Numbed, Garth had listened as his mother related how a tourist family from Arkansas had found eight-year old Tina floating face-down in a pond that fed off the creek. Rope burns on her neck had suggested to local authorities that Tina had been strangled to death, her corpse left in the pool for someone to find. Horribly, Tina's hands and feet had been cut off.

The story of the murder had made evening news on all three major networks. However, as rumors of a child-eating witch circulated the bars and stores in the area, Tina's murderer had never been found; local police and the FBI had searched the area for clues and missing body parts hundreds of times.

Secretly, from the day of his sister's disappearance and murder, Garth had blamed himself and Ronnie. At nine o'clock the morning of the murder, when the children had begun to fish the stream, Garth had joyfully noticed Tina wandering away from them, heading upstream towards the darkest part of the forest and had said nothing. Tina was always wandering off on her own, and Garth, the oldest at twelve, was tired of looking after his sister.

Now at forty-four years old, Garth remembered that as she had wandered off down stream, Tina had carried two large wooden Chinese sticks, one in each hand, which she struck together in five-second intervals. The result was a hollow reverberation that carried for miles through the forest. Her father had given Tina the sticks for Christmas last year, supposedly to ward off unfriendly Chinese spirits.

So when he and Ronny had returned to the cabin in the middle of the afternoon, storm clouds rapidly gathering overhead, he had noticed that Tina wasn't there. He had been instantly seized with a panic he tried not to show his parents. She's coming, he had assured his worried mother and father, who at four o'clock had climbed into their pickup and driven the back roads to find the little girl.

Hopeful that everything would work out, Garth had returned to helping Ronnie clean the twenty-two fish they had caught. An hour later, his parents had returned home without Tina, and it was then that Garth had started to get the queasy feeling in his stomach that told him something was definitely wrong. Around six, normally dinner time, as he and Ronnie were packing the fish in an ice chest, Garth had heard the sobbing and walked through the torrential rain to the little cabin to learn the details of Tina's murder.

IV. Now, at half past midnight, the sounds - the hollow wooden, almost metallic thumping that almost seemed directed at him--began coming with increased regularity and volume from somewhere near the cabin, somewhere in the thick grove of pine that stood between the cabin and the creek. As he listened, the window to his small bedroom open, he was sure he could hear something moving and scraping through the brush and trees just beyond the window screen. With a start, he heard the unmistakable bounding of someone or something running across his back yard.

The sounds, the terror, Garth knew, had to stop. This was becoming unbearable. At the very least, spiraling into depression, Garth knew that he had to discover once and for all what was causing the sound. It was possible, even likely, Garth realized, that the sounds were figments of his exhausted and overworked imagination; he knew that his depression, if untreated, invariably led to moderate to severe psychosis. He suspected that he was already hearing things. As for treating the symptoms, Garth remembered that he had left his medication back home in Salem.

Yet, if he could assure himself that there really was no basis for the sound, Garth knew he would probably find peace. It was just as he put his legs over the edge of the bed and stood, ready to get dressed and brave the rain storm, that he heard voices coming through the rain and an explosion on his roof, as if something had jumped onto the top of his cabin. In his mind's eye, he saw what sat atop the cabin a demonic spirit, an angel with dark wings. He froze, body numbed by fear, waited for the voice, knew instantly that it had to be Tina's voice.

Jesus Christ, Garth thought, trying to call upon the rationality and intelligence that characterized him as an English professor and a writer. Jesus, this cannot be happening; I cannot allow myself to get depressed. Wondering why he hadn't stayed home in Salem, he noticed that he was sweating profusely. He felt sick to his stomach.

I have to act, Garth told himself, sitting on the edge of his bed, pulling on a sweater, his levis and boots, and his winter parka and heading for the door; for only in action, only by confronting the sound and the basis of his fear would his fears vanish. Fearful yet determined to face his own darkness, Garth strode boldly to the front door, unlocked the bolt, and grabbing the old ax he kept near the door stepped outside onto the porch and finally down the two steps into the relentless rain, pounding the muddy earth with hellish fury. He couldn't recall ever having been in such a violent storm. Pausing for an instant, he listened to the rain and looked at the huge sharp ax he was cradling in his hands. It had been his father's ax and had never been used for anything but to cut wood. Perhaps, Garth thought, his mind spinning for an instant in a crazy direction, that was about to change.

Then, startled out of his brief reverie, he heard the hollow wood sound again, but this time the drumming occurred in rapid succession and came from the trees all around him. Then, as the drumming suddenly stopped, he heard laughter and voices form behind the cabin. Determined not to be mastered by his fears, Garth put his head down in the driving rain and, carrying the mighty ax in both hands, waded through the thick mud around the cabin towards the dense undergrowth.

As he moved in the direction of the creek, he peered through the furious rain, expected thick wet darkness, and could just make out a dim glow somewhere several hundred yards in front of him. What the hell is this?, he asked himself. He couldn't fathom an outdoor fire in this weather.

Heart pounding furiously, the sounds now drumming constantly, he pushed his way through the forest towards the glow, aware as he walked that he was looking at a huge bonfire that had somehow been set in the rain. When he came to the clearing, he stopped, fire towering in front of him, flames leaping to the sky and cracking wildly in a fiery dance. What is this?, he wondered, slowly circling the fire, feeling scorched by flame, and keeping his eyes on the perimeter for anything that moved. He felt in his heart that something had to be there, lurking in the darkness, waiting for him; he listened for the hush of dark wings. It was still pouring rain.

He had circled the huge flame a fourth time when he saw it, movement next to a huge dead pine tree ten yards away, a gigantic white blur. Quickly, he left the fire and moved toward the flash, walked up to the tree where the white thing had been, found nothing, looked again, and turned around. Whatever it was had gone, he decided. Perhaps, he told himself, he had made this up in his mind.

It was as he turned around to walk back towards the fire that he saw the huge thing seemingly step out of the fire, separating itself from the flame, placing itself between him and the flames. Briefly wondering if he had become totally delusional, stopping abruptly and raising his ax, he stared at the thing silhouetted by the fire and, as he continued to stare, watched the dark figure materialize as the biggest dog he had ever seen. Garth could clearly see the thing now, a beast that had just walked into this world from the gates of Hell. The thing seemed to be inches in front of him. It was a huge white beast, its eyes glaring red, its teeth bared, a snarl audible though the rain. He could smell the fetid breath of the white beast.

Heart jumping into his throat, thinking he should turn and run, Garth nevertheless raised his ax and planted his feet firmly in the ground just as the beast lowered itself, howled, studied him for an instant, and then lunged towards him. seeming to hang in the air for an instant. Instinctively, Garth struck out with his ax, aiming for the head, the sharp metal ax head cracking into the animal's neck. The beast shrieked in its death, and Garth could hear gristle and bone snap and pop. With a spray of blood that covered Garth, the beast bayed again and again and, its mouth wide in agony and its red fiendish eyes on Garth, fell to the earth inches from Garth's feet in an explosion of mud and blood. The bloodied white beast lay there, its eyes open, its body motionless and apparently unbreathing.

Garth breathed deeply, wiped some blood off his cheek, realized he was still in the world. The thing's gotta be dead, Garth assured himself; nothing would survive that blow. The ax stuck from the beast's neck, and it occurred to Garth that he should chop the thing's head off.

Slowly he leaned over to pull his weapon out. Just as he grasped the handle, the bloodied white beast opened its eyes and mouth, shrieked like a demon, bared its teeth, and lunged. Reacting automatically, Garth sprang backwards, fell on his back still clutching his ax, felt the beast's teeth sink into his right leg, screamed from pain.

He knew death was certain, paused and lay on the wet ground and then sat up to look. The huge beast lay still and bloodied, Garth's leg still in the thing's jaws. The rain was now a constant deluge. What the hell sense does the damned fire make? Garth asked himself. Prying his leg loose with agony, Garth learned to one side and vomited wildly and then struggled to his feet and, ax poised, slowly limped over to and then around the wolf. Holy Mother of God, thought Garth, this thing is as big as a bear.

Exhausted, his energy spent, Garth studied the fire, still blazing furiously, mysteriously, looked once more at the beast, assured himself that the thing was dead, put his ax over his right shoulder, and began to limp back in the direction of the cabin. The pain from the bite was excruciating, the bleeding he realized intense.

He had limped one hundred yards through the forest, leaving a sure trail of blood, when he again heard a sound, a hollow baying, knew then he should have severed the beast's head; heart in his mouth, he heard something unmistakably huge crashing and thudding through the forest in his direction, knew before it was on him that the beast was not dead and was closing on him.

Panicked, Garth tossed the ax aside and took off running towards his cabin, charging through the dense, wet undergrowth in spite of his limp. The terror of a pursued animal coursed through him like electricity and he wondered, for an instant, who he was and what he was doing. Then, cabin in sight, he stumbled, tripped over a fallen log, and went sprawling face down into thick mud.

Pounded mercilessly by the punishing rain, Garth never had a chance. As he forced himself to turn over, held up his arm to defend himself and fought to get to his feet, he knew instinctively that the thing had sprung. Sudden burning pain coursed through his body as he felt razor-sharp teeth penetrate the flesh of his neck, felt the jaws seize his neck, knew his body was saturated by a warm, sticky fluid, felt himself being bloodily dragged by the neck through the mud, grabbed weakly at the jaws to pry himself to freedom, felt the animal on top of him, suffocating him with its massive strength. Blood flowing from his open neck wound, realizing that struggling was futile, even insane, Garth let his hands fall from the beast's mouth, gave death permission to take him, and felt the beast's teeth release its grip around his throat.

Dazed, bleeding profusely, Garth saw the beast looking at him, noted again its red demonic eyes, then saw standing behind the beast two figures one was a tall beautiful woman with long flowing black hair, blood red lipstick, dark angelic winds, and a long flowing dress that was black as night; the other was a girl, whom Garth in the delirium that precedes death struggled to recognize. The girl held a long hollow stick in each hand and, at regular intervals, staring at him, pounded them together. He couldn't place the little girl.

He knew the tall gorgeous woman must be death come for him, and so relaxed, feeling no fear, no pain, only a gentle and growing stillness as he felt himself being sucked into something far greater than himself. Then, spiraling into the swirling, giddy darkness that awaited him, surrounded by a blazing light whose source he could not place, Garth remembered Tina, knew for sure that he would find her, knew

that his parents would be glad when he had done so, and finally closed his eyes with a gentle and final gasp.

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Unknown???

This is not a Halloween story but it might as well be. My aunt used to live in this part of Michigan that was kind of out in the country. Well, next to her house is an old cemetery. Also, about half a mile from her house is an old house, and my brother and cousins and I are convinced it's haunted. It's made of a reddish brick, and has shutters that are all closed up, and those black, pointy, fence looking things on the top. There were never any lights on or people around. One day, my brother, my cousins, and I decided to go check it out. We figured we'd walk around the back yard for a few minutes and then leave. That's what we did at first. As it turns out, there was a huge, old barn next to it, and a field. There was an outhouse, too, and even one of those things that opens up to a cellar! Well, the door of the shed was open, and it was kind of swaying in the wind. We couldn't resist. My brother went first, and we followed him into the shed. There was another door, and we saw that this door went INTO THE HOUSE! We tried opening it, but it was jammed. Then my cousin saw that it was open about an inch. We pushed on it together and it flew open. I don't know why but we all started screaming and ran out into the yard. I couldn't believe we actually did that. We were just going to go home, but then we thought that we would be wondering forever what would have happened if we hadn't gone in there, so we went back. We were soooo scared. The first room looked like a kitchen, and it had one of those really old stoves, the kind that sits on the ground with a black pipe going through the ceiling. That was my first indication that this house could have been, like, a hundred years old. The floor was starting to creak, which made me say out loud that what if it gave out and we fell down into the cellar??? That made my cousin almost start to cry but we calmed him down. We walked cautiously through the house. There were a lot of small rooms. We didn't dare go down to the cellar. The front door was locked, and bolted and nailed down with boards, as were all of the windows. Did I mention that during this whole thing, we were all REALLY REALLY scared?? Well, we were just about to head back, when my brother saw...a staircase. An old, brown, winding one. OH MY GOD. We discussed whether or not to go up (my brother was the only one who would, but I didn't want him up there alone with the ghosts!) He said he would only go up a few steps to see if he could see anything up there, so we let him. And that's as far as he got. He was on about the 5th step, when we heard a horrible crashing sound from the kitchen. We all started screaming, and ran out of there fast. We didn't bother to shut the door - which was probably our first mistake. We ran back to my aunt's house, past the cemetery. At the time, the only person we told about this, was my aunt. She's cool, and we knew she wouldn't tell anyone what we did. Well, my brother and I eventually had to go home, but this is where it gets weird!! The next day, my mom took us back to my aunt's (my other cousin was going back home to Chicago the next day, and we wanted to see her again before she left). As we drove past the cemetery, I saw something really creepy. There were some men working there, and it looked like they were DIGGING A GRAVE. Now, I don't know if they still used that cemetery, I always thought it was too old to be

burying new people there, but we were wondering - were they burying something - or digging something up?

We told my aunt about it right away, and she said that there had been a FIRE in the cemetery the night before. Now this was too weird. All of this stuff happened the day after we went there. There were now "no trespassing" signs all over the yard, which meant - someone saw us in there. We don't know who, but all I kept thinking was, what would have happened if my brother had gone upstairs? I guess we owe our lives to that thing that fell in the kitchen!

Bloody Mary

Urban Legend Chanting "Bloody Mary!" thirteen times in front of a candlelit mirror in an otherwise dark room will summon her vengeful spirit.

The Story Go into a room with a mirror and turn all the lights off. Bathrooms seem to be perfect for this since they almost always have a mirror and are usually dark at night with the lights off and the door closed. Light a candle, look into the mirror, start chanting "Bloody Mary" . You have to do this 13 times, of course. You should see Bloody Mary behind your left shoulder after the thirteenth time.

Beware, she has been reported to 1.) Kill the person calling her, 2.) Scratch their eyes out, 3.) Drive the person mad or 4.) pull the person into the mirror with her. This is an old legend, it has been around for ages. A folklorist, Janet Langlois, published an essay on the legend back in 1978. At that time, the legend was wide spread across the USA and a popular slumber party ritual done by girls as well as boys. No one knows the true origins of the Bloody Mary tale, she's been known to be anything from a witch that was killed for practicing witchcraft to a modern day woman killed in a car crash, depending on what part of the country you live in. It was made popular again in the film Urban Legends in 1999.

Cast Deaths From The Poltergeist Films

Urban Legend The Spielberg film "Poltergeist" was cursed with the deaths of cast members. This isn't really an Urban Legend but it is interesting since it's true. The film "The Exorcist" was also plagued with problems but that's another story.

The Story An unusual amount of deaths have occurred around the three "Poltergeist" films, including three of the stars. These incidences have given way to rumors that the films were cursed because of their content. This seems a little silly, there are always explanations to "curses" like this. Or are there??

Two of the stars from the first film have died at young ages, two from the second film at not so young ages.

22-year old Dominique Dunne, who played older daughter Dana Freeling, died on November 4th, 1982, at Cedars-Sinai Medical Center in Los Angeles, California. She had been choked into a coma by her boyfriend.

12-year-old Heather O'Rourke died of septic shock on February 1st., 1988, at the Children's Hospital in San Diego, California. What was thought to be the flu turned out to be a bowel obstruction which caused toxins to enter her system. She died at Children's Hospital while undergoing surgery to remove the obstruction.

60-year-old Julian Beck, who played the evil preacher Kane in the second film, died of stomach cancer on September 14th, 1985, at Mount Sinai Hospital in New York, NY. Like Heather O'Rourke, he died during the period between filming and release, but in his case the film in question was *Poltergeist II*, which was released in May 1986. O'Rourke died before the release of *Poltergeist III*.

53-year-old Will Sampson, who played Taylor in the second film, died on June 3rd., 1987, in a Houston, Texas hospital after receiving a heart-lung transplant 6 weeks earlier. The cause of his death was attributed to severe pre-operative malnutrition and post-operative kidney failure along with a fungal infection.

haunted house

Organizing for a Haunted House

Building a Haunted House will require tons of time and preparation, so be prepared to work hard! There are many things to do and many last minute touches to be made before the big day arrives. I have listed some basic steps and topics below. These are basic steps that only scratch the surface of each topic.

You'll find an extensive list of props in the haunted props section of the Props chapter!

Let's Get Started!

1. Discover the true cause for your event. Are you wanting to make money for yourself, or are you benefiting a certain non-profit charity or cause?
2. Funding and Sponsorships should be created in order provide financial support and credibility to the haunted house.
3. Finding a Haunted Location will also take some time. You may have to lease or rent a facility for the haunted house.
4. Legal and Safety Issues must also be addressed. You may need special permits and safety inspections before opening.
5. Gathering a Scream Team is another must. You will need a faithful cast to help you through the haunted house with various tasks.
6. Advertising and Promotions is one of the most important steps in driving your profits upward. You will need a clever and creative mind behind your advertising.

7. Creating a Haunted Floor Plan will take some time too! You will need to design a safe, scary, and effective layout for the haunted house.

8. Haunted House Supplies will need to be bought and collected. Shopping and collection could take all year if you want to save the extra money.

9. A Haunted Themes should be established. This will give your haunted house some direction as to a story or special theme. You will find decorating a lot easier too with a theme to follow.

10. Ticket Sales and Collections is an important factor in the haunted house process. You will need to check into your tax laws and find a responsible person to take chare of the ticket task.

Funding and Sponsorships

Any great Haunted House starts with a pocket full of change. It does not matter if you have a small garage haunt or a creepy haunted mansion on the hill, you will need financial support. A Haunted House will not cost a fortune to make, but it will require some money to get started. You will need a place to host it, people to operate it, and scary decorations for inside. You may also need to buy special permits and be required to take costly safety measures.

If the event is charity, you may have things donated to your event. The public usually goes out their way to support charitable events. There is nothing wrong with making a Haunted House and collecting the money for yourself, but I think you will see more support and open doors hosting one for charity. You can always split the proceeds between yourself and charity and still feel good about it.)

Sponsors will also help you out greatly. These can be companies and/or individuals that donate supplies or offer money towards the Haunted House. In return, you can advertise for them during your Haunted House. The more materials you get donated, means the less you have to spend yourself. Without donations, my Haunted House spent \$10,000.00 for the first year of operation! It amazingly dropped after that year with the help of free materials from local contributors.

Haunted House Supplies

"One man's trash is another man's treasure." My favorite haunted house items were bought at my local Salvation Army and Goodwill Thrift Stores. Lights, pictures, dummy clothes, and loads more of CHEAP stuff can be picked up here! Visit your local thrift store today, and you will not be disappointed. Yard sales also fall under this category.

If you have to buy at regular price, you might try Home Depot, Lowe's, Builder's Square, or Home Quarters Warehouse for great haunted house shopping. These large warehouse stores carry almost everything for haunted houses except the actual bloody props. The main advantage of shopping here are the low prices and convenience of a "one stop" shop.

Radio Shack is a great place for red LED lights, mini-bulbs (for eyes), circuit boards, and all of the other nick-knacks for building detailed haunted house figures. You could also run into specials on radio speakers and alarms. Check out <http://www.sciplus.com/> for tons of useful leftover parts and accessories.

Making the House

THE HAUNTED PLACE

This is the very first thing you need to consider, it can be any place you want really. Your apartment, house, basement, yard, garage, porch or even just your doorway! I've found over the years that any place is a good place to scare someone!

Once you decide where your are going to have your haunted.....area, sketch a diagram of the layout or floor plan. Next decide how the kids are coming in and how they are going out. Then build up your scary stuff around the pathway the little devils will be taking. This is a good time to start plotting where your scare spots will be. What are scare spots you say?

FIENDISH SCARE SPOTS ARE

Scare Spots are the little nooks and crannies where you hide around the point of evil action takes just before it takes place. The number of scare spots depends on how many helpers you have working with you. - (Although if you're really good, like my pal Lee, you can sneak from one scare spot to the other and spook the kids two or three times.)

Scare Spots can be made by using old sheets, plastic, fake spider webs, corn stalks or Halloween displays - i.e. dummies, coffins, ghosts or zombies if ya gotthem. Sometimes you can even hide right out in front of the trick-or-treaters and they won't even see you.

No-o-o-o really! One year, I put my cape up over my head and squatted down on the floor like a ball. The kids (and parents!) just thought I was an obstacle to move around so they did. When they where getting their candy, I'd slowly rise up and creep in behind them. When they turned around to go, my evil face was mere inches away from theirs. "Happy Halloween!" I'd yell in the best demonic voice I could muster and it worked like a freak'en charm! Try it out if you get the chance! You'll dig it.

Ghastly Lights

With a few light bulbs of assorted colors you can set the mood for what ever room you use them in. For instance, blue and green work very well for a forest or graveyard scene. Red and orange is perfect light for demons and carnage type rooms. I like to use purple lights for crypts or places you want dark, but not too dark. (Some places sell these as black lights. But they are not fluorescent! - Still lovethem.) Fluorescent black lights are cool for space scenes and places where you have lots of glow-in-the-dark type stuff. Then the disorienting Mac-Daddy - The Strobe Light! Use this in the room for the main scary contact. Either leave it running or click it on just as the scary action is about to take place. Both ways are really cool and freak people out! See what works best for you and go with it.

Themes and Story Lines

Is your haunted house a horror/blood/gore house, or does it focus more on realistic haunting? Do ghosts appear in the dark shadows, or will lurking aliens attack your audience?

A theme will help you maintain a specific spooky atmosphere for your haunt. I first started my haunted house various gags and assorted terror. This included horror movie characters and lots of chainsaws. It was not until a local newspaper review pointed out that I had no plot. "A plot?", I asked. "Who needs a plot?" The paper was right though, we did need some type of theme. Since then, our show has been based on a legend that it's dead owners have returned to reclaim the house. It gives the audience something to focus on. The entire attraction revolves around this one story, so chainsaws and movie characters are limited. It works great!

You may want to even create a spooky character for your haunted house. Robin Graves, Harry the Haunted, etc ... This character will play along with the haunted story or legend that you created. (How/when did your haunted house get haunted?) If you use a theme, stick with it! Do not give up half way in it and start adding in clowns during a graveyard scene!

Music and Audio

Are you looking for some really good haunted house music to play this year? Almost every costume shop or Wal-Mart (only during the Halloween season) has a great spooky music cassette or CD. "Horror Sounds of the Night" and "Haunted Horror Sounds" (it comes in red case) are CD's that I prefer. I have also found that movie tracks work good too. Check out the CD entitled HALLOWEEN, The Best of John Carpenter.

Audio also a great effect by adding it to rooms within your Haunted House. While guests wait to enter your Haunted House, they will hear a narrated voice describing the horror inside. Guests entering the haunt may also hear the rules or a short story about the Haunted House. You'll get a surprising response!

Also, look into loop tapes. The play the same thing over and over again without flipping them over. You can buy them in different time increments - i.e. 10sec, 30sec, 10min. Cool stuff! With these and a few tape players you can produce a eerie sound track for your haunted house. Then you know you're a big time Halloween nut!

Halloween Etiquette

In today's day and age, it pays to be careful. So tell all of your monsters, if someone hits you or reeks havoc, call the cops, don't hit them or reek havoc back. Always make sure that no one hurts themselves and know when to back off of troubled situations or freaked out people.

When little tiny kids come though, don't scare them. Tell them you're a happy monster who just loves to give out candy to little kids. The parents love it, and that kid will be back for the next ten years - with there friends.

At my house, we like to make peek holes in the black plastic so we can see who's

coming down the sidewalk. Plus, it's a lot of fun yelling scary stuff directed right at the people as they walk up through the grave yard.

The most important thing I can stress, and I mean really stress is - Scare the living HELL out of the teen-agers dressed as teen-agers! That's the absolute best!! They think their so-o-o cool! - - Happy Halloween and have a scary good time Making Your House Haunted For Halloween!!!

Room Designs

Should you use walk by scenes, or use interactive actors and creeps? Your scare factor is most affected by your scenes, so incorporate your audience as much as you can into them. I prefer NOT to use hand rails in my scenes since it tends to separate the audience from the horror. The guests need to be a part of thrill and not just on-lookers.

Simple walk through haunts are good for younger audiences, but tend to bore the older ones. A good haunt should use both walk by scenes AND short acting skits. Consider using doors that the audience must open in order to exit the room. Involve them! Always plan to scare your audience forward (this means "getting them" from behind). In every room, use a focal point that they are attracted to first. This could be a body, a table, or whatever. As they are looking at it, the creep comes out from behind. It works every time! Be sure to move around the scenes each time so the audience is left wondering what will happen next.

- White Sheets - Put sheets over the furniture in your living room. It is very effective. They don't have to be old, just white. [Click here to see a picture of how it looks.](#)

- Black Flowers - Get some cheap plastic flowers from any discount store. I got a bundle from Walmart for just \$1.00. Or use some old twigs with leaves or a stiff bush clip from your yard. Spray paint the flowers or leaves black with cheap black spray paint. Set in an old can, spray painted black or grey. Or use an old vase. Looks fantastic on a coffee table or dining room table.

- Black Wreath - I went to a store and saw a black stick wreath for \$14.99. I went back home and made the exact same thing for less than \$4.00.

Here's how

Make a circular wreath from sticks and old plyable branches, or buy one ready made. I got mine at MJD Designs craft store for only \$2.50. I also saw one at Walmart for \$2.00.

Attach some old plastic flowers to the wreath too.

Spray paint the entire thing black, then LIGHTLY spray over it with white spray paint. This gives the effect of looking old.

Now add a red ribbon or bow, and plastic skull, pumpkins, bats, spiders...whatever you want.

For several ideas to include several attractions into your house, see either the haunted props section in the Props chapter and also see the Scenery chapter.

TIPS

- ☐ Make all pictures crooked. Make furniture out of place, [or] to provide more room.
- ☐ Black sheets, cloth, crepe paper, or cardboard cut-outs enshroud or bedeck each room with ideas. (4)
- ☐ Hang fake spiderwebs around desired places.
- ☐ From ceiling, hang black balloons, rubber spiders, rubber bats, and mini-ghosts (white scraps of cloth or tissue paper circled around a tightly wadded ball of paper, so generous amount of skirt can hang.)
- ☐ Stand corn stalks in corners, and spread fall leaves and gourds around edges of haunted rooms.
- ☐ Place jack-o-lanterns in strategic spots.
- ☐ Use a lot of Halloween decorations.
- ☐ Buy or make fake hands and put outside closed trunks, shut doors, fireplace openings, or other places where someone got a hand cut off.
- ☐ Construct a human size coffin out of cardboard and black paint. Paint skeleton or bones on bottom side.
- ☐ Make a fenced in graveyard. Have coffins, cardboard tombstones, and black streamers (suggesting night sky, or sinister tree branches).
- ☐ Play sound effects. (cackles, moans, screams, rattling chains, wind noises, owl hoots, cat meows, and loud thumps)
- ☐ Create a ghastly lighting scheme - light placed below, for upwards shadows.
- ☐ Use candlelight.
- Use yellow, red, or green-tinted lights.
- ☐ Use Christmas lights.
- ☐ Lights should be low. Use candles and/or black lights or colored bulbs whenever possible. This adds effect to any project you do.

Advertising for a Haunted House

I am a firm believer in effective advertising. Even if your haunted house is not the best this year, you still need to promote it like crazy. You can use flyers, posters, radio and TV commercials, free public service announcements, direct mail coupons, billboards, newspaper ads and free articles, publicity stunts, and even merchandise. No matter you do to promote the event, WORD OF MOUTH will always be the best! This comes from having a great show and tons of exposure. DO whatever it takes to bring in the audience. One of my slogans one year was "FREE BOOS!!" Needless to say, tons of people showed up looking for free alcohol. Some thought they were getting free drinks, while others expected a free show. We did open the doors for free for the first two hours of season and started off with a Media Night. You will need to YELL IT in order to SELL IT! What good is your event if no one knows about it?

You stand in awe at your awesome creation you have built. Possibly months and months have been invested into your haunted house. Your "war wounds" from defective props and countless nights of sleep are proof that you have given it your best, but one thing still remains... showing off this masterpiece to the rest of the world.

Your opening night, or grand opening, needs to knock the socks off of your audience. Give them a taste of what the season is sure to bring, pure terror. I believe no matter how small or how "not so beautiful" your haunt is, there is always potential for success. Have confidence and believe in the event, and you will see the public around you do the same. In other words, you will need to make one big stink about your haunted house.

Here sat this 1750 square foot house immersed in knee high grass and displaying our famous "House of Horrors" sign. What in the world would make this scene come to life, and how would we pull thousands of locals out to our house be haunted? The answer was easy. We would throw one big party! You should start by sending out invitations to everyone involved with the event. This includes charities, sponsors, workers, and people who have donated supplies over the year. Also invite local media representatives from every source possible.

Create press releases and fax them out in several cycles. The first one should announced the event, and the ones leading up can count down the days to their own funeral. E-mail should also be used for the computer-using folks. I went with two main headlines "FREE BOOS" , and "It's so scary, you'll wet your friends pants!" These phrases were printed big on all of the releases. For the remainder of the invites, you should hand delivered them yourselves. Perhaps use huge envelopes that include a media pass, flyers, and a mystery gag (rubber snakes, bats, etc.) from the dollar store. It works great to have one of your creature's help pass them out.

So now that everyone knows about your party, lets move on. Where's the party without free food? I got a local sub-sandwich shop to donate enough finger sandwiches for to feed an army, and the Pepsi Company donated 50+ cases of soft drinks. These were based on our event's charity status. Every special guest who arrives should also be granted one free tour of your haunt. To help you keep up with everybody use, "hello my name is" or "here lies" stickers. Consider assembling for a short press conference. Charities may speak about on your behalf, and Q& A can be shared with the media.

As your meeting closes, surprise your crowd with your creepy staff. We had a somewhat funeral procession into the event. In front was the police, followed by a truck (insert rental hearse) carrying a casket, a limousine packed with creeps, with other assorted vehicles taking up the rear. (All services were kindly donated.) Your creeps, in full costume, should arrive bearing small gifts (plastic Halloween goodies/candy) for the watching crowd. After your quick haunting, take time to have an official ribbon cutting. Use crime scene tape and a sharp knife for thrills. You could begin your tours after the ribbon cutting. Pull out all of the stops and give the crowd a great show! The options are limitless, so now is the time to grab your pen and paper and start to think about your own opening night frights!!

REAL Haunted Houses and other Places

Graveyards and Cemeteries

Anglo-Saxon Cemeteries
Assoc. for Gravestone Studies
British Columbia Cemetery
Cemeteries Index
Cemeteries of Paris
City of the Silent
Cities of the Dead
Exequien
Find A Grave
Index of U. S. Cemeteries
Morticia's Morgue
National Cemetery System
New Orleans Cemetery & Voodoo
Tombstone Alley
Tomb With A View
The Worldwide Cemetery
Union Soldiers' Cemetery

Local Haunted Houses

Haunted Houses In The US - Index

CALIFORNIA

Haunted Graveyard
The Haunt - Livermore

Knott's Scary Farm

Spokey House - Woodland Hills

MASSACHUSETTS

Spooky World - Boston
Spooky World - Foxboro

MICHIGAN

Michigan Haunted Houses
Niles Haunted House, Niles
Wiard's Orchards Night Terrors
Willy Mammoth's Haunts

MINNESOTA

Haunted Twin Cities

NEW HAMPSHIRE

Windhill Farm Hayrides - Loudon

NEW YORK

Bayville Firehouse - Long Island
Frankenstein

Trail Of Terror - Wappingers Falls

NORTH CAROLINA

BoogerWoods
Hacker House Haunted Adventure
Kersey Valley Haunted - High Point

OHIO

Dobel's Haunted Greenhouse
The Haunted House
Hudson Haunted House - Hudson
Legion of Terror - Cleveland
USS Nightmare! - Cincinnati

PENNSYLVANIA

Castle Blood
Grantsylvania Haunted House
Kiski Junction Railroad

RHODE ISLAND

Haunted Newport

TENNESSEE

The Necromancers - Chattanooga

TEXAS

Empire of Fright - Ellis County
Haunted Castle Dragon
Nightmare Factory - Austin
Phobia Darke Institute - Houston
Verdun Haunted Mansion

WISCONSIN

Haunted Wisconsin

halloween food recipes

Below are all of my favorite recipes to serve at a party or just for the occasion. Adults needed, and please follow all instructions. Be safe and use sense!

Ants on a Log

Rinse 1 or 2 celery stalks. Have an adult cut the stalks into halves or thirds. Fill the hollow of each celery piece with peanut butter then sprinkle raisins across the peanut butter.

Bat Pizza

Needed:

- 1 cup flour
- 1/4 cup sugar
- 1/2 cup butter or margarine
- 1(8oz) package creamcheese
- 1/4 cup powdered sugar
- 1/2 tsp. vanilla
- 1 can pineapple chunks
- 1 banana
- strawberries, kiwi or any other fruit

Steps:

1. Mix together the flour and sugar.
2. Cut in butter until you have a well mixed dough.
3. Line pizza pan with foil then press dough down all the way to the edges making a ridge to keep in the filling.
4. Bake at 350 degrees for 12-15 minutes until crust is firm but not too brown.
5. Cool completely before going on to the next step.
6. Mix cream cheese with sugar and vanilla.
7. Spread evenly over cooled crust.
8. Drain the juice from the pineapple into a bowl.
9. Slice the banana and dip the slices into the pineapple juice.
10. Slice your other fruit choice and arrange everything in a circular pattern on top of the pizza.
11. Keep chilled until ready to serve.

Bat Sandwiches

Needed:

- 3 cups (12 ounces) shredded sharp Cheddar cheese
- 1 (8-ounce) container chive-and-onion flavored cream cheese, softened
- 1 (4-ounce) jar diced pimiento, drained
- 1/2 cup chopped pecans, toasted
- 24 whole wheat or pumpernickel bread slices

Steps:

1. Stir together first 4 ingredients.
2. Using a 3 to 4-inch bat-shaped cutter, cut 2 bats from each bread slice.
3. Spread about 2 tablespoons filling over 24 bats.

4. Top with remaining 24 bats. Makes 24 sandwiches.

Beetle Brunch

Use a pear half for the beetle's body. Add orange or peach slices for wings and apple or carrot strips for antennae and legs. Use raisins and apple or carrot strips to add details, like eyes, spots, or stripes.

Black Cat Pie

Needed:

- 9" deep dish pie shell
- 2 sticks oleo
- 2 eggs
- 1/2 cup flour
- 1/2 cup white sugar
- 1/2 cup brown sugar
- 6 oz chocolate chips
- 1 cup nuts

Steps:

1. Melt the 2 stick of oleo and set aside.
2. Beat the eggs until foamy.
3. Mix in the flour and sugars.
4. Pour in oleo and bend well.
5. Stir in chocolate chips and nuts.
6. Fill the pie shell and bake at 325 degrees for 1 hour.

Blood and Guts Punch

Add bow-tie pasta into red punch. Best served by a witch or so.

Blood Punch with Spider Ice Ring

Needed:

- Jell-O or Ice Ring Mold
- Ice cube trays
- Various small plastic black spiders, ants & other bugs (colored Gummy bugs or bears for smaller children)
- Your favorite light colored juice, apple or white grape are good choices
- Ginger Ale, Sprite, or 7UP
- Red food coloring

Steps:

1. Prepare ice in advance.
2. Freeze to slushy one thin layer of ice in mold.
3. Arrange plastic bugs in mold, spider tops to top of ice ring.
4. Cover with water & freeze.
5. Add final layer of water to fill ring completely and freeze.

5. Drop one bug in each ice cube space. Add water & freeze.
6. Use cubes in drink glasses.
8. For punch, mix juice & 7 Up together or make your favorite punch recipe.
9. Add enough red food coloring to make it look like clear blood.
10. Place punch in punch bowl with ice ring.

Bloody Popcorn

Add a little red food coloring to the butter you are melting. To get true red or black colors, buy paste food coloring from a craft or cake decorating supply store. When the red butter is melted, pour it over the popcorn as usual. Caution: Red paste color may dye skin.

Candy Apples

Needed:

- 2 cup granulated sugar
- 2 cup corn syrup
- 1/3 cup cinnamon candy
- 1 cup water
- 3/4 Tsp cinnamon
- 1/2 Tsp vanilla
- 1/4 Tsp cloves
- 3/4 Tsp red food coloring
- 6 Med apples

Steps:

1. Remove stems from apples, wash, and pat dry.
2. Insert a wooden skewer in each apple, running through the apple from stem end to base without protruding all the way through the bottom end.
3. Combine sugar, corn syrup, cinnamon candies, and water in medium-sized saucepan.
4. Cook until candies dissolve, stirring constantly.
5. Be careful not to boil.
6. Add cinnamon, vanilla, cloves, and food coloring. Mix thoroughly.
7. Boil mixture to 300°F using a candy thermometer without stirring.
8. While mixture is boiling, generously prepare a baking sheet with cooking spray so it's ready ahead of time.
9. As soon as mixture reaches 300 degrees, remove it from heat and quickly dip each apple-one by one-into the mixture until it is thoroughly coated.
10. Set coated apples, standing on their bottoms with skewer pointing up, on baking sheet until mixture hardens.
11. Let apples reach room temperature before eating.

Candy Corn Treats

Needed:

- 1/2 c. butter
- 10 c. Rice Krispies cereal

- 9 c. miniature marshmallows
- 2 c. mixture of original candy corn and Indian candy corn
- 3/4 c. miniature chocolate chips
- Candy pumpkins
- Yellow and red food colouring

Steps:

1. Lightly grease a large baking pan.
2. Melt butter and marshmallows in medium sauce pan over medium heat; stir until smooth.
3. In a large bowl, mix cereal, candy corn, and miniature chocolate chips together.
4. To marshmallow mixture, blend in 2 drops yellow food coloring and 1 drop red food coloring, adding more coloring if necessary to reach an orange shade.
5. Add marshmallow mixture to cereal mixture; stir quickly to combine.
6. Spread mixture onto the large pan and press with buttered hands.
7. While warm, press the candy pumpkins on top.
8. Let cool; cut into squares.

Centipede Surprise

Place a pretzel stick into each end of a jumbo marshmallow (use the short, thin pretzel sticks.)

Keep adding marshmallows in either direction to make your centipede as long as you like.

Use pretzel stick halves for legs.

Cheese Boogers

Needed:

- Cheez Whiz
- Green Food
- Coloring
- Pretzel Sticks
- Wax Paper

Steps:

1. Follow the directions to melt the Cheez Whiz.
2. Dip a pretzel half way into the cheese.
3. Wait fifteen to twenty seconds then repeat.
4. Place on wax paper to harden.
5. When the cheese has re-hardened, remove from wax paper and place on a serving tray.

Chocolate Marshmallow Monsters

Needed:

- Marshmallows
- 4" sucker sticks

- Chocolate Melts (your color choice)
- Black decorating gel

Steps:

1. Stick marshmallows into a 4" lollipop sticks, and place them in the freezer for about 15 minutes, until they are cold.
2. While the marshmallows are chilling, heat one cup of chocolate melts, I used white this time, slowly on a simmering heat (Wilton's Candy Melts work great) in a double-boiler, stirring constantly until the chocolate is completely melted.
3. Remove the marshmallows from the freezer and dip them lightly in the melted chocolate for a thin coating. To get a Mummy look, swirl them a bit to look like layers of white wrapped around it. Ghosts should be dunked to make a little twisted peak on top. Frankenstein can be dunked and a spoon used to flatten the chocolate on top.
4. Use a block of Styrofoam to stick them in to cool. If you stick them in the fridge it shouldn't take long for them to set up. After they harden, you can add faces. Using a small tube of black decorating gel, with a small tip, carefully paint on two ghostly eyes onto the marshmallow. Add a little mouth as well.
5. Pick out the more mummy looking ones and turn them into the undead, like the picture below, last one on the right. You can stick these in sucker cellophane wraps to keep or just stick in your refrigerator but I don't that they'll be around for very long!!

Notes:

- Use green melts for Frankenstein, Orange for Jack-O-Lanterns, white for ghosts and mummies.

Cobweb Cookies

Needed:

- 3/4 cup All purpose flour
- 1/2 cup Sugar
- 1/4 cup Cooking oil
- 1/4 cup Milk
- 1/2 teaspoon Vanilla
- 2 large Eggs
- Powdered sugar

Steps:

1. Beat together the flour, sugar, vegetable oil, milk, vanilla and eggs until smooth.
2. Pour batter into a plastic squeeze bottle with a narrow opening.
3. Heat a large (preferably non-stick) skillet over medium heat until hot; grease lightly.
4. Working quickly, squeeze batter to form 4 straight, thin lines which intersect at a common center point to form a "star" shape.
5. To form cobweb, squeeze thin streams of batter to connect lines.
6. Cook 30-60 seconds or until bottom is golden brown; carefully turn.
7. Cook until golden brown; remove from skillet. Cool.
8. Sprinkle with powdered sugar.

Creepy Cake

- Scare up a Halloween cake ready-made from your grocery's cake counter (advance order). I used a green frosted cake with a spider web on it. Try a friendly Jack-O-Lantern or ghost cake for younger goblins.
- Plastic spiders, one large and many small.
- Use leftover spiders, Gummy worms etc. to spook-up your table and have a ghostly, good evening!!!!

Eyeball Brownies

Needed:

- Ready-made brownies or single layer chocolate cake
- Large Eyeballs of Terror gumballs, usually available in gumball machines at grocery stores around Halloween, or other wacky Halloween edibles. If you don't care if everything is edible, Glow-In-The-Dark Eyeballs will spook up your brownies. For smaller children, use things like pumpkins, smiley ghosts, or cat faces, but glow-in-the-dark unscarey things are cool, if you're going to have the lights down low.

Steps:

1. Cut brownies into squares.
2. Add one eyeball to each brownie.

Eyeball Pudding

Needed:

- 6 slices raisin bread
- 2 cups milk
- 2 Tbsps butter or margarine
- 2 eggs
- 1/4 cup sugar
- 2 teaspoons vanilla
- 1/4 teaspoon salt
- nutmeg or cinnamon sugar

Steps:

1. Slice raisin bread into 3/4 inch pieces.
2. Place in shallow, buttered 1 quart baking dish.
3. Heat milk and butter until hot and butter is melted (don't let this mixture boil!).
4. Beat eggs with sugar, vanilla and salt.
5. Add hot milk mixture, stirring constantly.
6. Pour over the bread pieces and let stand 5 minutes.
7. Sprinkle with nutmeg or cinnamon sugar.
8. Set baking dish in pan filled with hot water that goes halfway up the baking dish.
9. Bake uncovered at 350 degrees about 50 minutes or until custard is set.
10. Serve warm or cold.

Eyes-A-Poppin'

Soak pitted prunes for 30 minutes in brandy. Stuff prunes with cream cheese and place a raisin or dried cranberry in the center.

Finger Sandwiches

Needed:

- 1 pkg Ballpark franks or any type of frank that expands when cooked
- Hot dog buns

Steps:

1. Use a paring knife to cut a shallow fingernail in one end of each frank.
2. Don't cut too deep since the franks distort when they cook.
3. Make 3 shallow cuts about 1/3 of the way down the franks, one cut under the other for the knuckle.
4. About 2/3 the way down, repeat the 3 scores for another knuckle so you have a fingernail and two knuckles.
5. Place the franks in an electric skillet or any pan with just enough water to steam them.
6. Throw in any scraps for added effect. Cook the franks until they plump and look like giant fingers.

Frankenstein Stew

Needed:

- 1 onion, diced
- 1/4 cup oleo
- 1 can creamed style corn
- 2 can potatoes, drained and diced
- 1 can tuna fish, flaked
- 3 cups milk
- 1 teaspoon seasoned salt
- 1/2 teaspoon salt
- 1/4 teaspoon pepper

Steps:

1. Saute onion in oleo in a large saucepan.
2. Add rest of ingredients.
3. Cover and simmer until well heated.
4. Serve with bread or rolls for dunking.
5. Reheats easily in the microwave.

Frozen Jack's

Needed:

- 24 navel oranges
- 24 cinnamon sticks

- 1 gallon chocolate ice cream

Steps:

1. Carefully cut off the tops of the oranges.
2. Hollow out the orange, leaving the thick shell of the navel orange.
3. Cut faces into the oranges (you can even do this as a contest or party activity).
4. Pack the ice cream into the orange, without letting any ice cream come out of the eyes, nose or mouth.
5. Cut a small hole in the top and put the top back onto the orange.
6. Stick a piece of cinnamon stick in the hole, to make it look like a pumpkin stem.
7. Freeze for at least three hours.

Gazpacho con Ojos

Needed:

- 2 1/2 pounds tomatoes, peeled and chopped
- 1 pound cucumbers, peeled and chopped finely
- 8 ounces onion, chopped finely
- 4 ounces red pepper, without seeds and pith, chopped finely
- 4 ounces yellow pepper, without seeds and pith, chopped finely
- Clove of garlic, crushed
- 1 pint tomato juice
- 3 ounces red wine vinegar
- 4 ounces olive oil
- 1/2 teaspoon salt
- 1/4 teaspoon white pepper
- 1 jar green olives w/pimiento filling

Steps:

1. Combine all but the two last ingredients in a blender and blend until liquefied.
2. Put pimiento-filled olives in gazpacho and serve.

Gelatin Jiggler Eyeballs

Needed:

- Ice Cube Trays
- White Grape Gelatin
- Blueberries
- Dark Grapes

Steps:

1. Follow the directions to make the gelatin (use the jiggle recipe).
2. Pour 3/4 full into the ice cube trays.
3. Once they have begun to set, add the blueberries or grapes.
4. Follow the directions explaining how to use warm water to remove the jigglers from the tray.
5. Place in a white or clear serving bowl or arrange on a platter.

Ghostbuster Delight

Needed:

- 1 lb ground beef
- 15 oz can tomato sauce
- 1 envelope taco seasoning mix
- 2 1/2 cup corn chips
- 15 oz can refried beans
- 1/2 cup shredded cheese

Steps:

1. Brown meat in a skillet and drain.
2. Stir in 1 1/2 cups of the tomato sauce and the taco seasoning.
3. Line the bottom of a baking dish with 2 cups of corn chips.
4. Spoon the meat mixture over the chips.
5. Stir the remaining tomato sauce into the refried beans.
6. Spread over the meat.
7. Bake at 275 degrees for 25 minutes.
8. Crush the remaining corn chips.
9. Sprinkle the shredded cheese and corn chips over the top and return to the oven to bake for 5 more minutes.

Ghost Sandwiches

Needed:

- Bread
- Peanut Butter or Whipped Marshmallow Crème
- Ghost (or gingerbread boy if you can't find a ghost)
- Cookie Cutter
- Raisins

Steps:

1. Make the sandwiches using your choice of peanut butter or marshmallow creme (or both).
2. Use the cookie cutter on the finished sandwiches to create spooky shaped sandwiches.

Ghosts in the Graveyard

Needed:

- 3 1/2 cups cold milk
- 2 pkg (4-serving size) Jell-O Chocolate Flavor Instant Pudding & Pie Filling
- 1 tub (12 oz.) Cool Whip Whipped Topping, thawed
- 1 pkg (16 oz.) chocolate sandwich cookies, crushed

Steps:

1. Pour cold milk into large bowl; add pudding mixes.
2. Beat with wire whisk 2 minutes.
3. Stir in 3 cups of the whipped topping and 1/2 of the cookies.

4. For Graveyard: Spoon into 13 x 9-inch baking dish. Sprinkle with remaining cookies. Refrigerate 1 hour or until ready to serve. Store dessert in refrigerator. Makes 15 servings. Decorate with Milano cookies placed perpendicular candy and remaining whipped topping dropped by spoonfuls.
5. For Boo Cups: Spoon mixture and remaining crushed cookies into 12 to 16 individual cups, and decorate any way you like.

Ghosts on Broomsticks

Needed:

- 1 lb White chocolate chips
- 1/2 c Tiny red cinnamon candies
- 12 Wooden sticks

Steps:

1. Heat 2 inches of water to simmering, not boiling, in the bottom of a double boiler.
2. Place the white chocolate chips in the smaller pot and set it over the pot of simmering water.
3. Cook on low heat, stirring constantly until the chocolate is fully melted.
4. Remove from the heat.
5. Cover 2 cookie sheets with waxed paper.
6. Arrange the wooden sticks on the waxed paper, 6 to a sheet.
7. Spoon ghost-shaped blobs of chocolate onto the paper, partially covering each stick.
8. Press 2 candies into each ghost for eyes.
9. Freeze ghosts for 15 minutes, or until hard.

Gingerbread Corpses

Needed:

- 3 1/2 cups all-purpose flour
- 1 1/2 teaspoons ground ginger
- 1 1/2 teaspoons ground cinnamon
- 1/4 teaspoon salt
- 1/2 cup white sugar 1/2 cup shortening
- 1 egg
- 1 cup molasses
- 1 teaspoon baking soda
- 1 1/2 teaspoons warm water
- 1/4 cup raisins for decorating

Steps:

1. In large bowl, cream shortening, sugar, egg and warmed molasses. Dissolve baking soda in warm water and add to egg mixture. Beat until smooth.
2. Slowly add flour, spices and salt. Mix until well blended.
3. Cover and chill for 24 hours.
4. Preheat oven to 350 degrees F. Grease cookie sheets.
5. Roll out dough to a thickness of 1/4 inch on a floured surface. Cut out gingerbread men using cookie cutters and place 2 inches apart on cookie sheets.

6. Use raisins to make eyes, noses and buttons. Bake 10 to 12 minutes. Let cool on wire racks. Use icing to make "X"s for eyes, bloody gashes and decorate accordingly.

Graveyard Dirt

Needed:

- 3 (3 1/2 oz) pkg French vanilla instant pudding
- 4 cups milk
- 2 (8 oz) pkg cream cheese
- 1 stick oleo
- 1 cup powdered sugar
- 16 oz tub whipped topping
- 1/2 lb Oreo cookies, crushed
- gummy worms

Steps:

1. Mix pudding and milk.
2. Blend cream cheese, oleo and powdered sugar.
3. Combine the 2 mixtures and add the whipped topping.
4. Crush the cookies in a blender or just beat with a hammer in a paper sack.
5. Layer the cookie crumbs and pudding mixture 3 times in your flower pot - start and end with the cookies.
6. Add some gummy worms as you layer.
7. Refrigerate until ready to serve.

Green Slime Cake

CAKE:

- 1 box white cake mix
- 1 box instant pistachio pudding
- 4 eggs
- 1/4 cup oil
- 1 1/3 cup liquid (7-up or water)

ICING:

- 1 box pistachio pudding
- 1 pkg Dream Whip
- 1 cup cold milk
- 1 teaspoon vanilla

Steps:

1. Combine all the cake ingredients in a large bowl and beat until well blended.
2. Bake at 350 degrees for 30 minutes in a 9"x13" pan.
3. Whip the icing ingredients until thick and frost the cake when cool.

Halloween Cupcakes

Choose from spider, ghost, or witch cupcakes!

Needed for Spider Web Cupcakes:

- 1 package of (18 1/2 oz.) cake mix
- 1 container of (16 oz.) vanilla frosting
- chocolate frosting or melted chocolate chips
- string licorice
- large gum drops

Needed for Boo-Tiful Cupcakes:

- 1 package of 18 1/2 oz.) cake mix
- 1 container (16 oz.) vanilla frosting
- Orange food colouring
- Halloween decorating sprinkles
- 1 cup of premier white morsels
- 2 teaspoons of shortening (do not use butter or margarine)

Needed for Witch Cupcakes:

- 1 package (18 1/2 oz.) chocolate cake mix
- 1 container (16 oz.) vanilla frosting
- Green food color
- black string licorice
- green gum drops
- chocolate sandwich cookies
- Wax Paper
- 24 chocolate-flavored sugar ice cream cones
- 1 cup semi-sweet chocolate morsels, melted

Steps:

1. Preheat oven to 350°F.
2. Place 24 Halloween baking Cups in muffin pans; set aside.
3. Prepare cake mix following package directions for 24 cupcakes.
4. Spoon batter into baking cups.
5. Bake as directed....cool
6. Tint frosting with green food color.
7. Frost cupcakes.
8. Decorate with pieces of black string licorice for witch's beady eyes and downturned mouth.
9. With scissors, trim green gum drops for crooked nose.
10. For hat brims, separate cookie halves and remove cream filling; set cookie halves aside on a sheet of Reynolds Cut-Rite Wax Paper.
11. For pointed hats, trim ice cream cones to fit on cookie halves.
12. Drizzle cookie halves with melted chocolate morsels, attach cones; let stand until firm.
13. Place hat on cupcake.
14. Drizzle remaining melted chocolate morsels onto cupcakes for witch's hair and eyebrows; let stand until firm.

Harvest Pumpkin Bread

Needed:

- 1 cup sugar
- 1/4 cup Margarine
- 1/4 cup applesauce
- 2 eggs
- 1 cup (8 ounces) solid pack pumpkin
- 2 cups all-purpose flour
- 1/2 Tsp salt
- 2 Tsp baking powder
- 1/4 Tsp baking soda
- 1 Tsp ground cinnamon
- 1/2 cup raisins
- 1 Tsp grated orange rind
- 1/4 cup orange juice
- 1/2 cup walnuts, chopped

Steps:

1. Lightly grease a 9" x 5" x 3" loaf pan or coat with vegetable spray.
2. Beat sugar, margarine, and applesauce until creamy and light (about 5 minutes).
3. Add eggs one at a time and continue to beat.
4. Add pumpkin and mix until smooth.
5. Combine flour, salt, baking powder, baking soda, and cinnamon.
6. Stir into pumpkin mixture and mix until smooth.
7. Add raisins, orange rind, orange juice and nuts (optional).
8. Stir well and pour into loaf pan.
9. Bake at 350oF for 60-65 minutes.
10. You can test for doneness by sticking a wooden pick into loaf. If it comes out clean, the bread is done.

Haunting Brownies

Needed:

- 4 eggs
- 2 sticks oleo
- 2 cups sugar
- 4 Tbsp cocoa
- 1 1/2 cup flour
- 1 cup nuts
- 1 pkg miniature marshmallows

ICING:

- 1 stick oleo
- 4 Tbsp cocoa
- 1 box powdered sugar
- 1 small can evaporated milk

Steps:

1. Melt oleo in a saucepan or microwave and add the cocoa.
2. Beat the eggs and add the melted oleo-cocoa mixture plus the sugar and flour.
3. Stir in the nuts last.
4. Pour into a greased 9"x13" pan and bake at 350 degrees for 30 minutes.

5. Cover with the miniature marshmallows while still hot from the oven.
6. For the icing Melt the oleo and add the cocoa.
7. Beat in the sugar and milk.
8. Drizzle the icing evening over the top.
9. Cut into squares when well cooled.

Jack O'Lanterns

Needed:

- 1/2 cup Butter
- 1 cup Granulated sugar
- 1 Tsp Vanilla
- 2 cup Flour
- 2 Tsp Baking powder
- 1/4 Tsp Salt
- 1 Tbsp Milk
- Orange and green food coloring
- 1 pk Lemon drops/5 oz

Steps:

1. Preheat oven to 350°F.
2. Cover 3 cookie sheets with foil.
3. Mix butter and sugar.
4. Add egg and vanilla.
5. Beat in flour, baking powder and salt.
6. Add milk if batter is too stiff.
7. Color all but 1/8 of dough orange and color rest green.
8. Roll 1" balls from the orange dough and flatten with your hand to make a pumpkin shape.
9. Place on cookie sheets.
10. Roll stems out of the green dough and attach to the top of the "pumpkin".
11. Carefully cut out wide spaces for the eyes, nose and mouth with a knife.
12. Fill holes in with crushed lemon candy.
13. Bake 8-10 minutes or until done.
14. Do not allow to brown.
15. Allow to cool for 10 minutes and carefully peel off foil.

Notes:

- Crush lemon drops in food processor.
- If mixture becomes sticky, add a little powdered sugar while chopping.

Jack O' Lantern Pizza

Needed:

- 1 pre-made soft pizza crust
- 1 bag of pre-cut pepperoni
- 1 8 oz. bag mozzarella & cheddar cheese mix 1 container pizza sauce
- 1 Green pepper

- Any other veggies you'd like.
- Jack-O-Lantern cookie sheet

Steps:

1. Following the instructions on the pizza crust tube for pre-baking the crust after you shape it to the Jack-O-Lantern pan. After the crust is done, cover it with the pizza sauce of your choice, add pepperoni and any veggies you want.
2. Cover liberally with the cheddar/mozzarella cheese mix, making sure to cover anything underneath it. Cut green peppers in to thin slivers, save a larger piece to make the stem. Lay pieces out to make the indentations of the pumpkin. Cut pieces of pepperoni to make the eyes, nose and mouth of the Jack-O-Lantern. You could also use a yellow pepper to do this for variation on a meatless pizza. Here's what mine looks like before baking.
3. Bake according to the instructions on the pizza crust wrapper, usually about 20 minutes, but you'll know when it's done. The cheese will be all bubbly and the crust will be golden! It looks so yummy, you won't be able to wait to taste it and, maybe, share with all my spooky friends!
4. The finished pizza! It's almost too cute to cut! But never fear, with your trusty pizza cutter or a sharp knife, you can carve this Jack-O-Lantern just as easy as the real ones. And this one is much more fun to eat! Serve hot, while the cheese is still soft.
5. You could do this using a solid pizza crust, it won't be as cute since it won't be a pumpkin shape but you can still make a Jack-O-Lantern face.

Little Pumpkin Pizzas

First have a parent ready the broiler and toast 2 english muffin halves. Spread the english muffins with catsup and then sprinkle with shredded cheddar. Slice a hot dog like coins and place a few on each muffin in a pumpkin face. Place the muffins on a broiler pan and have a parent broil them until the cheese melts.

Maggot Stew

Needed:

- 2 tb Vegetable oil
- 1/4 c Flour
- 1/2 ts Salt
- 1/2 ts Pepper
- 1/4 ts Garlic powder
- 1 lb Stew beef cut in one inch Chunks
- 2 cn (14 1/2oz) plain stewed Tomatoes
- (10 1/2oz) beef broth
- 1 ts Thyme
- 1 Bay leaf
- carrots
- 1 cup of Fresh or frozen green beans
- 3/4 cup of Orzo pasta
- Sharp knife
- large Stew pot with lid
- Ziploc bag

- Long handled cooking spoon
- Carrot peeler
- large Saucepan
- Colander
- Slotted spoon
- 8 Soup bowls
- Soup ladle

Steps:

1. Place oil in stew pot and with an adult's help, turn heat to medium low.
2. Measure flour, salt, pepper and garlic powder into Ziploc bag.
3. Drop in stew beef, seal bag and shake until well coated.
4. Pour contents of bag into the stew pot.
5. Turn the heat up to med.
6. With an adult's help, use a long handles spoon to turn the meat every 3-4 minutes, letting the meat brown well on all sides.
7. Cook until the meat begins to look crusty.
8. Add the tomatoes, broth, thyme and bay leaf.
9. Bring to a boil, then lower heat to low.
10. With an adult's help, peel the carrots and cut them into small coins with a knife.
11. When the stew has simmered for one hour, add the carrots and green beans to the pot.
12. Cover and simmer another 45 minutes.
13. With an adult's help, cook the orzo in a saucepan according to the package directions.
14. When just tender, drain it through a colander into the sink, shaking out any excess water.
15. These are your maggots.
16. Add them to the stew pot, then turn off heat.

Mice Eggs

Needed:

- 12 dozen eggs
- (You can use as many eggs as you wish for this)
- 6 Raddishes
- 1 red pepper
- 1 bag of Raisons

Steps:

1. Boil eggs until they become soft.
2. Let them cool in the fridge for about 10-12 minutes.
3. While your waiting you can cut the red pepper into little bits for eyes for the mice.
4. Now cut the raddishes into thin slices as ears for the mice.
5. Get the eggs out of the fridge and cut 2 slits for the ears to fit in.
6. Insert the raddish slices into the slits.
7. Cut a tiny slit at the front of the egg and take 1 raison as a nose and stick it into the slit.
8. These look great on lettuce, to give the look of grass.

Monster Brew

Mix 8 cups of cranberry juice and 6 cups of apple cider in a punch bowl. Add ice cubes and serve. Makes 14 cups.

Pigeon Poop

Needed:

- 5 Cups Peanut Butter Crunch Cereal
- 3 Cups Rice Krispies
- 2 Cups Pretzels
- 2 lbs. of White Chocolate
- 2 1/2 Cups Mini Marshmallows

Steps:

1. While you melt the white chocolate in a double boiler, mix all other ingredients in a large bowl.
2. Pour melted white chocolate over mixture, then spread onto wax paper until cool.
3. Once cool, break into chunks and serve.

Pizza Monsters

Needed:

- Ready-made pizzas
- Lots of extra cheese in white and yellow
- Any extra toppings you want to add
- Green & red whole peppers, cans of whole black olives, pepperoni, plastic glasses & nose

Steps:

1. Open ready-made pizzas.
2. Add extra toppings.
3. Cover entire top of pizza with plenty of extra white or yellow cheese to give your face a good solid background color.
4. Use peppers, olives, pepperoni to make funny faces by cutting nose, mouth, eyes, eyelashes etc..
5. Decorate and cook following package instructions.
6. Add any plastic glasses just before serving, after pizzas have cooled slightly.

Popcorn Balls

Needed:

- 1/2 cup light corn syrup
- 1/4 cup sugar
- 3/4 cup peanut butter
- 2 quarts popped popcorn

Steps:

1. Mix the corn syrup and sugar together in a saucepan.

2. Cook over medium heat stirring constantly until mixture comes to a boil and the sugar is dissolved.
3. Remove from heat.
4. Stir in the peanut butter until smooth.
5. Immediately pour over the popped popcorn and stir until evenly coated.
6. Grease hands and shape into 8 (2 1/2") balls.
7. Set out on waxed paper to cool.

Popcorn Hands

Needed:

- Clear Plastic Food Service Gloves
- Popcorn (popped)
- Candy Corn
- Twist Ties or Ribbon

Steps:

1. Place a candy corn in the finger of each glove, then fill with popcorn.
2. Use the twist ties or ribbon to seal each bag.
3. Place popcorn hands into a large serving bowl.

Pumpkin Bread

Needed:

- 1 3/4 cups all-purpose flour
- 1 1/2 cups sugar
- 3/4 teaspoon salt
- 1 teaspoon soda
- 1/2 teaspoon ground cinnamon
- 1/2 teaspoon ground nutmeg
- 1/2 cup vegetable oil
- 2 large eggs
- 1/3 cup water
- 1 cup fresh pumpkin
- 1/2 cup chopped walnuts or pecans

Steps:

1. Combine all dry ingredients in a large bowl and mix well.
2. Combine pumpkin, water, eggs and oil and mix well.
3. Add dry ingredients slowly and beat thoroughly.
4. Stir in nuts and pour batter into greased loaf pan.
5. Bake at 350° for 75-80 minutes.
6. Cool 15 minutes before removing from pan.

Pumpkin Cheesecake

Crust:

- 1/2 cup gingersnap crumbs

Filling:

- 2 lbs cream cheese, softened
- 1 1/2 cups granulated sugar
- 1/3 cup all-purpose flour, sifted
- 1 1/2 Tsp ground cinnamon
- 1 Tsp grated nutmeg
- 1 Tsp ground cloves
- 1/4 Tsp allspice
- 1/8 Tsp salt
- 6 eggs
- 2 cups pumpkin puree

Topping:

- 1 cup heavy cream
- 1/2 cup chopped pecans

Steps:

1. Sprinkle the gingersnap crumbs onto the bottom and sides of a well-buttered 9-inch springform pan.
2. Chill until ready for filling.
3. In a large bowl, beat the cream cheese, sugar, flour, cinnamon, nutmeg, cloves, allspice, salt, and eggs until smooth.
4. Add the pumpkin puree and continue to beat until very smooth.
5. Pour the mixture into the chilled springform pan and bake in a preheated 325°F oven for 1 1/2 hours.
6. Turn off the oven and let the cake stand in the open oven for 30 minutes.
7. Transfer to a wire rack and let cool completely.
8. Carefully remove the sides of the springform pan.
9. In a chilled bowl, whip the heavy cream and spread it over the top of the cake.
10. Sprinkle the chopped pecans on top of the whipped cream.
11. Transfer the cake to a serving dish and serve.

Pumpkin Cookies

Needed:

- 1 1/2 cup brown sugar, packed
- 1/2 cup shortening
- 2 eggs
- 1 lb. can pumpkin
- 2 3/4 cups flour, sifted
- 1 tablespoon baking powder
- 1 teaspoon cinnamon
- 1/2 teaspoon nutmeg
- 1/2 teaspoon salt
- 1/4 teaspoon ginger
- 1 cup raisins
- 1 cup pecans, chopped

Steps:

1. Preheat oven to 400.

2. Mix sugar, shortening, eggs, and pumpkin thoroughly In a large bowl.
3. Sift dry ingredients and add to pumpkin mixture. Blend well.
4. Add raisins and pecans.
5. Drop batter by teapoonsful on ungreased baking sheets.
6. Bake 12 to 15 minutes or until lightly browned.
7. Remove from oven. Makes about 6 dozen.

Pumpkin Pie

Needed:

- 3/4 cup brown sugar
- 1 1/2 cups fresh pumpkin
- 1/2 teaspoon salt
- 3 tablespoons melted margarine
- 1 teaspoon cinnamon
- 1/2 teaspoon nutmeg
- 3 eggs
- 3/4 cup milk

Steps:

1. Separate eggs and lay the whites aside.
2. Combine the yolks and all other ingredients in a large bowl and mix well.
3. Fold in the egg whites and mix well.
4. Spoon mixture into a 9" unbaked pie shell.
5. Bake at 350° for one hour, or until a knife inserted in the center comes out cleanly.

Pumpkin Pie Faces

Needed:

- Ready-made pumpkin pies
- Kool Whip or equivalent
- Cinnamon
- White paper
- Pencil
- Scissors
- Red & yellow, or orange food coloring

Steps:

1. Set out pies.
2. Cut paper to fit the tops of pies.
3. Draw simple jack-o-lantern faces onto paper circles.
4. Make a stencil by cutting out the eyes, nose & mouth.
5. Put Kool Whip into bowl and color until light orange.
6. Frost pie. Place stencils lightly on top of Kool Whip, then sprinkle the cinnamon over the holes to create wacky pumpkin faces.

Pumpkin Pops

Freeze orange juice in ice cube containers with wooden ice cream sticks.

Pumpkin Soup

Needed:

- 2 large onions, chopped
- 1 teaspoon curry powder
- 1 tablespoon salt
- 5 cups chicken broth
- 1/2 cup butter
- 4 cups half-and-half
- 4 cups fresh pumpkin

Steps:

1. Saute onion in butter until tender.
2. Sprinkle with curry powder and saute 2 more minutes.
3. Remove and place in a large saucepan.
4. Stir in pumpkin and salt.
5. Add half-and-half, stirring constantly. Stir in broth.
6. Cook over low heat, stirring occasionally. Serves 16.

Pumpkin Squares

Needed:

- 2 dozen graham crackers (crushed)
- 1 1/2 cups sugar
- 1/2 cup margarine
- 5 eggs
- 1 -8 oz. pkg. cream cheese
- 1/2 teaspoon salt
- 2 teaspoons cinnamon
- 1 envelope plain gelatine
- 1/4 cup cold water
- 2 cups fresh pumpkin

Steps:

1. Mix graham cracker crumbs, margarine and 1/3 cup sugar together, and pack in a 9" by 13" pan.
2. Combine 2 eggs, 2/3 cup sugar and cream cheese, and beat until light and fluffy.
3. Pour mixture over graham crackers and bake for 20 minutes at 350°.
4. Remove and cool.
5. Separate 3 eggs, combine the yolks, pumpkin, 1/2 cup sugar, salt and cinnamon in the top of a double boiler, and cook over boiling water for 5 minutes, stirring often.
6. Remove from heat.
7. Sprinkle gelatin over water in a small pan and stir over low heat until dissolved.
8. Add to mixture in double boiler, and let cool.
9. Beat egg whites until stiff.
10. Fold into mixture, and pour over baked layers.

11. Refrigerate and serve with whipped cream.

Roasted Pumpkin Seeds

Needed:

- pumpkin seeds
- a cookie sheet
- aluminum foil
- cooking oil
- salt
- a mixing bowl
- a teaspoon
- a spatula or tablespoon

Steps:

1. Wash the seeds in warm water.
2. Fill a bowl with water. Soak the seeds for 1 hour.
3. Spread the seeds on a piece of foil to dry. Let them dry for 1 or 2 days.
4. Put the seeds in a bowl. Add 1 1/2 teaspoons of cooking oil. Stir the seeds and oil.
5. Spread the seeds out on a cookie sheet. lightly salt them.
6. Bake the seeds at 300 for 30 minutes. Turn the seeds every 5 minutes with a spatula or spoon.
7. Let cool before eating.

Skewered Eyeballs

Needed:

- 10 eggs
- 1/2-3/4 cup mayonnaise
- 1 7-ounce jar of green olives with pimientos
- Red pepper flakes (optional)
- Toothpicks

Steps:

1. Place the eggs in a saucepan and cover them with cold water. Cook over high heat for 10 to 12 minutes.
2. Cool the eggs. When they're cool enough to handle, peel away the eggshells and cut the eggs in half.
3. Take the yolks from the eggs and mash all of the yolks in a bowl, adding the mayonnaise. You should end up with a mixture the consistency of paste.
4. Fill the egg-white halves with the yolk and mayonnaise mixture.
5. Press an olive into the middle of the mixture, with the pimiento "looking" up.
6. Sparingly dot the yolk and mayonnaise mixture with red pepper flakes and then, for effect, stab each "eyeball" with a toothpick. (This is truly a case of form meeting function!)

Slime Gelatin

Needed:

- Lime Gelatin
- Gummy Worm Candy
- Large Glass
- Baking Dishes

Steps:

1. Follow the directions on the package of lime gelatin.
2. Prepare in a large clear glass baking dish or bowl.
3. Once the gelatin has begun to set (about 1.5 hours) place the gummy worms into the gelatin.

Soup of the Dead

Needed:

- 1/2 pound smoked kielbasa, cut into half-inch chunks (farmyard byproducts)
- 6 chicken wings (baby bats)
- 6 lamb riblets (gopher legs)
- 4 to 6 chicken feet (witches' feet)
- 1/2 teaspoon salt
- 1/2 teaspoon pepper
- 2 10-3/4 ounce cans tomato soup
- 1 cup water
- 1 cup chicken broth
- Several fresh basil leaves

Steps:

1. Rinse the meat and place in large pot with enough water to cover. Add the salt and pepper and cook over medium heat until boiling. Simmer until the meat is thoroughly cooked.
2. In a separate large pot, mix the tomato soup with one cup of water and one cup of broth in another large pot. Stir in basil and cook until just beginning to boil. Simmer uncovered for 15 minutes.
3. When the meat is ready, transfer it into the soup mixture. Ladle the brew into individual bowls and, as an afterthought, bring the pot to the table to ladle up a witch foot for each guest!
4. Buying chicken feet in bulk is the cost effective way to go! Since you've got them, why not boil up a batch, slice a few baguettes, place a chicken's foot inside studded with ketchup, and leave the claw hanging out the end of the bun. It's guaranteed your guests will give you a hand!

Spider Bites

Needed:

- 1/2 cup butter
- 3/4 cup sugar
- 1/4 teaspoon baking powder
- 1/4 teaspoon baking soda
- 1/4 teaspoon salt
- 1 egg

- 2 ounces semisweet chocolate, melted and cooled
- 1/2 teaspoon vanilla
- 1-1/3 cups all-purpose flour
- 1/2 cup miniature semisweet chocolate pieces
- 1 recipe Decorating Icing

Steps:

1. In a medium mixing bowl beat the butter with an electric mixer on medium to high speed about 30 seconds.
2. Add the sugar, baking powder, baking soda, and salt.
3. Beat until combined.
4. Beat in the egg, melted chocolate, and vanilla.
5. Beat in as much of the flour as you can with the mixer.
6. Stir in remaining flour and the chocolate pieces.
7. Shape dough into two 12-inch-long-rolls.
8. Wrap rolls in waxed paper; chill in the refrigerator at least 2 hours or up to 24 hours.
9. Cut dough into 1/4-inch-thick slices.
10. Place slices 1 inch apart on an ungreased cookie sheet.
11. Bake cookies in a 375 degree F oven about 7 minutes or until edges are set.
12. Cool on cookie sheet for 1 minute.
13. Transfer cookies to a wire rack; cool.
14. Spoon 'Decorating Icing' recipe into a decorating bag fitted with a writing tip or fluted tip.
15. Pipe icing into various size spiders or other Halloween shapes on cookies.
16. Let cookies stand until icing is set. Makes 90 cookies.

Spooky Spiders

Needed:

- 1 cup. semi-sweet chocolate chips or butterscotch chips (6 oz.)
- 2 cup. chow mein noodles
- 1/2 cup. pecans or walnut pieces

Steps:

1. Cover a baking sheet with waxed paper.
2. In a small saucepan over very low heat, melt chips.
3. Stir until smooth.
4. Remove from heat.
5. Stir in noodles and nuts until coated.
6. Drop by spoonfuls onto waxed paper.
7. Chill for 15 minutes or until firm.
8. Remove from refrigerator.
9. Store loosely covered in a cool place.

Spooky Suckers

Needed:

- Suckers (Tootsie Roll Pops work exceptionally well)

- White Facial Tissue
- Orange or Black Ribbon or Yarn

Steps:

1. Place the top of the sucker in the very center of the tissue, then wrap the tissue around the sucker.
2. Tie the ribbon or yarn under the sucker.
3. Use a felt tip marker if you like to draw features on the ghost faces.

Stuffed Snails

Have an adult boil and drain 1 cup of jumbo pasta shells. Let the pasta shells cool completely.

Stuff the shells with small pieces of your favorite cheese and cold cuts.

Toxic Waste Punch

Needed:

- 1/2 gallon of rainbow (mixed flavors) sherbert
- 2 2-liter bottles of 7-Up or Ginger Ale
- 1 pkg. green Kool-Aid

Steps:

1. Put the sherbert in a 2-3 gallon bowl.
2. Sprinkle the Kool-Aid across the top.
3. Slowly pour the soda around the sides of the sherbert.
4. The soda will lift the Kool-Aid leaving delightful colour streaks and sour flavors.

Trick or Treat Cereals

Place these combinations on your hot or cold cereal

Peachy Pumpkins:

Place a peach half on your cereal, give it raisin eyes, nose, and stem. Then add an apple slice for a mouth

Goofy Ghost:

Use a pear half and place three raisins for the eyes and mouth.

Black Cat:

Use a big prune for the body and a small prune for the head, raisins for the tail and ears, and bits of apple for the face

Witchy Witch:

Use a prune for the body, banana slice head, coconut hair, raisin eyes, nose, mouth, hands, and feet. Top it off with a pineapple broom

Vampire Punch

Needed:

- 1 chilled 25.4-ounce bottle sparkling cider (about 3 1/4 cups)
- 1 chilled 1-quart bottle cranberry juice cocktail
- 1 chilled 1-liter bottle club soda or seltzer water
- 1 cup dark rum if desired

For spice syrup:

- 2 cinnamon sticks
 - 5 whole cloves
 - 3 tablespoons finely chopped peeled fresh ginger
- 1/3 cup water
1/3 cup sugar

Steps:

1. First make the spice syrup. In a small saucepan bring syrup ingredients to a boil, stirring until sugar is dissolved, and simmer, covered, 5 minutes. Let syrup cool. Syrup can be made 1 week ahead and chilled, kept in a covered container or bottle.
2. In a punch bowl combine remaining ingredients and strain syrup through a fine sieve into punch. Stir punch and add lots of ice. Makes about 13 cups.

Notes:

- Dress the punch bowl up with some decorative ice shapes. You can use food grade plastic gloves to freeze ice for floating hands. Gloves are available at restaurant supply stores, are made of clear plastic and have no talc on them. Fill with water or colored water, juice, etc. and freeze. When hard, remove glove and float in your punch bowl! You can also look at specialty stores for roll ice cube trays and make floating eyes, use something red and they become floating blood clots.

Voodoo Doll Meat Loaf

Needed:

- 1 1/2 pounds ground beef
- 1 egg, beaten
- 1 cup breadcrumbs
- 1 teaspoon salt
- 1 clove, crushed garlic
- 1/2 teaspoon pepper
- 1/2 cup minced onion
- 2 tablespoons tomato paste
- 26 ounces spaghetti sauce
- Several strings of thick spaghetti
- Olives with pimienta filling
- Several strands of pimienta
- Corn kernels
- Toothpicks

Steps:

1. Preheat oven to 350 degrees. Mix together the first seven ingredients in a large bowl. In an ungreased baking pan, form the mixture into a body.
2. Create a head, two arms, two legs and a torso. Use the olives for eyes. Create lips with the strands of pimiento, and fill in the mouth with corn kernels for teeth.
3. Poke small holes in the skull and stick 2" strands of spaghetti in each hole Use at least 12 strands to create hair.
4. Pour spaghetti sauce around the body and bake for 60 to 75 minutes.
5. Liberally spike the voodoo body with toothpicks after removing from oven. As you do this, try to picture an ex-boss. whom you have special feelings.

Witch's Brew

Needed:

- 1 lb-4 oz box powdered milk
- 11 oz jar Coffee Mate
- 2 lb can Nestles Quick
- 1 box powdered sugar

Steps:

1. Dump all ingredient in a big container and stir well.
2. Use 3 heaping teaspoons to one cup of boiling water for your own homemade instant cocoa.
3. Keep mix in a tightly sealed container such as an old coffee can with a plastic lid.

Witches Brew Tea

Needed:

- 2 cinnamon sticks
- 5 whole cloves
- 3 tablespoons finely chopped peeled fresh ginger
- 1/3 cup water
- 1/3 cup sugar

Steps:

1. In a small saucepan bring syrup ingredients to a boil, stirring until sugar is dissolved, and simmer, covered, 5 minutes. Cool syrup. Syrup may be made 1 week ahead and chilled, covered. I keep mine in a glass bottle, capped tightly in the refrigerator.

2. Brew up your favorite tea and add a few drops to your cup of tea to taste. You can use a

cinnamon stick to stir and add some extra cinnamon taste.

haunt props

Make Props

Props are easy to make from items found around the house. Two ways to build them.

1. Body Wrap Method. Take some old clothes and wrap the person in Masking or Duct tape as shown. Cut the clothes and tape off and mend. This leaves a perfect mold. From there you can fill the body with newspaper to help it retain its shape. Hands and feet are added later. Do the same thing. For hands use old gloves or surgical gloves. Wrap the hands and stuff. For feet use old socks and stuff. Then tape these to your body mold. We did this with my 7 year old son. Click here to see my son's mold For his head we used old cloth and did not cover his face. We took the head mold off and put masking tape over the face area to get the head effect. Then we spray painted it with grey primer and white. Duct tape was used on the mummy

2. Rigid Frame. This is simple. Take 2 long pieces of rigid wood. I used 7 foot pieces and nail another 1 1/2 foot piece to the top of them to form an upsidedown "U" shape. This will be the shoulders and legs of your rigid frame. Next nail a support board about where the belly is, not too low. Now you have the torso and legs. Dress the prop now. If you want rigid arms, make them from wood and nail them in place. If you are good with wood you can make dowels from the arm boards and place them in holes drilled into the shoulders. I used coke 2-liter bottles and newspaper as filler for my arms. Use old gloves, stuffed, and sew or staple them to the end of the arms. For the feet, use old shoes or boots. At the base of the leg boards you can nail a 2 foot board, flat, to the legs, or you can cut the legs with a point which can be hammered into the ground. You will either need to hammer the legs into the ground deep or have another support if you have a large prop. Look at the Jason photos. Notice the legs and feet. He is very rigid. We used 2 different masks. The nicer mask was purchased at Party City and cost about \$30.00. The cheaper was bought at Walmart for \$2.00.

Alive or a Prop

In this trick we use a costume to disguise a helper to look like a prop. This may be a scarecrow or dummy costume with the character sitting limply in an awkward position on a porch, in a lawn chair, on a step, leaning up against a wall, or a tree, etc. As the unsuspecting trick-or-treater approaches, the character snaps to life. This works best when surrounded by several other dummies. Then, even if the kids have their suspicions, they still aren't sure which dummy is real. This can also be performed with a costume that looks like a pile of old rags, a bush, a pile of yard

debris, a statue, yard decorations, or anything inanimate. Use painter's stilts for added height, and gloves on the ends of sticks for added arm length. To throw in a twist, use a headless dummy in a large chair with a helper hiding behind it covered with a black cloak, and his arms in the arms of the dummy.

Black Plastic from Hell

This stuff could be called, "The Instant Room." I love it! It's cheap, around five bucks for a ten by twenty foot roll of it. As I mentioned before, it's good for scare spots or cheap capes, gargoyle wings, instant rooms and instant walls. It's also great for covering up un-scary clutter around your working area. A shelf full of tools can be hidden in seconds without moving anything. That gives you more time to work on other scary stuff for your Haunted House.

You can also make a quick doorway by cutting strips down a plastic partition wall you have hung up. When kids walk through it, the hanging plastic strips will drag over them, freaking them out as they pass into the next room. I think they think some unseen creature is touching them. Maybe one is?

For the first year or so, I would concentrate on your Monsters (you & your help) more than your props. I try to buy, make and save a few new things every year and that seems to work out well. Before you know it you'll have skulls, demon babies, floating heads of death, skeletons, coffins, crosses, grave stones, a grave yard and a fog machine! - But remember, it's not what's in your Haunted House, it's who's in your Haunted House. Be super scary and you'll always come off being your best prop! Trust me.

Bleeding candles

Even better than plain candles, it looks spectacular when you candles bleed as they burn! Two great ideas I came across for achieving this effect

1. Wrap red wax candles (preferably homemade, they are more opaque) with sheets of white beeswax. As the candle burns, the interior red wax will drip over the white beeswax.
2. Melt red crayon slowly and drip over white taper candles. Be careful not to burn yourself in the process! (Warning this can be messy!)

Breathing Door Effect

This was made popular with the movie The Haunting, which was one of my favorite ghost movies. Anyway, this popular effect can be best accomplished by building the door out of a piece of foam rubber 1-2 inches thick and the size of your doorjamb. You will need to build a thin wooden frame the size of the door, and glue the sides of the foam rubber piece to the inside of the frame. This enables it to stay in place as you push against the door.

Next cut strips of thinner foam to layer onto the door, to give it depth around those recessed panels as in the illustration. The foam will need to be glued with a special glue similar to a rubber cement. It needs to get tacky on each side of whatever you are gluing, before you press them together.

The next step is to either cover the door in wood grain contact paper, or have the foam painted. Since painting it can be a pain in the rear, I would recommend the contact paper, although the contact paper might be hard to keep on with the expanding door surface. You could have an airbrush artist experiment with several paints and colors.

Next you will need something to represent the doorknob plate. Some sort of lightweight material like wooden panelling can be used. A lightweight doorknob will also be needed.

After the door is secured in the doorjamb, it will need to be lighted carefully so the guests will be able to see the breathing effect, as the assistant behind the door pushes outward.

Breathing Walls (with faces)

This involves an effect of a spirit coming through the wall over the bed or in a haunted room. It is achieved by having the actor stand behind an open wall frame covered with white spandex and press his face and hands forward to where the emerge eerily from the wall. The face could also emerge from a picture painted onto spandex.

In case you're not familiar with spandex, it is the material used for making those stretchy tight pants, usually worn by people who shouldn't wear stretchy tight pants at all. It can be purchased in rolls. Build a light open wooden frame or "flat" and cover it with the spandex. It can then be stenciled with wall paper patterns or painted to simulate the actual matching room walls. A great attention getter.

Broken stakes

Making stakes yourself can be fairly easy - if you use a lighter wood such as balsa. A good sharp knife can whittle the ends down to points, and you may want to use watered-down brown paint or wood stain to make the wood darker. Then, break them in half (again, if you use balsa this should be relatively easy) and place them in small piles around the room - reminding everyone that vampires are allowed at this party!

Buzzing Bench

As guests enter the porch, they come to a dimly lit waiting place and are asked to be seated. After a brief moment, a ghoulish voice begins to explain a few rules. These include rules about not running, pushing, and etc. (All pre-recorded with spooky effects.) As the guests remain seated, sounds of the howling night and the breeze of the midnight air can be felt. When all is finally quite, the guest's seats come alive.

Loud vibrating sounds send each guest upward with fright! Since the guests are now standing, the hooded guide motions for them to enter the house.

The bench:

We used 2 x 6's and 3/4" plywood for heavy support. Drywall screws are preferred over using nails due to their strength. Remember, this bench will be taking a lot of abuse from your audience so construct it with the biggest person in mind.

The buzzers:

We used 4 (12 volt) household buzzers. These buzzers came from Home Depot and should be bought with the appropriate transformer. (The transformer is a small device that converts large current into small current.) The instructions are VERY easy to follow. The buzzers were equally spaced and mounted underneath the bench. Mounting them loosely while give a bigger vibrating effect, as well as more noise.

The switch:

We mounted a doorbell button out of view to the audience, and ran the buzzer power through it. When the button was pushed (by the offstage worker), the buzzers would activate. We also used a five-strip outlet and plugged everything into it. This way you can activate other lights and noises just by activating one main switch.

Crazy Room Effects

In this trick the tilted floor requires a sub floor and ceiling that are booth positioned parallel to each other. This is best suited for areas with limited square footage of floor space, like a hallway. Keep the angle no more than 20 degrees, and be sure to paper and decorate the walls in a 90°angle to the floor to create the illusion. With the furniture on the wall or ceiling, the illusion is to make the patrons walk through the room passing around ceiling fans, lights, pictures, doors, etc. The more detail props you can add like nick-knacks on table tops, clocks, paintings, etc., the better the effect. There are illusion designs to make people of the same size look very different. This is done by creating unusual floor and wall angles, use a browser key word search on "illusion".

You may want to add another dimension by making a chair rock by itself. Secure the chair to the ceiling with a hinge assembly similar to the one described for the pendulum attached at the center of each of the chair's rocker blades. Use a small motor and some light test fishing line to make a chair rock by itself.

Get a clock, remove the works, and with an electric motor run the shaft into the face of the clock, attach the hands, and operate the motor to rotate the hands counterclockwise at a much faster speed than clocks normally run. Get the motor from a small electronics shop like Radio Shack ®.

Another effect is to create a falling room or elevator by positioning brick or wall surfaces on a roller device by the windows of the room or elevator, using small motors, or a crank to spin the rolls at high speed. If making an elevator, position it on rollers or large springs in the corners to create movement effects.

Also make fake walls on wheels to roll in as if the walls will crush guests, flicker lighting or strobe lights for additional effect.

Coffin from boxes

Remember that details wash out in low lighting. So any decoration does not need to be 'perfect' to work.

To make a cardboard coffin, get 3 boxes of equal size and length. Any will do depending on how big you want your coffin to be.

1. First cut one side off 2 of the boxes that will be used to make the ends of your coffin. This will leave you with a "U" shaped box or boxes.
2. To make the center of your coffin, cut the ends or sides off the third box.
3. Take one of the boxes that you cut one side off and use it as the top of the coffin. Spread the sides out...like a coffin has. You may need to cut the bottom of the box to let the sides fan out, but that's fine.
4. Now take the box that you want to use for the center and tape this to the top or head box. Use masking tape. Now you should have the top of the coffin and the center, ready to go. All you need now is the bottom. Simply tape the last box to the center one. Use lots of masking tape to keep all three boxes together. If you did it right, you should have a cardboard coffin, ready to paint. Note this coffin has no "lid". You can make that out of one piece of large cardboard, if desired.
5. Spray paint the entire thing black first, then lightly...lightly...spray paint white on the coffin to make it look old.

Cost of my coffin was less than \$3.00. My only expense was the masking tape and paint. You can get cheap spray paint, from Walmart or Kmart for around \$1.00.

Next add a styrofoam head, explained earlier, or any mask you want.

Stuff a shirt, dress, gown, whatever you want the dead person to be. Newspaper works just fine. I used a pillow for the body myself, as this lays on the floor.

Now put some Christmas snow on your 'creation'. This gives the effect of the corpse being cold! Add spiders, lizards, snakes, if you like for effect.

Now take a sheet of plexiglass to cover the entire thing. This makes the coffin look covered with cold glass.

For the old look to the plexiglass, spray it lightly with white spray paint or use Christmas snow around the edges. Place the plexiglass over the coffin.

To cut plexiglass I used a hacksaw. I put masking tape on either sides of the plexiglass, put it on top of my cardboard coffin and cut it slowly. It need not be perfect. Indeed if the plexiglass cracks while cutting, it just adds to the effect.

Trust me, I am no carpenter, but I cut mine on my own...slowly..and it worked for me.

Sand the edges so they are smoothe.

Finally, place a string of white Christmas lights around your corpse.

In the dark this is one of the most effective decorations I have ever made.

Devil Eyeball

Needed:

- Deviled eggs (however many eyes you want)
- Green olive with pimento

Steps:

1. Add a green olive with pimento in the center for an "eyeball".

Notes:

- Great for haunted houses.

Distressed Wallpaper, Blisters, & Rips

My friend, magician Mark Young, gave me some ideas that got things rolling in my head to simulate rips in your wallpaper. This is in case you have to maintain the condition of the wallpaper in the house or building you are using.

Take a small sheet of paper (5" x 8") Fold it in half and hold the fold facing up in one hand. Make a tear at an angle starting on the folded edge. Complete the tear back up forming a 'V' shape. Open it up and it should be a diamond shape. Fold it back together and turn the point up. Take the side close to you and curl it down causing the paper to curve. Moisten the back of the top piece and stick it on a wall. This looks like a rip in your wallpaper.

To create the illusion of the wallpaper rolling off the wall...

Use a piece of paper the same width of the wallpaper. Fold it in half. Cut the page. Moisten top edge and attach it to the top of the wall at the ceiling, letting it hang curled down.

Dried Roses Kissing Ball

Why should kissing balls be only for Christmas time? This can make a great addition to your entryway; or, you can make a larger version and suspend it over your dining room table for your Halloween party.

What you'll need a large styrofoam ball, at least four dozen red or black dried roses (you can dry these yourself or purchase them dried), glue, black satin ribbon, black spray paint and a handful of small twigs. Spray paint the styrofoam ball, lightly, with the black spray paint. While you're waiting for it to dry, spray paint the twigs black, and set them aside to dry. Meanwhile, trim the roses from their stems, leaving 2-3" of stem still attached to the flower. Add glue to the end of each stem and push gently into the styrofoam. Continue this around the entire ball until completely

covered. Take the twigs and, adding glue to the ends, push them in around the roses, allowing them to stick out a good three or four inches past the roses, to give the ball a "prickly" look. Finally, cut a length of black satin ribbon, double it, and attach it with glue and/or floral picks to the top of the styrofoam ball. Hang from an entryway or above a dining room table.

You could even make them out of paper.

Dusty Library

Help carry a spooky, dusty theme throughout your party by adding stacks of dusty books on tables, stairs, anywhere you've got a free space. Old, cloth-bound books can often be found for mere pennies by haunting garage sales and flea markets. Spend a few dollars and get yourself enough for several stacks. Powder them liberally with talcum and then shake to give the "dusty" effect. Don't worry about leaving your fingerprints on them; it will only add to the look! Finally, drape a very thin layer of spiderweb (you can usually pick up a package of "manufactured" spider web for a dollar or two at a department store) over one corner of your stack.

These book stacks are ideal for holding candles (in their holders) or even better, candleabras. For greater stability, glue the books together (in a staggered fashion) so they won't shift or tip during your party.

Easy Grim Reapers

Make simple grim reapers for practically nothing! First, obtain a cheap plastic skull. Next get 2 small boards; one about 2 feet long, the other 3 feet long. Even paint stir sticks will do for this. Nail the 2 boards together so that they form a cross or "t" shape. Now place the plastic skull on top of the "t". You may have to cut the plastic to fit the skull on. Next, take some old cloth and wrap it around or over the arms of the "t" frame. Take an old sheet, burlap, cheesecloth or a black rag and drape it over the frame. Glue a hood to your grim reaper's head with plastic cement or similiar glue. You are done. You can stand the grim reaper between pumpkins, (as my photo shows), or you can attach a rope, fishing line, or twine to hang it from a tree or ceiling. I put one over my cemetary and one from the porch top.

Electric Chair

The audience enters the dim room and is faced with an electric chair. An off stage helper brings a whimpering victim out for execution. The victim is placed into the chair just before the helper asks, "guilty or innocent?" The audience's reply (most of the time) will be "GUILTY". The helper pulls the switch which turns on the electric chair. Lights flash and loud buzzing noises are heard. The victim violently shakes, then stops moving. When all becomes quiet, the victim rises from the chair and comes toward the crowd. The audience exits in fear!

Your chair should have some loose straps at the feet and arms. The strobe or flashing lights should be placed off stage. Doorbell buzzers should be mounted near

the crowd or on the chair. Hide a plugged-in strip outlet within reach of the helper. Plug the lights and buzzers into it. The idea is that everything will come on by turning on one switch. If you have railing around the scene, you could attach the buzzers to the railing for a vibrating effect. Make sure the buzzers cannot accidentally be knocked off or touched by the crowd. This effect will truly shock them!

Elevator Illusion

This illusion involves the group standing in an old freight elevator. All of the sudden the elevator starts shaking, and the elevator starts dropping at an incredible rate of speed. The elevator in actuality, goes nowhere, your depth perception makes you think it is falling. The brick walls of the elevator shaft that are visible through the slats in the sides of the elevator are actually on rollers going by at an incredible rate of speed. You'll swear you are plunging to the bottom of the elevator shaft.

The time I was in an illusion of this type, the elevator had been built like an old freight elevator with open slats on two of the sides. The construction of the continuous cloth rollers can be either the bricks painted on it or thin foam rubber brick shaped pieces glued onto the cloth rollers. Have the group enter one side of the elevator and exit the other thinking they have actually gone somewhere. The doors should slide up on rollers to allow entry and exit. The elevator could be propped onto heavy duty industrial springs to give it the shakes. Add a single, bare, low wattage bulb that has a tendency to flicker on and off as well as a realistic looking elevator control, and brother, you've got a heck of a ride.

Exorcism Levitation

As a tribute to one of the most intense horror films of all times, we included a scene from the movie in the Haunted House. We recreated the levitation scene with a mannequin, a sawhorse, a pair of curtains, a pole, and a few sandbags.

Start by setting up a bed with a mannequin lying on it with a curtain behind the whole thing. The sawhorse is also set up just behind the curtain. The pole, which could also be just a 2x4 is balanced onto the sawhorse. Two sandbags (you might just need one) are attached to this pole and used as counterweight. All of this arrangement is hidden by the curtain.

The mannequin is then made to float by lowering the counterweights like a seesaw effect. You might try to experiment and use weights other than the sandbags.

A fan blowing the dress of the mannequin could add to the atmosphere. To make this thing easier to float you might want to consider using an inflatable female doll. I would have no idea where to buy one of these (ahem!), but you might try an adult toy store (if you know what I mean). It might be called "Inflate-a-Date" or something to that effect. If you do use this though, be sure to cover it up well with a costume and mask. This might have the people laughing more than screaming. If you light it darkly, with the bed shaking, lights flashing, fog rolling, and the exorcist standing behind her, they won't be able to see the rigging. Be sure to paint

the pole black, or cover it with black felt. I would also recommend the curtains be dark, and seem to be in front of some french windows that extend to the ground.

It is possible to do this levitation with wires if you are using a light enough dummy. Use heavy fishing line that has been sanded with sand paper to take the shine off of it. Run the wires to the ceiling through eyelets, over and down behind the curtain for the assistant to pull. In the world of magic almost nothing is original. Although we rigged this trick up almost twenty years ago, I later saw a similar trick in "Illusion Show Know-how" by Ken Griffin. This is a great and I recommend you buy it. I am lucky to have known Ken and Roberta.

My friend, the late Al DeLage, one of the finest magicians of our time, told me a funny story about some black thread. He needed it for a trick and thread just out of the pack was too shiny. So he tied the thread to a clothesline in his backyard, and proceeded to paint it with a big paintbrush (This must have been before the advent of canned spray paint). For all practical purposes, all his neighbors could see was Al and the paintbrush. They could not see the string nor were they even aware of it's existence. For all they knew, that crazy magician DeLage had lost his mind and was painting an invisible house.

Eyes

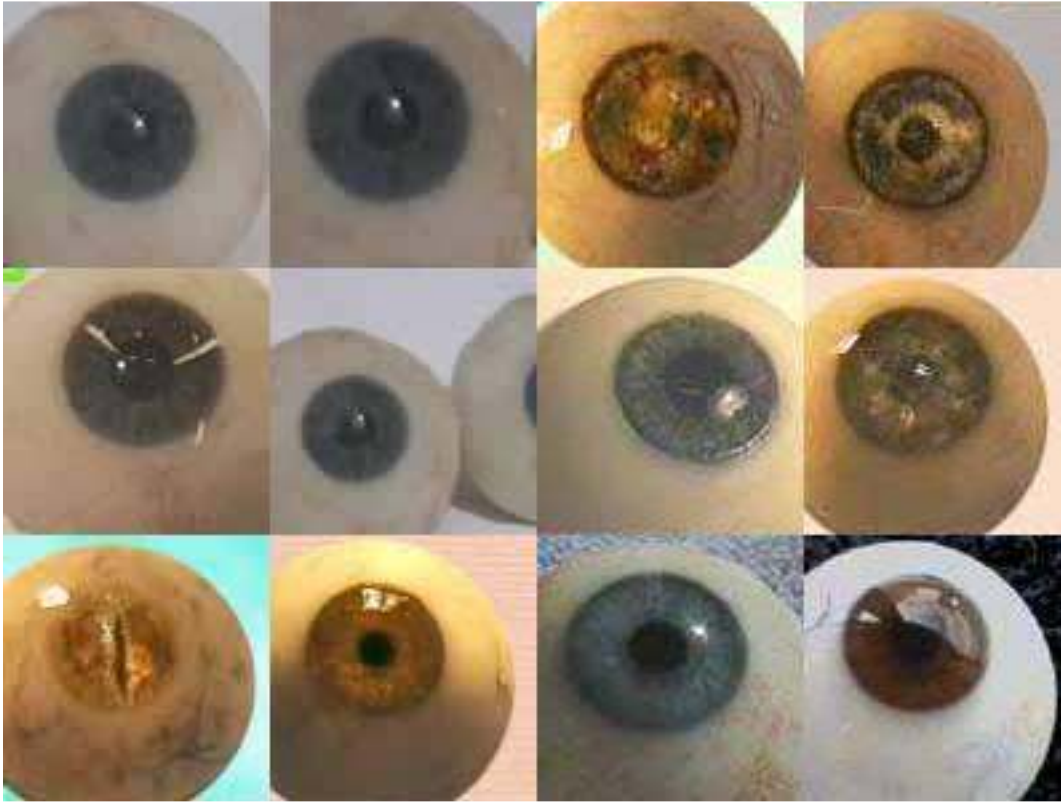
Needed:

- White ping-pong ball
- Black, red, and the color of your eye felt-tip markers

Steps:

1. Paint a pupil in the middle of the ball, whichever side of it is facing you. Let this dry for a few minutes, then color around the pupil in the color you desire. If you need help on size approximates, see a picture of an eyeball for help.
2. Paint red veins from the eyecolor back towards the end of the ball. You have now made some realistic eyeballs.

Designs



Notes:

- Though they are not very realistic and only used in situation when the eye itself is not seen, olives can substitute for fake eyes.
- For an even more gorier and meaty effect, knead some dough into a ball, paint it white, then follow the above steps. Stretch the back of the dough a little and paint this with fake blood. You can even add some fake veins to the end for an even more gruesome effect. Or use a dead animal's eye (but do not kill the animal for the sake of doing so).
- For a creepy effect, draw either cat eyes (a yellow or even red diamond) or death eyes (that is, make no pupils or eyecolor). You can just leave the pupil black and with no eye color for a creepier, gothic-looking effect.

Feelers in the Dark

Use two foot sections of heavy black rubber hose. Using nails or wood screws, attach the ends of these onto 6 in. dowels, attached to the wall about a foot from the floor. Bend these over and let them hang as in the illustration. These will feel like fingers brushing up against the patrons legs. Use several of these throughout the hallways. These are more effective in dark hallways. Remember, never grab your guests!

Florescent Light Ghosts

This effect works in you have florescent lights in your kitchen or ceiling. Get a plastic skeleton, preferably a flat one that light can shine thru. Remove the cover that is

over your florescent fixtures. Put the skeleton inside the cover and put it back in place. When you use your florescent lights it will show the skeleton thru the fixture cover. I originally saw this at a skating rink, and it was quite effective.

Flying Ghost

Also referred as a FCG, this ghost is operated via one motor, a twisted crank arm, pulleys and string, a light-weight ghost figure, and patience. The illusion is of a floating/dancing ghost. The working FCG's dress (\$3.00 - Salvation Army) will illuminate and glow under black-lighting and does not show the green background. An offstage fan also adds a great touch!

Fog Machine

Filling the night air with menacing fog, which your trick-or-treaters must venture through and wonder what could be lurking within it, a fog machine is an absolute must for a truly creepy Halloween haunt or party. But there are times when you might want the fog to hug the ground rather than disperse through out the air. A perfect example would be for a graveyard scene in your front yard. Instead of filling the air, you want the fog to slowly drift over the ground, around tombstones and over burial mounds, or maybe you'd like it to flow out from under your porch or even over your roof.

Unfortunately, the very nature of how these machines produce fog makes this difficult, as the fog fluid is heated to generate fog which comes out hot and rises in the air. To discourage the fog from rising it has to be cooled down before it is released into the air. The general idea is to build a device that the hot fog enters and is cooled down as it passes through. A Fog Chiller. We designed our Fog Chiller to be easy to build, relatively inexpensive and be a completely self-contained unit that could be moved around as needed.

Parts and Materials List

- 1 - 48 quart ice-chest (cooler)
- 2 - Feet of 3" diameter ABS plastic pipe
- 2 - 3" ABS plastic 90 degree elbow joints (NIBCO 5807-V)
- 2 - 3" ABS plastic coupling hubs (NIBCO C5801)
- 1 - 3"x2" ABS plastic reducer coupling hub (NIBCO 5801)
- 1 - 2'x3' piece of 1/2" square hole wire mesh
- 2 - 5" expandable clamps
- 1 - Tube of clear drying silicone caulk
- 1 - Can of flat black spray paint
- 1 - Fog machine (Visual Effects Party Fogger shown)

The ice-chest is the standard type found in most department stores and only cost around \$15.00, but be sure to keep an eye out at garage sales for a used (and cheaper) one. The ABS plastic pipe and connectors are simple to work with, can be found in the plumbing department at all major hardware stores, and the pieces slip together easily.

The first step is to cut a hole through each end of the ice-chest. We used a 4" bi-metal hole saw attached to a drill to cut the holes through the center of each end. These unique saw blades (Vermont American Tool Company) can be found at most hardware stores, and simply fit into a drill to cut perfectly round holes. The 4 inch size is a bit expensive at around \$25.00, so an alternative would be to use a compass to mark the circle for the hole and then use a jig-saw to cut it out.

You will need to cut three lengths of the 3" ABS pipe, i.e. two at 3 inches long and the third one about 12 inches long, with a hack-saw. The 12 inch piece is only a rough estimate for the length and will be re-cut later.

Using wire cutters, cut the 1/2" screen wire into a X inch by 12 inch piece. The "X" represents the inside length of the cooler (19-1/2 inches with ours). When cutting the length-wise side cut the further end of the wire so that they are left to stick out. These will be used to attach the wire to its self when rolled (pictured below-left).

Roll the screen wire piece around a spare piece of 3 inch ABS pipe so that it has a basic tube shape. Lower the wire tube into the cooler and slide the 3" id double-female connectors (the two 3" long pieces of ABS pipe you cut) through the holes you cut so that an equal amount sticks out either side. Twist the screen wire into as tight a tube as you can and attach the clamps.

Using needle-nose pliers, bend those end wires you purposely left on under and over the lower screen wire to hold it in its tube shape (pictured center). If a few of these break off its not a problem, but if a lot break off you may need to use some light-weight bailing wire to re-enforce the seam of the wire cage. What you should have is a tube-shaped wire cage that is attached at both ends of the chest (pictured right). This is the chamber that the fog will pass through and be cooled in.

Fog Chillers intake components from top to bottom.

3" to 2" ABS Reducer
3" section of 3" ABS pipe (not visible)
3" ABS 90 degree elbow joint
12" long section of 3" ABS pipe
3" ABS 90 degree elbow joint
3" section of 3" ABS pipe (not visible)
3" ABS plastic double-female connector

Do not glue these pieces of the intake assembly together. Once they are pushed together they will stay in place. This way if you need to swivel the section or disassemble it you'll be able to.

To prevent fog from leaking out, seal the two 4 inch double-female connectors into the chest with some clear silicone caulk, inside and outside of the cooler. To help camouflage the unit at night, you will want to paint the exterior of the chest with flat black spray paint. Unfortunately, paint does not stick to the plastic very well, so you will want to prime the ice-chest first. Zinsser B-I-N Primer, available at the hardware store, is a Shellac based Primer-Sealer that works well to prime the plastic ice-chest

before painting, and it dries pretty fast. Allow the paint and caulk to dry for 24 hours.

Since we cut the mid-section of 3 inch ABS pipe that runs between the two elbow joints extra long, you need to set your fog machine on top of the Fog Chiller and cut off any excess until the fog machines exit nozzle is aligned with the Fog Chillers intake nozzle.

Your Fog Chilling unit is now complete and ready to go. When you're ready to use it all you have to do is fill it up to the top with ordinary ice cubes (ours took 35 pounds) and close the lid tightly.

Standard sized ice cubes work great. You should try to avoid very small ice cubes as they might slip through the screen wire into the cooling chamber and impede the flow of the fog. Using dry ice will improve performance, but dry ice costs a lot more.

During use, align the the fog machines exit nozzle to be centered with and about an inch away from the Fog Chillers intake nozzle. This allows outside cool air to be drawn in during operation.

The trick to getting the best low lying fog is to use short bursts from your fog machine, separated by a few seconds to allow cold air to refill the cooling chamber.

You can also attach a section of five inch diameter flexible tubing to the exit pipe on the Fog Chiller to direct the fog where you want it.

In general, you don't want to attach more than six or eight feet of tubing, as the fog won't have enough power to travel through its entire length.

Fog machines tend to be a constant source of confusion among the people that own them. Here's an attempt to try to clear some of that up.

How do fog machines work?

Fog machines are actually quite simple devices. Fog fluid is made of some common chemicals, most of them glycol based with water. The fog machines have a heating element (usually called a heat exchanger) that the fluid gets injected into. As the fluid is essentially vaporized, it produces a large amount of thick fog, which is then expelled from the unit. As fog machines are run, the constant vaporization of fluid cools down the heat exchanger and the fog machines must then stop producing fog until the exchanger is heated again to operating temperature.

How much fog fluid does a fog machine use?

This depends a lot on the fog machine itself. If your fog machine did not come with instructions that mentioned how much fluid you could expect your machine to use, it is better to be safe than sorry. It's our personal experience with many of the consumer grade fog machines that a machine will be able to run all evening on it's built in supply of fog fluid. Larger foggers, professional foggers, or foggers that have constant duty-cycles will use more fluid. By more than you think you need!

What is the difference between cheap and expensive fog fluid?

Cheap fog fluid is like cheap alcohol. Watered down. Cheap fog fluid tends to use chemicals that are not high grade, and could cause your fogger to clog up. Naturally, you would want to use the fog fluid that is recommended by your fog machine manufacturer, but we recommend the more expensive fog fluid if you can afford it. It's cheaper than paying to fix a fogger.

I've seen scented fluids for sale, is it safe to use these?

Generally we suggest that you stay away from scented fluids as they do contain additional chemicals that can clog your fog machine. If you insist, be use to use well-known brands of scented fog fluid.

Ok then, what about colored fluids?

A colored fluid generally will not produce a colored fog. We do not recommend using colored fog fluid. They can cause fogger clogging. Once again, if you insist, use well known and respected brands.

Can I run fog outside?

You bet you can! Make sure your fogger is protected from the elements, or pipe it out from the inside. Be aware that wind is something you will have to deal with outside, and it does quickly blow away your fog. Try places that are surrounded by buildings or other large objects that can act as windbreaks, or use the fog in your props such as dragons.

How can I keep the fog from rising?

Build yourself a fog chiller. This device will take the fog your machine creates and run it over or through ice. This will cool down the fog itself, and as we all know, heat rises, right?

How should I store my machine?

When you are done using your machine, empty the fog fluid from the reservoir, and run some distilled water through the machine to get rid of any residual fog fluid in the heat exchanger. Refill the machine with fresh fog fluid and a bit of distilled water and run that through. Let the machine cool down and store it in a cool, dry place. Keep some fog fluid in the tank that has been diluted with distilled water, as undiluted fluid will get thicker in storage.

Do you ever watch those scary 'B' lot movies on TV and wonder how they get that perfect, perfect fog? It's easy, with the right equipment and a few tricks of the trade.

Choosing the right equipment....

Whether you're someone doing a haunt for fun, someone who has a small seasonal operation, or a year-round operator, you're going to want equipment that's going to last a long time and give you the best performance. Personally, I prefer fog products by MBT International. This is what I've used in my mobile DJ business for years, and I've never had a problem. Some people prefer the AmericanDJ products as well. Both of these manufacturers have several products that will meet your needs.

So I saw this fog machine at Wal-Mart...

As we all know, as technology gets into the mass market it gets cheaper. Just how

cheap you should go when shopping for fogging equipment is a matter of some debate. I'll put it to you this way you get what you pay for. Sure, that Suzuki will get you where you're going, but not nearly as comfortably as that new Caddy you had your eye on. The same applies with foggers. Cheap ones (like the Wal-Mart special) are made cheaply. Let me address some issues with these

The nozzles often aren't precision-molded. This may not seem like a big deal until your fog shoots off in the wrong direction or half your fog comes out as liquid on the floor in front of you.

The heaters are cheap. You want your fog machine to be dependable and to be able to perform at its maximum night after night. With constant use, these foggers will stop heating evenly. Then you're back to the problem where half your fog comes out as liquid. And people, these machines get HOT HOT HOT! Most of them aren't properly shielded, so they radiate heat EVERYWHERE! Don't put anything near these machines, should you decide to buy one.

The entire system is wired for 120V. I know this might not sound like a big deal, but with a controller that's wired for 120V, that little light bulb that tells you when it's ready will often melt the casing that the controller's in. Ever left your laptop on for too long and then touched the bottom? That's what it's like. I've seen tons of melted controllers.

Over all, you'll be a lot happier if you spend the extra \$50 to \$100 and buy a machine from a reputable manufacturer that's well-made and intended for long periods of usage.

How will I use it?

The first question should be, "How much space do I have to fill?" For most venues you'll be able to get away with a fogger that does ~1000 sq. ft. per minute. Once you fill the room with fog, you'll need to release very little fog to maintain the cover. Keep this in mind while shopping. For larger venues, or if you're piping the fog to multiple rooms (more on this later) you'll want a fogger with an output of 2000-2500 sq. ft. per minute. This will ensure you have the fogging power to keep the room filled. (Then again, I'm always one to overfog, rather than underfog. I'm a fogging freak!!) Just ask yourself this question as you're standing in the middle of the room "Can my guests see the hidden effects in the room?" If the answer is yes, you need more fog in there. After all, if you're going to jump out from behind that coffin and grab someone, you don't want them to see you first.

How will fog work for me?

The question I get most often is how to control the fog. Most people don't want to stand (or pay someone to stand) and hit the fog button all day long. That's why my favorite fog machine is the MBT Pro Super Fogger. This ain't jo mama's fog machine, boy! You can fill your room with fog, then set the control to put out more fog automatically, thus freeing you up to do other, more "scary" things. You also need to take into account the type of ventilation that's in the room. Is the air conditioner running constantly? Are doors opening and closing frequently? You'll need to be sure to make adjustments for that, too.

Notes:

- Peepz, these fog machines are LOUD! They make a hissing noise so loud it can be heard over almost all the music, screaming, special effects, and dialogue you can pump into the room. Unless you want this noise to be part of the scare, you're going to want to fill your room with fog ahead of time and (unless you've got one of the autofoggers discussed above) you'll want to refill the room with fog only when guests are absent.
- You're also going to want to take into account what lighting effects you have in the room. If you have any flood lighting (or any non-focused beam lighting, for that matter) in the room, it's going to bleed everywhere. You can tone down the brightness quite a bit and still get the effects you're looking for. Focused-beam effects (pin spots, lasers, intelligent lighting) look AWESOME in fog, in fact, for these lights it's the more fog the better. You're going to want to make sure, though, if the lighting is really dim, that you don't place too many objects in the middle of the floor. Wouldn't want people tripping over your neat scare stuff, would you?
- Most fog juice formulas make fog by evaporating and releasing particles in the air. While I'm of the opinion that you can never have too much fog, your guests might think otherwise. If they cough up something on your floor, it's time to back off a little on the fog.

Ghostly Jar

The object is to have a jar that smokes. Simply take any glass jar, I used one that tea comes in at a convenience store, and painted it a neon color. Once dry put a stick of incense inside the jar and leave it alone. I suspended mine from the top of the jar with a simple wire wrapped on the free end of the incense. This gives the effect of a smoking, good smelling, jar. Great for fortune tellers!

Graveyards

Tombstones are easy. You can use styrofoam or cut them from old wood. Crosses are easier.

Two boards nailed together. Paint them white and put a name on them. For one gravesite, we used 6 boards, stuck into the ground. The face is an old toy.

We made the headstone from a very old piece of styrofoam and put a toy rat, spider web and my neighbor's stuffed animal on it. It was placed on a Haunted Trail behind the house. In the dark it looked great.

For the "haunted fence" around your graveyard, use some garden gate...available from Walmart, Kmart, or any garden shop. I got mine for just \$2.00 a section. It was white, but I spray painted it black and added web. It looks great. See graveyard photo, and look near the ground. You will see the one I made. Or click here to see a better view of what I mean.

Guillotine

The finished guillotine is 12 feet high. We used two 2x12x12 pieces of lumber for the main blade holder/frame. We used four 2x6 pieces of lumber, nailed at angles to

support the main frame. The blade, head brace, and blade holders are all made from 1/2 inch plywood. The blade does not go through. The head brace has a stop that covers the entire top. Cost price of the wood.

Haunted Portraits

Paintings and portraits, framed in gold, with black backgrounds, look excellent in your Haunted House. I take my regular photos and pictures down in the living room and put up several portraits and paintings. They are lightly covered with spider webs. I have included several pictures for you to download, print and make on your own. Download the pictures. Glue them to black cardboard. Put them in any old frame. If you don't have a gold frame, spray paint one gold. Gold spray paint at Walmart was \$1.00. These look excellent in low light conditions. For an added effect, for storytelling, have someone tell tales involving the portraits. If you want a spookier effect, white out the eyes.

Headless Man

This bit was very effective and spooky if you use it in the right way. First, you'll need a big overcoat to cover the headpiece. Then you need to construct a set of shoulder pads similar to those of football players. These pads need to be attached onto the top of the actor's head and covered with the overcoat. Next, fill one sleeve of the coat with a couple of sheets or towels rolled up about the size of arm, with a mannequin hand or glove attached to the end of the sleeve. You'll also need a mask.

The mask needs to be stuffed with foam rubber to keep its shape. Your hidden hand is kept inside the mask, and you need to be able to work the lips of the mask with your fingers. This, of course, is if you want to make the head talk or just appear that way. A piece of cloth will be needed to cover the top of your head. Possibly red cloth, like an ascot you would wrap around your neck. The fake arm is wrapped over the mask in a "clutching" position. A shorter actor will do better at this.

Horror in a Box

Get an old refrigerator box or similiar large box and spray paint it black. Cut a hole in the front so that a child's hand will fit inside. Staple an old cloth to the inside of the box, something that will hang down over the hole, from inside the box.

Place a bowl inside the box so Trick or Treaters have to reach inside the box to get their candy.

This can be as detailed or easy as you want.

You can also place items in some spray painted boxes that the little hands must reach into. You can use cold spaghetti for guts, unpopped popcorn for monster teeth, cold peach halves for a monster liver, grapes for eyes, jello for a decaying heart.

Place the items in each box, dim the lights, and have the children reach inside to feel the 'monster parts'. This is a real hit with younger children.

Jacob's Ladder

You've seen the old horror films where the mad scientist is in the lab with all types of electrical equipment buzzing with arcs of electricity and sparks flying? Well, you start out by going to a neon sign company and asking for any neon sign transformers that are burned out on one side. This is a common occurrence that the transformers burn out on one side first. They usually trash them when this happens.

Now, attach heavy stiff wires to the posts bent to the shape as illustrated. The gap at the bottom has to be close enough for the spark to start. The progressive angle of the wires has to be such that the spark is inclined to travel up the distance of the wires. When it reaches the top it dissipates and a new spark starts at the bottom.

WARNING !!! This is very high voltage. NEVER adjust the wires while it is plugged in. Even unplugged, use gloves as the wires get very hot. Use extreme caution. Make sure the wires are tightened tight enough onto the posts, making sure one of the wires doesn't fall against something flammable or someone. It is safer if you construct a glass enclosure around the ladder. If you install a mirror in the back of the glass enclosure, it shows up better.

Jason Prop

Jason was made with a rigid wood frame. He is so large that a normal pair of coveralls did not work. We used an old pair of work pants for his arms. We cut the legs off the pants and stapled them over the arms of the coveralls. For the legs, I had to cut another pair of old work pants that were the same color as the coveralls. I cut off the legs and sewed them to the bottom of the coveralls to make them longer. The boots are nailed to the frame with the pants legs draped over the tops of them. The gloves are simple work gloves stuffed with styrofoam peanuts. To mould the hands, I used a bent coat hanger in the shape of the fingers to be able to form the hands. The gloves were then nailed to the wooden frame arms. The arms were nailed in place. The head is a milk jug covered with black masking tape. I covered the mask with tape and spray painted it black. The wig is from a \$2.00 mask from Kmart. We cut the original mask face off to use the hair. Total cost of Jason for me was about \$4.00, for the wig hair and face. The fake knife cost about \$2.00 at dollar stores. If you can get the clothes from a thrift store, the cost will be minimal. [Click here to see a sample of a Frankenstein prop.](#)

Milk Jug Props

Empty and clean a one-gallon milk jug. Turn it up-side down, with the spout facing down. Spray paint the jug any color you want. After it is dry, paint a face on it. Tie a strip of old fabric or a rag where the spout is. Then attach a chain or rope to the top. For the Frankenstein Milk Jug spray paint the jug green and then spray paint the bottom of the jug, black. When dry, flip the jug over and with the spout facing down, paint on a face. Use the photo as a reference. Screw in 2 large bolts into the jug, just below the face. Attach a chain to the top and a black rag over the spout. Tie with black thread. Cost \$2.80-the cost of a gallon of milk.

Moving Eyes

Have you ever had the feeling that you're being watched? This is one of those feelings that you would like to give your audience while in your house. Now, you can do the old trick of hiding a person behind a painting with the eyes cut out of it. The only problem is that it requires the person to stand behind the painting all night, and if you are short on workers, this is where you will need them the least.

This method uses a picture and a little bit of depth deception. The eyes need to be cut out of the picture, and the pupils, or a reasonable facsimile, glued to a piece of cardboard behind the picture. The trick is to put a spacer between the picture and the board with the eyes on it. This can be a quarter inch thick piece of foam core board. This depth of the eyes cause them to seem to follow you around the room. Prove it to yourself, and try it with just a drawing on a piece of paper with the spacer in place. The effect is startling!

Mysterious Transformation Chamber

This is an illusion used for many years in carnivals and State Fair midway shows. The concept is to transform one figure into another figure right before your eyes. The illusion can be used with a variety of subjects; vampire to a bat, man to a corpse or skeleton, attractive woman to a witch or animal. The technique is simple, but these ground rules must be followed to establish a realistic illusion

The two rooms (see drawing) must be decorated identically, so the fewer the props and simpler the wall no patterns, the easier it is to reproduce. The rooms must be square and of the same dimensions. They should have walls no less than 4' and no longer than 12' for best effect. The figures should be positioned identically in each room. Lighting is controlled by rheostat or dimmer switches and adjusted to diminish in the room with the first figure at the same pace, and level as the light in the second room is increased, creating a morphing illusion. Perform this fairly quickly, so as not to give things away. When using regular glass plate, use lower watt lighting (40-60), when using 2-way mirrored glass or screened glass use a brighter light (100-150 watt) in the room the first subject is in. Also, have the mirrored side of the glass facing the audience. Practice until the desired effect is achieved. The room lighting is above the front of the room, facing into the room, and shining onto the figures. This gives the best effect.

A similar illusion can also be performed in a simpler arrangement by using a two way mirror with the audience looking at their reflection or an image screened onto the glass, and then have the lighting come up on the other side to show a ghoul, monster, skeleton, etc. Use a wall mirror, framed picture, or full-length mirror. Make sure the light level on the backside is not too bright. You want the audience to still see their own reflection. This illusion makes it look like someone or something is behind them. The room on the opposite side of the glass should be fairly narrow, and draped in black (plastic sheeting or fabric or painted). The morphing effect can be used for small wall mirrors with costumed helpers on the opposite side that can mimic the on-looking guest as the lights from behind come up.

Pepper's Ghost (a.k.a. The Blue Room)

One of the most startling illusions ever to be used in our Haunted House was an illusion that is centuries old. It is called Pepper's Ghost, or the Blue Room Illusion. This illusion, which was invented even before electricity, creates the effect of changing a person into a monster, making them disappear by slowly fading out of view, or appearing to be transparent in nature.

According to a magic in my library by Ottokar Fischer, which was published in 1911, theaters sometimes had large versions of this illusion built into them. This was quite an undertaking since, as you will see in the description, it required quite a large plate of glass. One of the most well known uses of this illusion are the old "Girl to Gorilla" illusions seen at carnivals and county fairs. Some video games use the same principal to project video onto a glass screen display.

Let's talk now about how this illusion is created and how you can apply it to your Haunted House. This is a description of how a basic model can be built. You can apply these instructions to larger and more elaborate ones. To build the basic illusion you will need;

4' X 8' sheet of glass or plexiglass. 2 sets of lights with dimmer switches. 2' x 4' x 8' wooden studs (for framing in a freestanding illusion) Enough plywood or sheetrock. (cheap panelling can be used as well) (Optional Black and white "peel and stick" vinyl floor tiles.)

These supplies and a fair bit of knowledge of carpentry work, some nails, rulers, and a gallon of patience on your part, can build a blockbuster illusion. The basic effect causes whatever you are looking at to visually change into something else. This is done with reflection. I'm sure you've heard the unwashed explain away incredible tricks by saying, "It's done with mirrors." Well, this one's close. You actually use a sheet of clear glass. To illustrate how this principle works, look out a window at night with all the lights off inside. You can see whatever's outside your house. Now, turn the lights on. Now you see your reflection, that is, if no lights are on outside. A sheet of glass with a light in front becomes a mirror while a sheet of glass with a light behind it becomes a window. Got it?

Step 1. To build a freestanding Pepper's Ghost, we will lay out the basic shape, which is sort of a "T" shape on its side, on the floor. The main viewing area, we'll call it a hallway, is 2'10" wide and 12' long. There is also a small hallway jutting off to the right. This is 2'10" square. If you look at Fig.#1 you can see the exact measurements.

Step 2. Build the frame from 2x4 studs and anchor it to the floor, in the design indicated, with concrete nails or a stud gun. You might want to build it in sections and hinge them together so it will be portable, in case you have to move. Now attach your sheetrock or cheap panelling to the inside face of this hallway.

Step 3. Install the glass upright, at a 45° angle, as shown in the illustrations. It can be held in place by strips of thin wooden molding, or by a cross piece across the top.

Step 4. For lighting, I would recommend 2 small track lighting strips, with 3 small spots, each. Each of the 2 strips need to be attached to a dimmer. One of our club members was an electrician, and built a box that could control this. It was made up with a motor, which drove a chain mechanism, that turned the two dimmer posts. One dimmer, he said, was turned backwards so it would go in an opposite direction of the other. This causes the lights on one side to go up, while the other side goes down. I hope this makes sense.

Step 5. The back panel of the long hallway as well as the back panel of the short hallway, need to look identical. You need to be able to fade from one light to another and see no change whatsoever. This takes a lot of work adjusting the lights, adjusting the glass, cleaning the glass, and painting the walls, etc. As for the tiles, these help mask the bottom of the glass. Lay them in a pattern illustrated in Fig. #2. Line up your actors. Have one dressed in a werewolf costume, the other dressed identically, without the mask and hands (a mortal) and set your lights in motion. The man will slowly turn into a werewolf right before the guest's very eyes. You can also make an actor vanish by having his side of the illusion fade into nothing on the other side of the illusion. By leaving the lights up halfway on each side, you could have an actor on one side just be translucent, giving the illusion of a real ghost. You can even beam up Mr. Spock or a weird alien. Have fun and be creative with this incredible illusion. But you also must swear the club to secrecy on how this is done. If word gets out, then people will just stand there and say "Oh look, I can see the glass." That isn't good at all.

Phony Portrait

Get an old portrait painting, or have an art student paint up a quickie. Buy a set of fake eyes (see Chapter 7). Make a pivoting device and attach it to a motor (like the type used in inexpensive motorized animated Christmas decorations). Then, cut out the portrait eyes and mount this device behind the painting so the eyes seem to slowly shift back and fourth. You can position fixed eyes as pictured.

An additional approach is to have the portrait silk screened onto a lightweight fabric or glass, and then illuminate a hideous face from behind the portrait. Alternatively, project a changing image onto a blank picture frame.

This trick utilizes a prop head that triggers to life upon opening the trunk. The trick requires you to have an old trunk (found at garage sales, flea markets, import shops, second-hand stores, or attics). You'll also need a nasty looking head prop. The most effective choice would be to use a corpse or skeleton head prop that also has the shoulder attached. You can also use a plastic skull model or Styrofoam wig stand with a mask.

To build the device pictured you'll need a 12" section of 1" or larger dowel rod and a section of 1.5" PVC pipe 14" long (or enough to stand the head completely out of the trunk once the lid is opened). You'll also need an 18" section of 2"x12" board, one 6" section of 2"x12" board, (2) sections of 2" x 4" x 4" board, (2) 2" x 4" x 3" sections of board, a latch clasp used with a pad lock, a 1.5" PVC "T" fitting, and a wide rubber band about 5"-6" long. The PVC pipe connects the head to the "T" fitting. The dowel rod is used to hinge the PVC pipe to the base supported by side bracket blocks. The

end brace board connects the rubber band to the PVC pipe to act like a spring. See diagram for construction details. The head is latched down in the spring set position, with the unit resting on the floor inside the trunk. The lock pin is inserted and the other end clipped to the inside of the lid. This can only be set when the lid is almost closed, since the string is just long enough to reach so the pin is released when the lid is fully opened. Pulling out the pin pops the latch open (from upward force of PVC pipe), and the head pops out of the trunk.

This device can also be mounted to a wall or door with a window.

A similar effect can be achieved by building a dummy that swings open window shutters and pops out at guests as they pass in a hallway. The dummy has fake hands and arms attached to the inside door handles, a stuffed torso, and a wig stand with full head mask or fake severed head. The mechanism is operated from behind the figure by a helper.

Pottery Craft

Simple decorations made from clay pots used for plants. You can use these to hold candy. Easy to make. Click [here](#) to see a sample of a Frankenstein clay pot. Just paint the face and add fun eyes that can be glued right to the pot. This one is easy, cute and cheap. Cost me less than \$2.50 to make.

Severed Hands and Other Living Terrors

You've all probably already seen the severed hand illusion as featured [here](#). It is done by using an apparatus which simulates a black leather glove that wraps around your wrist. It's attached to a fake, bloodied, stump-of-a-wrist. This is revealed in the illustration shown below.

Although this is very effective, you can enhance the effect by applying some dead-looking make-up to your hand. Painting liquid latex onto your hand can give it a decayed look. Consult any of the monster make-up s currently available for help with this make-up effect.

Why not create a new dimension to the effect by adding a puppet to the "severed" hand. A snake-head puppet could be very effective by using your hand to work its mouth. The snake's body could be attached to the other side of the glove. A nasty rat puppet could also terrify your guests.

You should use old style work gloves to "handle" these animals. It will add a more realistic effect than black leather gloves. Twisting and curling the snake's body with your free hand will make it look as if it is trying to get loose. The operator could have his hands down inside the animal's cage when the group enters. He then brings it out for their inspection. His hand will, of course, be inside the snake's head, causing the mouth to snap open and closed in a menacing manner.

Severed Head on a Plank

This effect can be used in a number of different ways. We had an actor with his head propped over a highway roadblock marker, like the highway patrol use during an

accident. The floor should be covered with gravel, sand, straw, or whatever. Be sure not to use anything the fire inspector is going to outlaw. A mirror is used and is the same height as the upright supports, and as long as the space between them. The road block uprights need to be built on a 90° angle. Meaning when set up, the back side, where the mirror is affixed is at a 45° angle from the floor. This reflects the floor and any material under it. This is why it is best to have a rough material like straw or gravel. This helps break up the reflection as well as hide the edge of the mirror.

If you look at the illustration, you will see the actor kneeling behind the mirror. His body is blocked by the mirror and it is reflecting the surface of the floor. Watch your angles on this. You will need to make this room narrow. This keeps people from seeing around the sides. You can also keep your group corralled in a narrow space to prevent this.

Have a bloodied cloth wrapped around the neck of the actor and start out with a cloth over the head. Tell the story of a car crash, and a head that wouldn't die because the owner had too much alcohol in his system at the time of the accident.

You can take this idea a bit further and construct a table on the same means. Say, like a picnic table. The actor could have his or her head sticking through a hole in the table. A big lid could go over his head, and have a chef whip it off after considerable chatter about the main course always having to be on the "head" table. What is neat about this trick is that the dismembered head can then talk or scream or even sing. "I ain't got no bodeeeeee." Sorry.

You can either wrap a cloth around the neck or buy a latex prosthetic that looks like a cut throat. Even a combination of both would be effective. Be sure to also build a board onto the back so there won't be any stress on the mirror from the weight of the actor's body.

Keep this scene dark. The addition of lots of flashing lights around as well as some car wreckage will heighten the atmosphere. If you are tied in with a police department, this makes a great drunk driving message to pass along. This can be a good attention getter for police squads to set up a county fairs as well. The sobriety message rings loud and clear. Put it in a tent for fair goers to walk past.

Shrunkened Heads

Peel a large apple, I like a very firm Granny Smith apple. Carve the apple to resemble a human face using a sharp paring or x-acto knife. Detailing the face is not that important as the apple will shrivel to 1/4 size. Soak the apple for twenty-four hours in a mixture of three tablespoons baking soda and enough water to cover the apple. After soaking, hang the apple on a string and let it dry for three weeks. Do not allow the apple to dry on a shelf as moisture will seep to the bottom and rot the apple. After the three weeks, dip the now shriveled head in a sealer, preferably polyurethane to keep it mold free.

Sidewalk Can Lighting

Instead of buying premade paper bag candle holders or fancy candle holders, make them yourself from cans. Clean several cans of various sizes. Put water in them and set them in the freezer. Remember the ice will expand, so don't fill them too high. Remove them when frozen and with a chisel, cut out eyes, pumpkin faces, whatever. Remove the ice and let dry. Spray paint the base coat, say orange, for a pumpkin. Paint whatever else you want, add sand or dirt and a votive candle. We experimented with a narrow and small can. The votive candle did not melt the paint. One can we did was an "eye" can. We spray painted the can green. Took a nail and punched several holes all over and painted eyes on the holes. At night it looks like eyes all aglow.

Sliding Books

For an added "haunted" effect to any room, just add some moving books. Although there are plans on the internet for using an electric motor, I chose to build my book set with very little parts. On the flip side, these books will only work if you have access behind the wall of the book shelf.

I took a few old books and removed about 1/2 inch of the center pages. Next, I cut an old broom stick into 18 inch sections - before attaching them to each book with drywall screws. This is shown in the right picture. After each book (or every other book) has a stick/handle, I cut the appropriate size hole in the wall behind the book. For the books that remain stationary, I used more drywall screws to mount them to the shelf. The book handles are then inserted into the wall and are operated from behind. After each handle is pushed through the wall, you should connect them ALL together with one more piece of broom stick or wood. Your books mysteriously move in and out when you push in and out the broom sticks. Books are shown moving in the left picture.

Speeding Truck

The audience enters a long dark hallway with no end in site. Once down the hall, two powerful headlights beam out and a loud thundering air horn sounds from in front. They are now looking at the front end of a big truck (at least 8 feet wide and 8 feet tall).

The truck slowly rolls towards them leaving them no where to go but back. (An offstage helper behind it pushes it out slowly.) A guide then steps out from the back, and shows the audience the exit. You can work the truck scene in almost anywhere. Try putting it in a dark maze, or even use it as a haunted house finale (the haunted garage).

The truck body is made of plywood mounted on a rolling cart. In the middle of the lights (household fog lights) sits the grill (can be made of two air conditioner vent covers, but not shown here). The horn can be recorded on tape, used via a compressed/air horn, or an actual auto horn. The truck does not have to be very

detailed since the scene is in the dark. No guest will be standing around long enough to think twice!

Spider Webs

Use the tape from old cassettes or black yarn to make spider webs.

Use cotton balls stretched out for small spider webs.

Another idea, best for cobwebs, is to use old fabric painted luminous so it glows under black lighting. You can buy these paints around halloween time or at Spencer's Gifts.

Spooky Portrait

As the guests look at a framed portrait on the wall, the eyes in the portrait begin to glow red. This is a very creepy and easy effect to accomplish. I must also tell you that I built this thing over a fake fireplace. The wall was hollow behind the picture and gave me room to work with.

First, you will need a portrait. I suggest "save as" any favorite spooky photo from the Internet. After I saved/copied these pictures, I enlarged them on my computer into four pieces then printed them in color. Once you print and tape them together, you should frame it. You could use a store bought frame, or make one yourself like I did by using painted scrap wood. I also used a piece of Plexi-Glass to cover the picture in the frame. (This way, no one would damage the picture by touching it.)

Next, I drilled two holes on the wall over my fake fireplace. Behind the wall, I attached a spotlight (cheap clamp-on-light) with a red bulb in it. When the light was on, I held the photo over the wall until the eyes matched up the red lights. Since the red light will shine through the eyes, NEVER cut the original eyes out of the picture. Once aligned, I screwed the frame to the wall. I also wired in a dimmer switch to the red light so that it could be controlled from the other side of the room.

Styrofoam Heads

Styrofoam wig heads make great prop heads. You can purchase them from wig or beauty shops. I got mine through KC Fixtures and Display via the Internet. Their phone number is 1-800-862-0899. The prices are \$4.25 for male heads, \$2.75 for female and \$2.25 for faceless. The order numbers are as follows Male - 27301. Female - 27303. Faceless - 27302. Once you have the heads, use a knife or razor CAREFULLY and cut out the eyes nose and mouth completely. Take a razor and rough up the rest of the styrofoam. Rub your fingers to loosen any hanging styrofoam. Spray paint the head with a grey primer. Do not use cheap spray paint. It tends to melt the styrofoam slightly. I used Testor's model paint. A can of primer was \$1.75. Paint the eyes, nose and mouth black. You can then insert fake costume teeth. I got one set from the dollar store, one set from Party City, and one set I made from small wood chips. If you look at the photos, the groom corpse has Party

City teeth. Bride corpse has wood teeth. Mrs. Bates has Dollar Store teeth. Use spider web for the hair, or wigs. The picture of Mrs. Alien is made with a faceless styrofoam head and wig. Total cost for Mrs. Alien was \$9.00. That included the money for the head and wig. The others only cost the price for paint and heads. The confederate soldier head is made from a male styrofoam head. I used peach colored paint for the skin and red Testor's Model paint for the blood. My son inserted a fake knife which he got from Party City for effect.

Talking Head Inside a Crystal Ball

My good friend Larry Bounds, of Knoxville, TN, first brought me into the light, so to speak, about this incredible illusion. He helped create one for the Museum of Witchcraft and Magic, in Gatlinburg, TN. This was more of a museum than a haunted house, but featured this and the Pepper's Ghost Illusion. I thought this was wonderful to see a disembodied head talking inside a crystal ball.

To produce this illusion, A wax face needs to be created, either by carving it out of clay and casting it or an actor's face in plaster and molding a wax face by pouring the hot wax into the plaster cast. If you do the latter, coat the mold with a good coat of vaseline. Now this face should be to scale with a human face. A row, or fringe of wild looking hair should be attached to the edge of the head, leaving the back open. You will also need a round glass terrarium, available from a floral shop or pottery outlet. This should be about 1 1/2 feet in diameter. The head goes in here. Next you need to get the old video camera out, and film the subject that is supplying the dialogue for the face of the head. They will need to be giving the rules of the Haunted House or whatever information you want the head to say. The face will need to be masked off so that the picture doesn't spill out beyond the face. To mask off the face, cover a 2 foot square piece of plywood cardboard with black felt and cut a hole the size and shape of the actor's face. The actor sticks their face in the hole, and is filmed very close-up.

The projector is aimed into the back of the wax head. The wax head should be thick enough to contain the projection. If you are unable to create a wax head, a blank white, or translucent mask, or even a circle of white paper affixed to the inside of the globe will substitute.

There are small relatively inexpensive video projectors on the market. You could also use a 8mm film camera, but it is difficult to deal with the film. The movie must be put on a continuous loop for this to work, unless you want to rewind it after each performance. You might also experiment with front projecting it onto the front surface of the head. If you do this, you will need to hide the projector either overhead of the group, or experiment by reflecting it from a mirror under the table. This is not an effect you want to try to do at the last minute.

We found this a very effective illusion, but due to the fact video projectors weren't readily available at the time, we had to use regular movie film. We had it looped in a maze of rollers up and down from the ceiling to the floor. It was a major headache. I wish you good luck. Check out the platters that movie theaters use to run their films for ideas on how to make a continuous loop.

You can also use this method to project a scene onto a painting on the wall. A little bit of special effects in your house can make it memorable for your customers. They will come back and bring your friends to see these things. It can also propel you above any competing houses in your area. These effects will give your place a look of professionalism.

The Not So Dumb Dummy

Making a dummy is a good cheap prop to start out with. All you need is news paper or leaves, old clothes - pants & long sleeve shirt, old shoes, old garden or work gloves, some clear nylon thread, a needle and an old pillowcase.

First stuff the fingers of the gloves with the news paper or leaves, then stuff the rest of the glove. With the clear thread, sew the gloves to the ends of your old long sleeve shirt, then stuff it's arms. I like to form tubes out of the news paper then stuff those. It gives the arms and legs a little more definition. When the arms are finished, start to stuff the chest. Don't stuff it all the way, we'll finish that up after the next step.

Sew the shoes to the ends of the pants then stuff the legs. When that's done, sew the shirt to them and stuff the waist and stomach area. You can either go tucked or untucked with the shirt it's up to you. Now finish stuffing the chest and do any reforming the figure needs.

Now for the fake dummy head. Take the pillow case you have and turn it inside out. Take a marker and draw a simple outline of a head and neck shape on it. It should look like an upside down vase with the open end of the pillow case being open end. Sew along your marker lines. This doesn't have to be a neat job, just good enough to hold the shape of the dummy head. Turn the pillowcase right side out and stuff it good! Sew it to the rest of your dummy body and you're almost finished. Now you can either draw an evil face on it or take assorted pieces of colored cloth and sew a face on him.

I like to use other things other than a pillow case for a head. I am currently using a store bought plastic pumpkin that lights up for a head. It looks great staked up out in the grave yard like a scare crow. Another cool thing to use for a head is a cheap (or not so cheap) latex mask. (Use a Styrofoam Wig stand for mask support.) Not only does this look cool but you can also buy latex hands that close match the head you bought for your creation.

Now all you have to do is hang him, stake him up, nail him to a cross or sit him up in a scary lawn chair and it's done. The scale and extravagance of your dummy is limited only to your imagination!

The Shadowman

This can really be an eerie extreme, visually challenging effect because it plays on your senses and uses optical illusion. The scene is based on two colors black and white. The walls, floor and ceiling are painted in checkerboard fashion, with 6 in. black and white squares. The actor you have in the scene will be wearing an "all-in-

one" body suit which you can paint exactly like the walls. A lycra/spandex body suit is your best choice, and don't forget to cover the face, hands, and feet. To finish off the illusion you will need two strobe lights with a speed adjustment, which is standard on most strobes. The strobes are to be placed in the two corners of your missing fourth wall. To make this all work, rehearse the actor in your painted up suit, move in a slow rate, and then adjust your strobe "flash rate" to where you get the best effect.

The combination of black and white squares, strobes and the actor's movement will have your guest losing their depth perception. They'll be swearing "Did that wall move?" Maybe it did, maybe it didn't.

The suit can be painted by an airbrush artist. It might be easier to match your wall pattern to the suit once you find one. Instead of squares, you could use black walls with polka-dots all over them and covering a black spandex suit for the actor. Using fluorescent dots looks good in blacklight.

Vampire Hunter Parties Tools of the trade

Cluster collections of stakes, rosaries/crucifixes, garlic, and vials of "holy" water - straight from the tap, actually - in bowls around the room, so your guests have handy access - just in case! This idea really helps carry the theme through, and incredibly inexpensive to execute.

Wizard of Oz Witch Fun

How about some fun with a famous scene from the movie "The Wizard of Oz". Get 2 old striped socks, preferably red and white ones. Stuff them with newspaper and place them near the edge of your house...where your house and ground meet. Place some plastic flowers around the feet...just like in the movie. If you recall, a house fell on the witch. It was a famous scene in the movie. Why not recreate it, in a visible place where Trick-or-Treaters can see it, or at a party.

Wolfman in my Window

If you refer to the Illusion Chapter, you will find the "Pepper's Ghost" effect to change a man into a werewolf. Years ago my friend Larry Bounds built a miniature of the illusion. One like this could be viewed from outside the house through a porthole-like setup. The head from a mannequin can be changed into a werewolf's head. Larry enhanced the illusion by turning it on its side. Rather than the target object being hidden over to the side of the glass, it was placed out of sight, underneath the original, as in the illustration. This should be viewable only to the people standing in line. If executed properly, and if you are in a high traffic area, it can help pull people in from the street or mall.

haunted rooms

Bug Floor

Place plastic spiders, rats, bugs, on your floor in corners or areas that won't be walked on. They look great in low lighting. Kids think they are real! Ok...so do adults!

Casket Room

The title is plain, but it has come to be referred to as "the casket room." The guests enter (rather coaxed in to enter) a completely dark room. As the crowd moves in, an overhead black light comes on to reveal several upright (full size) caskets in the room. Each casket is outlined in fluorescent green paint. Other than an occasional creep, the black light illuminates only these caskets in the room. Fog and darkness surround the audience as they try to find their way out. The creatures in the room point out different caskets and suggest to the guests to open them. They must eventually exit through one of the caskets to escape. The picture above shows a wall with a painted-on outline.

The caskets:

These caskets/coffins were hand built and do not include the backs since they were mounted against the wall. We used 1/2" plywood and 2 x 2 supports. Each casket has a hinged door that opens away from the crowd. (Remember safety.)

Lighting:

We used an overhead double 36 " tube black light and fixture that was mounted out of reach to the crowd. The light was operated by one of the creeps via a hidden switch in one of the caskets. FOG WORKS GREAT AND MAKES THE CASKETS GLOW TOO!

Painting:

Everything in the room was painted flat black. We used green fluorescent spray paint to outline only the doors of the caskets. (This stuff is very strong so use good ventilation. You will get green colored nose junk regardless.) We also painted "fake" casket doors on the rest of the walls since we only had four real caskets.

Graveyard

The crowd enters a room that looks like outside. From behind the cemetery fence, they see several tombstones and one fresh grave. They also hear the sound of wind through the cemetery trees as the moonlight shines down over the graves. Knee high fog also rolls over the dead earth. When the crowd passes by the fresh grave, the fresh earth begins to move as fog rises from the grave. Suddenly, lightening illuminates the grave, and a creature rises out. At that same time, a rotten ghoul from behind the audience quickly shows moves in to scare the crowd. I suggest having the ghouls wear old shredded clothing and suits. The more rotten, the better.

The ground This is a built up surface constructed with 2 x 4's and army canvas mesh. Carpet padding works good too (the brown chunky kind). The floor should be

sturdy enough to hold up the covering, but does not need to support any actor (so don't walk on it).

The ghouls grave This is an enclosed area big enough for the guy to sit. Covering the top of this opening is a loose piece of army mesh or carpet foam.

Fog rising I ran a PVC pipe from the fog machine to the area where the ghouls sits. (The machine is mounted away from the actor because it tends to get real hot.) The fog machine controller is mounted in the grave space. Before the ghouls rises, the fog fills the space. Suddenly the lights go out and he rises through the fog and overhead strobe lights. **BIG WARNING** Fog machine smoke may affect some people's respiratory system. Always follow the manufactures instructions.

Master Deadroom

As the guests enter the dimly lit room, they see a bed with the shape of body in it. The overhead lights flicker and some go completely out. Without warning, an off stage character makes their entry into the room as the body in the bed begins to rise and fall.

You can add a variety of tricks in this room to your own preference. The body is a light weight framed torso covered in a sheet of packing foam. Beneath the torso is a PVC pipe rig that sits the body upright when the lever is pulled. The lever is mounted behind the wall. According to your set-up, the PVC pipe rig may have to be altered. I suggest building/creating it as you go along with the project. Our device was built to control by working from behind a wall.

Mad Laboratory

This is a real hit every year. Make a "lab" from old junk. I used some car parts, old wires, and nailed them in all sorts of ways to a board. In the middle place a fake plastic hand. Stick some of the wires into the hand. Add a plastic skull available from Big Lots for a \$1.

Get an old plastic jar, or soda 2-liter bottle. Clean it out and cut the top off. Place a fake plastic face, skull, plastic bugs, nearly anything inside. Add water. Put in a drop or two of red food color to color the water a pink tinge...not too red.

Now take an old fish aquarium pump and place a plastic hose down, under the plastic skull or face, so the air bubbles pass around the head.

This gives the effect of a head in boiling water! My son put in a drop of dishwashing detergent....one drop...and it foamed like crazy!

Also, make fun things to smell for small kids. Use old bottles and jars. I used old film roll containers for mine. I also used plastic milk jars....the small ones. I painted the outsides eerie colors...oranges, greens, red. Spray paint is best and fastest. Don't worry if the paint runs. It is really effective!

Place things in each container for the kids to either see or smell. Smelly objects include Parmesian cheese....I say it is mummy dust. Burnt matches, become bats hair. Green Tabasco sauce, in it's own jar, becomes alien blood! Tobasco, can be anything from Frankenstein's blood, to slug juice!

I cooked spaghetti and put it into a jar, added some red food color, and had guts in a jar! I know that sounds sick, but kids love this sort of thing!

Lastly, to light your masterpiece, I used white christmas lights. I put a string of them behind and between the wires, and definately behind the "head in a jar".

The Unliving Room

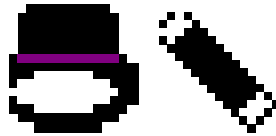
The guests enter what likes an old living room. They see a fireplace with a mirror over it, a window that looks outside, an overhead chandelier, and several old framed pictures on the walls. As the guests make their way through the spider web infested room, the various candles begin to flicker. At this point they begin to notice why this room is called the Unliving Room. As they move into the dead center of the room, the overhead chandelier starts to swing. When they look into the fireplace mirror, they can see the rotten reflection of a young girl's face. As the guests squeeze together in fear, the outside window is filled with the bodies of a few lost souls trying to get in. Can the crowd escape in time? (One year, we had a stuffed dummy appear then disappear in the window. We simply slid the dummy into place while the lights were out. It was attached to an overhead PVC pipe and thick rope.)

The mirror This is a piece of glass (1/2" thick) that was donated to us from a local glass company. The glass was tinted with a piece of mirror-tint used for car windows. This gives the glass a mirror look. A figure was placed behind the glass, with a light mounted to shine on it. When the lights in the room were dimmed opposite of the glass lights, the illusion was created. Another option is to have the mirror spell out, "look behind you." When the guests turn around, an effect will take place.

The lights and chandelier We used flicker bulbs in electric candle-like fixtures. These were operated via extension cords and switches. The overhead chandelier was mounted on a eye-bolt, high in the middle of the room. A piece of PVC pipe (painted to match the ceiling) surrounded a rope that was connected to the light. This way the rope is hidden. When the rope was pulled, the light moved. Real magic, huh?

magic

Magic has been an art which has dazzled our human conscience for many years. Many magicians have fallen, and with them, their secrets to those tricks we forever love. From these secrets lost forever has arose a mystery many humans are bent to crack. You too can learn some of the basic magician tricks of the trade through your use of the magic tricks provided. While you will not learn to saw a lady in half, or to escape from deadly traps, you will learn the secrets behind basic illusions which can someday prepare you to overcome those secrets to those great tricks lost forever.

**In this chapter, you will learn:**

- Secrets of the magician and some helpful tips
- Several basic magic tricks, including coin and card tricks

Magician's Rules

Keep the Secret a Secret

The fun of magic is mystifying your audience. If you tell how a trick is done, the mystery and excitement will be gone.

Do the Trick Only Once

The first time you show an audience a trick they will be surprised at what happens. If you show it a second time they will know what to expect and be more likely to figure out how you did the trick.

Practice Before You Perform

Make sure you are comfortable with the trick before you perform it for an audience. Spend time practicing each part of the trick. When you practice it is important to say what you are doing, just like when you perform the trick. Remember to be dramatic and excited. You are putting on a show!

Magic Tips

Practice in front of a mirror so you can see the trick as your audience will. Practice lots!

Practice the "patter" as well as the trick. Figure out before hand what you want to say during the show. Good patter will help distract the audience just enough to keep them from guessing how you've pulled off your magical feats! Here's a start for you

I have a magic trick for you.
It should be lots of fun.
Pay very close attention,
And guess how it is done!

Resist the temptation to tell how the trick worked... keep them guessing and they'll be even more impressed with your show.

Never do the same trick more than once for the same audience. It makes it too easy for the audience to guess how it was done.

Control the seating arrangements... some of the tricks require that the people be looking straight at you. Have the audience remain seated throughout the show.

Wherever you can, borrow the objects from the audience... coins, pencils, napkins, etc. Borrowing from the audience makes it seem like the magician hasn't had time to do anything sneaky to the item. This makes everything seem more magical!

Lovely Assistant a lot of the card tricks (or any other mind reading type tricks) work well using a magical puppet or stuffed animal as your assistant. Try putting on an entire show where you aren't a magician at all... instead claim that you bought a

puppet from an old gypsy woman and it turned out to be magic (you can make up a cool story to use as your patter). Have the puppet or stuffed animal "whisper" the answers into your ear. Having a puppet do all the work, may keep you from getting stage fright! I've included the puppet image on all the tricks that will work well this way.

Magic Wand

Cut a piece from a broom handle and paint black then white at the tips. The tips should be flat not round.

Card Trick 1

Effect

The magician has three rows of cards. An audience volunteer picks a card in his/her head and tells the magician what row it's in. The magician does that three times and on the third time tells the volunteer what their card was. (or have the magic puppet whisper to you what the card was and then you tell the audience what the puppet said.)

Supplies

21 cards, all different

Secret

First lay out the cards, 3 across and 7 down.

Have someone think of a card and tell you what row its in.

Pick up all the rows, row by row, making sure to pick up the row that the card is in 2nd.

EXAMPLE: Let's assume the volunteer secretly chose PINK-6 and then told us their card was in the second row. We would pick up the rows and we would make sure the pink row was picked up second so that it was in the middle of the deck.

Then lay out the cards again (the exact same way, 3 across & 7 down).

Put down one card per row.

- Ex First do this • • • (let's pretend the stars are cards).
- Then this • • • and so on (7 times).

In our example, we'd put down BLUE-1, BLUE-2, BLUE-3 then go down to the next row and place BLUE-4, BLUE-5, BLUE-6 and so on.

Then ask the volunteer where the card is in now.

Pick up the rows again, like before - still making sure that you pick up the row that the card is in 2nd.

In our example, the volunteer would say their card was in the first row. You would make sure that row was in the middle of the deck

Lay them out again, the same way.

Then ask the volunteer which row the card is in now.
(You can get dramatic and tell them to think really hard about it... pretend to be reading their mind)

Then count four cards down in that row.
(It appears more magical if you count to yourself... people won't realize you're counting four cards down).

The fourth card is their card!!

In our example, the volunteer would have said their card was in the last row. Four cards down is PINK-6!

Card Trick 2

Effect

The magician gives two volunteers each half a deck of cards and leaves the room (or turns his back).

Each volunteer chooses a card from the OTHER person's deck, memorizes and shows it to the audience. The volunteers put the cards they chose into their own deck.

The magician takes each of the decks and spreads them out on the table and tells the audience what the cards were.

(or have the magic puppet whisper to the magician what the cards were).

Supplies

a deck of cards

Secret

You need to split the deck into cards with a flat (or sharp) top and cards with a round top

(the 3 is usually made with a flat top, but sometimes is rounded... look at your deck to figure out which pile it should be in for your trick)

FLAT TOP 3 4 5 7 J K A ROUND TOP 2 6 8 9 10 Q

with practice it will get easier to spot these cards quickly.

Put the two halves together, one on top of the other. When doing the trick, turn the cards so they're facing you and split the deck so that one half is the flat top and the other is the round top (I usually make this easier by putting the ACE of SPADES where the two halves divide. That way, when I see the ace, I know where to split the deck in two

Give each volunteer one of the halves (one volunteer gets the flat tops and the other gets the round tops).

When they chose the cards and put them in their own deck it ends up that there's one flat top in the round top pile and one round top in the flat top pile.

With practice you'll quickly be able to spot the oddball when you spread the decks out on the table.

Card Trick 3

Effect

The magician shuffles the deck and takes the top thirteen cards. Holding the cards face down, he proceeds to spell the first card name, Ace. "A-C-E," and for each letter, he puts one card under the packet of thirteen cards. He then flips over the next card (the fourth,) and it is an Ace. He repeats this process for each card number, Ace through King. At the end, he has all thirteen cards face up on the table, in sequential order.

Supplies

a deck of cards

Remove and arrange 13 cards in the following setup, top card down Three, Eight, Seven, Ace, Queen, Six, Four, Two, Jack, King, Ten, Nine, and Five. Put these on top of the deck.

Secret

To start, pretend to shuffle the cards, leaving the top thirteen untouched (young children can skip the shuffling part and just begin with the 13 cards.

Remove the top thirteen cards as a group and arrange them like a fan, so that your audience can see their faces. Square up the cards, and hold them face down.

When you spell out each card, do it as follows let's say you're spelling the word ACE. Spell A, remove the top card and place it on the bottom. Then spell C, and remove

the top card and place that on the bottom. Next spell E, remove this top card and place it on the bottom. Flip the new top card and show that it's an Ace, and place it ON THE TABLE (not on the bottom of the deck).

Continue in this manner until all the cards are face up on the table. (eh You spell the cards in order Ace, 2, 3, 4, 5, 6, 7, 8, 9, 10, J, Q, K) Your audience may realize that the cards must have been set up beforehand, but this only adds to the mystery - and you can treat it as a puzzle for them to try to figure out.

Card Trick 4

Effect

The magician spills the deck onto the table. He picks one of the cards up with a magic handkerchief, says a magic word and poof! the card disappears

Supplies

a deck of cards (or part of a deck)
a toothpick (or a thin popsicle stick)
a handkerchief that is not see-through and that has a hem
scissors

Cut the toothpick so that it's the same width as one of the cards (the width is the shorter side of the card.) Push the toothpick into the hem of the handkerchief, making sure it won't fall out.

Secret

Spread the deck of cards out on the table... you may want to fiddle with this a bit, using a magic, to draw the audience's attention to the cards and the puppet.

Place the handkerchief overtop of the cards with the toothpick hem facing down. Don't fiddle with this part... you don't want them to guess that the handkerchief is special.

With your thumb and finger, pick up the handkerchief, holding onto the toothpick (Say something like, "I will now pick up a card"). This will trick the audience into thinking there is a card under the handkerchief.

Pick up the edges of the toothpick so it looks like you're picking up a card.

The red in the diagram represents the toothpick, but it will be invisible to the audience.

Say some magic words, wave a wand or wave your magic puppet over the handkerchief.

Flap it in the air, letting go of the toothpick part and just holding the corner.

Presto! The "card" has disappeared.

Card Trick 5

Effect

Someone in the audience chooses one of eight cards while the magician is out of the room (or has his back turned). The magician's assistant points to the cards one at a time, asking the magician if each is the chosen card. The magician guesses the correct one.

Supplies

8 cards - one of which must be an eight (let's say the eight of hearts for our explanation)
an assistant who's in on the trick

Arrange 8 cards in the same pattern as the hearts on the eight of hearts.

Secret

Have the magician leave the room. If you're using the magic, let it stay - if there are young kids in the crowd they'll get a big kick out of thinking the magic puppet is the one giving away the card.

Have the assistant choose someone from the audience to pick one of the eight cards. Show it to everyone (including the magic puppet if you're using it). Place the card back in the correct position.

Have the magician come back in the room (and retrieve the magic puppet if you're using it).

Have the assistant point to cards one at a time, in no particular order, asking "is this it".

Now here's the trick... the assistant must point to the 8 sometime before they point to the card that was chosen. When the assistant points to the 8, he should point to the heart on the eight that is in the same position as the card on the table (remember, we arranged the cards just like the hearts on the eight). This will tell the magician which card is the correct one.

Chicken Bone Trick Effect

Effect

The magician apologizes to the audience - he forgot the magic rope for his rope trick. BUT, luckily he had chicken for lunch, so he'll use a chicken bone, say a magic word and turn it into a rope with a knot in it.

The magician shows the audience the magic box inside and out (er, a Kentucky Fried Chicken box would work well). He can also let them examine the chicken bone (if he's comfortable that no one will break it).

The magician places a chicken bone into a magic box. He says abracadabra but nothing happens. He considers for a moment (consults his magic puppet or assistant if he has one) and realizes he should have said Alaka-chicken.

He places the bone into the box again. He reminds the audience to help him remember the correct magic word. He waves his magic wand over the box and says Abraca-chicken!

Oh no! (either the assistant or the magic puppet or the audience can point out that he's used the wrong magic word again).

What can it mean? What happened? The magician looks nervous and tells the audience that Abraca-chicken is a very advanced magic word... he wasn't ready for magic that advanced.

The magician reaches into the magic box and pulls out a chicken bone with a knot into it. (remember, it was supposed to turn into a rope with a knot in it).

Supplies

two magic boxes that are identical
main work table covered in a table cloth
OPTIONAL handkerchief and magic wand
lower table in front of the work table that only the magician can see
two identical thin chicken bones
vinegar

Secret

This trick is half science.

Drop one of the chicken bones into the vinegar. Make sure it's totally immersed. Leave it there for a day. (you will notice it bubbling). When calcium carbonate (in the bone) and acetic acid (the vinegar) combine, a chemical reaction takes place and carbon dioxide (a gas) is released. This is what the bubbles are made of.

The bone will now be like a piece of string. Tie it in a knot. Leave it sit on the table for another day. Carbon dioxide from the air will re-enter the bone making it hard again.

Put the knotted bone inside one of the magic boxes. Leave the other one empty, set them both on the low table that no one but the magician can see.

Note: If using a handkerchief, fiddle around with it a lot to make the audience think it has something to do with the magic.

Take the empty magic box and put it on the table. Let everyone see that it's empty. Place the chicken bone in the box. Cover with a handkerchief (optional). Wave your magic wand over it and say Abracadabra. Remove the handkerchief, pull out the bone and look very disappointed.

When you're revealing that nothing happened, look embarrassed and quickly put everything back on the table. Make sure you put the box as close as possible to the other box.

Make it look like you're getting ready for / starting to explain the next trick. Then have your assistant or magic puppet remind you that you used the wrong magic word. (or remember yourself).

Look very excited and start repeating the correct magic word ALAKA-CHICKEN to yourself. Moving quickly like you're excited to get going again, put the bone back in the empty box WHILE IT'S STILL ON THE LOW TABLE.

Now turn to the audience and ask them to help you remember the new magic word.

Pick up the box with the knotted bone inside. Cover with a handkerchief. Wave the wand and say ABRACA-CHICKEN.

In all the excitement and confusion the audience should miss the fact that you switched boxes.

Realize that you've said the wrong word again (with the audience's/magic puppet/assistant's help). Look nervous - it's an advanced magic word • gulp• . Remove the handkerchief. Reach in and pull out the chicken bone with a knot in it.

(you can say something like The bad news is that it didn't turn into a rope. The good news is that it does have a knot in it).

You can give it to the audience to look at.

The thing I really like about this trick is that even if they do figure out you switched boxes they'll be hard pressed to sort out how you tied a knot in a chicken bone • grin•

Coin Trick 1

Effect

The magician shows a glass, upside down, and a coin on a sheet of colored paper.

He puts a handkerchief over the glass and moves it over.

He pulls the handkerchief off and Abracadabra! the coin has disappeared.

Supplies

A sheet of construction paper (1), a clear glass, a handkerchief and a coin.

Secret

Trace the glass onto the sheet of paper and cut the circle out. Then tape it to the glass so when you put it onto a piece of paper the same color it blends in.

When you do the above put the glass onto a piece of paper and just basically move the paper covered glass over the coin while the whole thing is under the handkerchief so the glass covers the coin. Pull off the handkerchief. The coin will have "disappeared".

Coin Trick 2

Effect

Give the audience an impression there is a hole in the table through disappearing coins.

Supplies

paper or plastic cup either works fine
paper towel
a coin
and a hard surface

Secret

What you do is place the cup over the coin and cover the cup up with the paper towel. The audience should be on the opposite side of the table and you should be sitting. Lift up the cup and make the audience concentrate on the coin, while they are not looking drop the cup on your lap still holding the paper towel (which should be in the shape of the cup) place it back on the table. When you have the audiences attention smash down the cup and drop the cup from your lap and show the audience that there is no hole in the table and the coin is still there. Smile.

Amazing Flying Dinner Roll

Effect

Sometimes meals can be magical - especially when dinner rolls learn to fly!

Supplies

a large cloth napkin (paper won't work - it's see-through)
a dinner roll
a fork

Secret

You may want to practice a few times before you perform. No other set-up is needed. This trick looks best when it's performed at the dinner table.

Distract your audience with a little talk as you put the dinner roll on your plate and cover it with the napkin. The napkin should cover the plate and the knife and fork. "These are fantastic dinner rolls," you say as you adjust the napkin. "They're so well-made, they're almost lighter than air!"

While you are pretending to adjust the napkin, keep the dinner roll steady just long enough to stick the fork in it. Remember all of this happens UNDER the napkin.

(When you run-through the trick, it's a good idea to practice WHERE to stick the fork - make sure you stick the fork somewhere near the middle of the roll so it's secure and doesn't fly off in the middle of the trick.) Grab both of the corners of the napkin nearest to you (thumbs on top, fingers beneath.) The fork handle (underneath the napkin) should be between your right thumb and forefinger. Slowly push the roll up towards the middle of the napkin - the roll should look like it's levitating and taking the cloth with it.

As you're adjusting all this, tell the audience, "Sometimes, when things in the kitchen go just right, everything takes on a magical air even the dinner rolls seem enchanted!"

The key to this trick is to keep your eyes on the roll - as if you, too, are simply watching it, NOT guiding it. At this point, looking as if you are only holding the napkin by its edges, you can angle the fork up, out, left, right, and back towards yourself. It will look as if the roll, underneath the napkin, is flying in every direction. After a few dips and turns, you can announce, "The dinner roll's pretty exhausted."

At that point, let the dinner roll float back to your plate, still covered by the napkin.

Reach under the napkin and grab the roll with your left hand. In one fast move, whip the napkin - with the fork - away from the roll. Leave the napkin covering the fork on the side of the plate. Break the roll in two and hold it up to show the audience that there was nothing inside!

The Four Robbers

Effect

You place the four Jacks within the deck. You tap the deck, and they magically rise to the top!

Supplies

An ordinary deck of cards

Secret

Do this trick quickly, and tell the story to the audience so they are entertained and do not focus on how you are doing the trick.

After setting up the cards, fan out the four Jacks, keep the other cards hidden behind the Jack, and show the Jacks to the audience.

Start to tell the story of the 'Four Robbers.' Say, "There were once four robbers who were caught and sent to jail. But no matter what the guards did, they kept escaping. No jail could hold them. This deck of cards represents the jail."
Fold up all the cards in your hand and place them on the top of the deck, face-down.

Continue with the story. "The first robber escaped and the guards couldn't find him." Take the top card (which is not a Jack) and put it all the way into the deck, towards the bottom. Keep the face of the card hidden from the audience as you do this.

Now say, "The second robber got out in the middle of the night and the guards chased him until the morning when he finally got away." Take the top card and put it all the way into the deck somewhere in the middle. "The third robber dug a hole and got out of the jail while the guards thought he was inside." Take the top card again and put it all the way into the deck near the middle. Say, "The fourth robber disguised himself as a guard and walked right out past them." Again move the top card into the deck.

Now finish the story and the trick. "A few days later, the guards got lucky. They were searching in a nearby town and - what do you know? All four robbers were caught together!" As you say this, tap the deck and take the first four cards one by one and place them on the table, face up so everyone can see that they are the four Jacks!

Hanky Stand Up

Effect

Make a handkerchief move up and down at your command as if it is standing up.

Supplies

Handkerchief with a hem
Full length drinking straw

Secret

Carefully flatten a drinking straw. Next sew the straw into the hem of a handkerchief. Make sure the straw can't move within the hem. If your handkerchief does not have a seam, sew one in two of the sides.

When you are ready to perform the trick, take the corner marked with an "A" and tie a knot in that corner. Hold the handkerchief with your right hand from the corner with the knot and let it hang down.

Tell your audience you are going to make the handkerchief stand up. With your left hand take the middle of the handkerchief where corner "B" is, and let go of the handkerchief with your right hand.

By slowly squeezing the straw with your thumb (this is the part you will need to practice), you can cause the handkerchief to slowly rise as if it is standing up. As you do this tell the audience that the handkerchief responds to your command. Say "Handkerchief - Stand!" or other similar commands.

Like a Hole in the Head

Effect

The phrase "cough it up" takes on a whole new meaning with this coin trick!

Supplies

A Coin

Secret

You should practice a few times before you perform. No other set-up is needed.

Bend over and show the audience the top of your head. Tell them, "You know the saying, 'You need that like you need another hole in your head?' Well, sometimes having an extra hole in your head comes in handy - and I do!" As you tell them this, you will be performing a quick and easy vanish with the coin.

Hold out your hands, palms up. Rest the coin on the tip of the second and third fingers of the right hand.

Holding the coin in place with your right thumb, turn your hand so your palm faces down, then raise it above and to the right of your left hand. Put the coin in the center of your left palm. As you take away your right hand, (the coin is still held between the thumb and fingers of your right hand) hold the fingers together. Then close the fingers on your left hand, as if you were closing them over the coin.

When you pull away your right hand, the fingers of your left hand, as they close, should lightly sweep against the back of the right fingers. Move your right hand away a few inches from the left. Then cup the second, third, and fourth fingers, leaving the index finger extended.

Tap your left wrist with the right index finger, and let your right hand drop to your side (the left hand is still cupped.) To your audience it should look like your left hand is now securely holding the coin.

Bring your left hand above your head and lightly slap the top of your head. At the same time, bring your right hand to your mouth and cough loudly. Bring your left hand down from your head and let the audience see the coin drop from your right hand into your left. "My doctor hates it when I do this," you can say. "But what else is an extra hole in the head good for?"

Into Thin Air

Effect

Make a card vanish into thin air!

Supplies

Ordinary deck of cards
Handkerchief with a hem
Toothpick
Scissors

Secret

Take a toothpick and match it up against the end of one of the cards. Take the scissors and cut the toothpick so it's the same as the width of the card. Poke it into the hem of the handkerchief. Make sure it won't fall out.

Take the deck of cards and spread them out in a pile on the table in front of the audience.

Bring out your handkerchief and say, "I will make an ordinary playing card disappear, right before your very eyes," or something similar.

Place the handkerchief on top of the pile of cards, with the part with the toothpick underneath the rest of the handkerchief. Look casual as you do this.

With one hand, pick up the toothpick between your thumb and forefinger and raise it up from the pile of cards. It will look like you are holding the edge of one of the cards.

Say, "And it's gone!" as you wave the handkerchief in the air, showing there's no card inside. It's vanished into thin air!

Loose Thumb

Effect

You hold up your thumb, which is covered by a handkerchief. You offer it to someone in the audience, and the thumb comes away in their hand!

Supplies

Carrot
Handkerchief

Secret

Find a carrot that is about the same thickness as your thumb. Carefully cut off a piece about the length of your thumb and hide it in your hand.

Pick up the handkerchief and cover your hand with it. Move the carrot up so it sticks out and looks like your thumb from the outside. Tell someone in the audience that your thumb has been feeling "loose" lately, and ask him or her to help "tighten" it. Hold out your arm and tell him or her to hold onto your thumb.

As soon as they're holding onto it, turn around like you forgot something, take a couple of steps back pull your hand out from under the handkerchief with your thumb tucked into your fist. Act surprised! They think they have your thumb!

Magic Bottle Trick

Effect

The magician asks for a volunteer from the audience who looks inside a bottle to make sure it's a normal, empty container.

The volunteer returns the bottle and then examines a magic wand to ensure it is normal.

The magician drops the wand into the bottle (noting how easily it falls in).

He/she turns bottle over and lets go of the wand.

The wand magically remains suspended in the bottle.

Supplies

a magic wand (could use a pencil instead) that is taller than the bottle (when you drop the wand into the bottle, part of it should still be sticking up through the opening.

a bottle that has an opening large enough to fit the wand in (but not too big). The bottle cannot be see-through
an eraser

If you don't have a bottle that is dark, you can put some dark paint inside the bottle and shake it around so the inside is painted.

Cut a piece off the eraser, just large enough to wedge the wand into the opening of the bottle.

The eraser is what makes the trick work!

Secret

Pass the bottle to the volunteer and ask them to make sure its empty.

Take back the bottle and give your friend the wand. Meanwhile, slip the piece of eraser into the bottle without anyone seeing (you can have it in your pocket until this point). You'll need to practice this a few times.

Take the wand back and drop it into the bottle.

Pick up the wand and bottle and turn them VERY SLOWLY upside down (mumble all sorts of enchantments while you're doing this). Pull on the wand slightly when the bottle is turning over so the piece of eraser gets wedged into the opening (you'll need to practice this a few times too).

Let go of the wand... PRESTO! It doesn't fall out.

Slowly turn upright again. Let go of everything and PRESTO the wand remains suspended in the bottle (it doesn't fall back down).

To remove the wand, push it slightly to release the rubber and then take it out.

Magic Envelope Trick

Effect

The magician asks for a volunteer to write down four numbers on a piece of paper.

The magician asks the volunteer to TOTAL up the numbers.

The magician opens a sealed envelope and it has the same number as the TOTAL! (or have the magic puppet pull out an envelope and hand it to the magician. Have the puppet "whisper" to the magician to open up the envelope.)

Supplies

piece of paper

a pen

an envelope

Secret

Before the show, write down a four figure number that is 2 times the current year's date. For example, in the year 2000, the number would = 4000. In the year 2001, the number would = 4002

Seal the paper in the envelope.

At the show, ask a helper to write down the year he was born.

Ask him to write down the year of an important event in his life (for example, the year he started school or the year he lost his first tooth)

Ask him to write down his age

Ask him to write down the number of years that have passed since the important event

(these numbers HAVE to be right • grin • ... if it's been 4 years since the event and he writes down 3, the trick won't work)

The years have to be whole numbers (he can't say he's 6 and a half years old)

Have the assistant TOTAL the 4 numbers.

Open the envelope. The TOTAL will be the same as the number you already wrote down!

Magic Toothpick Trick

Effect

The magician shows a pan full of water with five toothpicks in the shape of a pentagon.

The magician takes his magic toothpick and dips it in the center of the pentagon. The five toothpicks fly apart, breaking the pentagon!

Someone from the audience says... oh, that's just what happens when you do that, it's not magic.

The magician arranges the five toothpicks back into a pentagon and hands the person in the audience the magic toothpick. The person dips it in the center. Nothing happens. It really was magic!

Supplies

a tinfoil pan (a pie plate or leftover Chinese food plate work well)

water

6 flat wooden toothpicks

the magic ingredient liquid dishwashing soap

Secret

Dip one of your toothpicks in liquid dishwashing soap. Set it aside for now.

Make sure your pan is clean. Rinse it well with water. Fill it quite full of water (but not so full that you're going to spill it).

Arrange the five SOAPLESS toothpicks in the shape of a pentagon. Make sure the tips of the toothpicks overlap so your pentagon stays together. This can be a bit of a

challenge the first time you do it, so practice arranging the toothpicks at home a few times first and consider arranging them while the audience is seating itself.

Now, when the audience is settled, let them look at the pentagon. They may have to stand to do this or you may want to do the trick on the floor with the audience around you in a U-shape.

Tell the audience that you've arranged the toothpicks into a special five sided shape called a pentagon and that you're going to cast a spell on the sixth toothpick to imbue it with some of your magical force so it will be able to break apart the pentagon. (big words always impress an audience • grin•)

Take out the sixth toothpick (the one that was dipped in dish soap) and wave your hand over it while chanting some magical words. Close your eyes and frown a bit so it looks like you're working on putting your magic into the toothpick.

Words you could chant: Alaka penta Abraka magic

Now, dip the magical toothpick into the center of the pentagon (Make sure you dip the soapy end in the water and try to get it as close to the center of the shape as possible - the soap shouldn't be visible anymore). The five toothpicks will fly apart.

If you have a non-believer in the audience, offer to let them try the trick. Arrange the pentagon in the water again and hand them the magic toothpick. Let them dip it in the center. It won't work!

If the audience asks you to do the trick a second time, just tell them that it takes awhile to recharge your magical force. You have to rest before you can put more of it into a toothpick, otherwise you could lose your magic forever!

Throughout history, a lot of 'magic' has really been science disguised with a few silly words. This is one of those tricks.

All things (including water) is made up of tiny things called molecules). Water molecules like each other and stick together (that's why when a bit of water falls on a table or window, it blobs together in a little droplet).

The surface of the water has a layer of clingy molecules on it - this layer is called the water's surface tension. The toothpicks were nice and flat so they were floating on this layer.

Remember that we dipped the sixth toothpick in dish soap? That's the real trick to this trick. The soap molecules break the surface tension of the water. This effect spreads out in an ever widening ring (like ripples in the water when you throw a rock in a lake). The molecules originally holding the toothpicks break apart. The molecules farther away from where you dipped the toothpick still have their surface tension (for a little longer) so they pull the toothpick toward them.

Of course, eventually the "ripples" of soap hit those molecules too.

Once the soap is in the water, the surface tension won't come back. That's why the audience member couldn't recreate the trick. It will only work once and then you have to clean everything up and use new toothpicks to do the trick a second time.

That's also why you have to be careful that your pan is well rinsed before you do the trick.

Rope Trick

Effect

Holding a piece of rope, the magician places the ends of the rope into his hands and closes his fingers around the ends. The magician shakes the rope slightly, says a magic word, blows on his hands and drops one end of the rope. Magic! The end has a knot in it!

Supplies

One long piece rope

Secret

The rope already has a knot in one end... Tie a knot in one end of the rope. Hide this end with the knot in your hand and bring the other end of the rope up next to it. Shake your hand as if you're trying to knot it. Drop the end with the knot and it looks like you have tied a knot in the rope using one hand.

Sugar Cube Trick

Effect

The magician asks for a volunteer from the audience. The volunteer picks a number between 1 and 10. The magician writes the number on a sugar cube. The magician drops the cube into a cup of water and holds the volunteer's hand over the water. He/she turns the volunteer's hand over and Poof! the number is on the volunteer's hand.

Supplies

a pencil (must be a pencil, pen will NOT work)
a sugar cube (you can have several for effect)
a glass of water

Secret

Have the volunteer pick a number. Write it onto the sugar cube with a pencil (press hard). Then, hold the cube between your thumb and one finger. Hold it so the number transfers onto your thumb and say, "Now I will put this cube into the cup". Press the cube as hard as possible so the number is on your thumb. Put the cube into the water and hold the volunteer's hand above the water, make sure your thumb is in their palm so the number from your finger transfers onto the volunteer's hand.

This is a good trick to show smaller kids because they are less likely to figure out the trick.

Transparent Handkerchief

Effect

Pass a coin through a handkerchief like a ghost!

Supplies

Handkerchief

Large coin (a quarter or larger)

Secret

Practice makes a real difference on this one. Being able to do it without pausing will hide the secret from the audience and make the effect much more amazing.

Hold the coin with your right thumb and forefinger and drape the handkerchief over it. Leave it so one corner of the handkerchief rests on your arm, and the opposite end hangs down.

Use your other hand to adjust the coin the audience sees the outline of the edge of the coin. While you are doing this, tuck in a bit of the cloth under your thumb so you are pinching it against the coin.

Now with your free hand draw the hanging corner up and over the coin to meet the corner that is on your arm. The audience can now see the coin. Say, "As you can see the coin is still right here. But in a moment, it will vaporize like a ghost, pass through the handkerchief, and emerge from the other side."

Now pick up both corners with your free hand and bring them back over your hand. The coin is now outside the handkerchief. Shake the hand which is holding the coin under the cloth so that all four ends hang down.

Start twisting the handkerchief until it gets tighter. It will look like the coin is wrapped up inside. Lastly, work the coin out of the top of the handkerchief. It will appear to have moved through from one side to the other!

Vanishing Coin

Effect

You place a coin and a glass on a table. You cover the glass with a handkerchief and move it over the coin. Remove the hankerchief and the coin has vanished! Cover the glass again, move it away, and the coin has reappeared!

Supplies

A clear glass (Ask a parent to pick one you can use. A clear plastic tumbler is best.)
Two sheets of construction paper, the same color
A pencil
Scissors
Glue
A coin
A handkerchief

Secret

Prepare the glass. Turn the glass upside-down and put it onto the sheet of colored paper. Take the pencil, draw around the glass and cut out the circle. Put a small amount of glue on the rim of the glass and place it on the paper cut-out. Let this dry thoroughly - it should take at least a few hours. Then cut any extra paper away from the edges.

Now 'set the stage.' Put the second sheet of colored paper on the table - everything will go on top of this. Put the glass onto the paper upside-down, over to one side. Keep the coin in your pocket and the handkerchief with you.

After you have set everything up, bring in the audience. Say, "I will make a coin magically disappear before your very eyes. Does someone have a coin I can use?" If someone has a coin, use it, but if not, bring out your own and say, "I have a coin with me, so we'll use this one."

Put the coin in the center of the paper. Pick up the handkerchief and say, "I will use the glass to make the coin vanish." Cover the glass and move the handkerchief and glass on top of the coin. Now take the handkerchief away - the coin looks like it's gone! It's actually hidden under the paper that is glued to the glass. After a second, cover the glass again and move it away, into your magic box or put it away. The coin has returned!

Hint: When the trick is done, distract your audience by starting another trick or ending the show. Don't let them look at the glass, because they'll see how you did the trick. Remember the Magician's Rules Keep the secret a secret!

appendix

US to Metric System Measurement Conversion Chart

In British, Australian and sometimes Canadian recipes, the imperial pint is used which is 20 fluid ounces. American and sometimes Canadian recipes use the American pint of 16 fluid ounces.

Not all tablespoons are the same. The Australian tablespoon is 20 ml; the British tablespoon is 17.7 ml. In most Canadian recipes the tablespoon is 15 ml while the American tablespoon is actually 14.2 ml.

Ounces (oz)	Pounds (lbs)	Grams (g)
1 oz		28.35 grams
8 oz	1/2 pound	226.8 grams
16 oz	1 pound	453.6 grams
32 oz	2 pounds	910 grams
	2 pounds + 3 oz	1 kilogram or 1000 grams

Teaspoon (tsp or t)	Milliliters (ml)
1/4 teaspoon	1.23 milliliters
1/2 tsp	2.46 ml
3/4 tsp	3.7 ml
1 tsp	4.93 ml
1 1/4 tsp	6.16 ml
1 1/2 tsp	7.39 ml
1 3/4 tsp	8.63 ml
2 tsp	9.86 ml

Tablespoon (tbsp or tb)	Milliliters (ml)
1 Tablespoon	14.79 ml
1 fluid ounce	29.57 ml
2 Tb	29.57 ml
1/4 cup	59.15 ml

1/2 cup		118.3 ml
1 cup		236.59 ml
2 cups	1 pint (pt)	473.18 ml
3 cups		709.77 ml
4 cups	1 quart (qt)	946.36 ml
4 qts	1 gallon (gal)	3.785 liters (L)

> What Does It Equal?

1/8 teaspoon> (tsp) = dash

1/2 tsp = 30 drops

1 tsp = 1/3 Tablespoon (tbsp or tb)

3 tsp = 1 Tb or 1/2 fluid ounce(oz)

1/2 Tb = 1 1/2 tsp

1 Tb = 3 tsp or 1/2 fluid oz

2 Tb = 1 fluid oz

3 Tb = 1 1/2 fluid oz or 1 jigger

4 Tb = 1/4 cup or 2 fluid oz

5 1/3 Tb = 1/3 cup

8 Tb = 1/2 cup or 4 fluid oz

12 Tb = 3/4 cup or 6 fluid oz

16 Tb = 1 cup or 8 fluid oz or 1/2 pint (pt)

1/8 cup = 2 Tb or 1 fluid oz

1/4 cup = 4 Tb or 2 fluid oz

1/3 cup = 5 Tb + 1 tsp

1/2 cup = 8 Tb or 4 fluid oz or 1 gill

3/4 cup = 12 Tb or 6 fluid oz

1 cup = 16 TB or 1/2 pt or 8 fluid oz

2 cup = 1 pint or 16 fluid oz

1 pint (pt) = 2 cups or 16 fluid oz

1 quart (qt) = 946.36 ml or 32 fluid oz

1 gallon (gal) = 4 qts or 8 pts or 16 cups or 128 fl.oz

2 gallons = 1 peck

4 pecks = 1 bushel

DRY or WEIGHT Measurements (approximate)

1 ounce		30 grams (28.35 g)
2 ounces		55 grams
3 ounces		85 grams
4 ounces	1/4 pound	125 grams
8 ounces	1/2 pound	240 grams
12 ounces	3/4 pound	375 grams
16 ounces	1 pound	454 grams
32 ounces	2 pounds	907 grams
1 kilogram	2.2 pounds/ 35.2 ounces	1000 gram

Temperature Conversion

Fahrenheit to Celsius

Subtract 32

Multiply by 5

Divide by 9

Celsius to Fahrenheit

Multiply by 9

Divide by 5

Add 32

Color Tutorial

This tutorial covers essential information for both pigment and light colors.

Light

Light is produced by a luminous body. A light bulb is a luminous body that emits light in almost every direction.

Light travels in straight lines at 299,792,458 m per sec in vacuum. When light hits an object, it is reflected. An illuminated body reflects light.

When a ray of light reaches our eyes, the receptors in our eyes will produce a different color sensation depending on the wavelength of the light wave.

Red, green and blue are known as primary colors, because when they are added together white light is formed.

By mixing primary colors in pairs we obtain secondary colors. Red and green produce yellow. Blue and red produce magenta, and blue and green produce cyan.

If we draw a line perpendicular to a surface, this line is the normal of the surface. When a ray of light hits the surface of an object, part of the light is reflected. If the ray of light is in angle with the surface, then the angle between the incident ray and the normal will be the same angle between the normal and the reflected ray.

They are not completely flat surfaces. When millions of rays of light hit the rough surface of an object, they are reflected in all directions. This is how we can see illuminated objects.

When a ray of light passes from one medium to another, it bends. Depending of the new medium the light will travel faster or slower. If the light travels faster in the second medium, then this medium is called the rarer medium. On the other hand, the medium in which the light travels slower, in this case the first one, is called the denser medium.

- When a ray of light enters a denser medium, it is bent towards the normal.
- When a ray of light enters a rarer medium, it is bent away from the normal. Some of the light is always reflected. However, when a ray of light goes from a denser medium to a rarer medium, all the light will be reflected if the angle of incidence is greater than the critical angle. The critical angle is the angle of incidence for which the refracted ray is at 90 degrees with the normal.

Pigment Color

Mixing colors in paint is different than mixing colored light. Artists deal with three basic terms to describe color HUE, SATURATION and VALUE. You will also very often hear the words color used for hue, intensity used for saturation and lightness used for value.

These properties of color in paint work together to create the many colors that you see around you. Take a good look at a painting. You will see bright colors, dull colors, light colors and dark colors. You can begin to understand these colors, as you begin to classify its properties.

HUE (Color)

Hue refers to the spectral color, such as red, blue, yellow, green, orange and purple. In order to be able to create all these colors however, an artist needs to start with three colors that can not be created. These are referred to as PRIMARY COLORS.

The primary colors are red, yellow and blue.

Mixing two primary colors creates a SECONDARY COLOR.

Primary + Primary = Secondary

red + yellow = orange

red + blue = purple

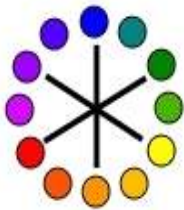
blue + yellow = green

Even more subtleties in color occur when a primary color is mixed with one of its secondary colors. These colors are known as TERTIARY COLORS. For example

Primary + Secondary = Tertiary

Red + orange = red/orange

Red + purple = red/purple



The COLOR WHEEL is the spectrum bent into a circle. It is a good way to visually organize all of these hues. The color wheel at the left is a twelve-color wheel, showing the three primary, three secondary and six tertiary hues.

SATURATION (Intensity)

Saturation is the brightness or dullness of a color. The more "pure" a color is, the more intense, bright or vivid it is. To dull a color, an artist would mix a little of its complement with it. Complementary colors are colors that are across from each other on the color wheel. Here is an example.

You will notice that by mixing complementary colors, you will usually end up with a brownish result.

NEUTRALS

Although you often hear of black and white referred to as colors, they are in fact not colors at all. Black, white and gray are actually considered neutrals. When added to colors, they change the value of the color.

VALUE (Lightness)

The value of a color refers to the lightness or darkness of a color. To make a color lighter or darker, an artist would mix white, black or gray with the color. White, black and gray are known to artists as neutral colors.

A color mixed with white is referred to as a TINT.

A color mixed with black is referred to as a SHADE. This term is often *misused* to describe a light or dark value.

A color mixed with black *and* white is referred to as a TONE.

Complementary Colors

Complementary colors are opposite each other on the color wheel. For example, red is the complement for green and blue is the complement for orange. When two pure complementary hues are placed next to each other, the design seems to vibrate. They create an exciting feeling that quickly attracts attention.

Makeup Color Chart

This color chart (C) Mehron.com. As with any color chart, colors may vary slightly per brand of makeup that you buy. If you can't find a color on color chart, check matching your own, use the closest ones.



Determining Makeup Colors Under Certain Lighting Conditions

Going Down (Blue to Azure) Colors of Makeup

Going Across (Blue to Orange) Stage Light Colors

A color that's in a box underneath the colors of makeup and stage light colors indicates what the makeup will look like under that certain lighting condition.

A hyphen indicates a mix of the colors before and after the hyphen.

Stage Light Colors								
MU Colors	BLUE	YELLOW	PINK	GREEN	PURPLE	RED	AZURE	ORANGE
BLUE	DARK BLUE	VERY DARK GREEN	INTENSE BLUE	VERY DARK GREEN	BLUE	VERY DARK BLUE	LIGHT BLUE	VERY DARK BLUE
YELLOW	MILK AND COFFEE	WHITE	INTENSE YELLOW	DARK YELLOW	SALMON	WHITE	YELLOW	WHITE
RED	VERY DARK BLUE	BRIGHT RED	ORANGE	ALMOST BLACK	BRIGHT RED	FLESH	DARK RED	HIGHLIGHTS
GREEN	VERY DARK GRAY	LIGHT GREEN	DULL, <u>AMBERED GREEN</u>	LIGHT BROWN	GRAY-BLUE	DARK BROWN	GREEN-LIGHT BROWN	GRAY-GREEN
PURPLE	VERY HIGH LIGHTING	<u>AMBERED GRAY</u>	INTENSE PURPLE	GRAY	INTENSE AZURE	BLUE	PURPLE-BLUE	GRAY-PURPLE
ORANGE	DARK GRAY-BLUE	PALE ORANGE	HIGHLIGHTS	BROWN	ELECTRIC ROSY-ORANGE	YELLOWISH-IVORY	WARM BROWN	PASTEL ORANGE
PINK	ICE WHITE	PASTEL ROSY-ORANGE	INTENSE PINK	ASH BEIGE	PEACHY PINK	VERY PALE PINK	LILAC	WARM BEIGE
AZURE	WHITE	BRIGHT GREEN	INTENSE AZURE	ASH PALE AZURE	ELECTRIC AZURE	PURPLE	HIGHLIGHTS	GRAY

Makeup Schools

We do not specifically endorse nor recommend any of the schools listed here.

Cathlerine Scarengille

Airbrush Make-up Artist & Instructor

Tel 1-866-MARYAIR

Fax 1-609-238-9099

Long-lasting Airbrush makeup for daily wear and special occasions. Call for information on personal instruction and classes.

<http://www.maryair.com>

Art Institute of Pittsburgh

420 Boulevard Of The Allies

Pittsburgh, PA 15219

Tel 1-800-275-2470

<http://www.aip.artinstitutes>.

Cinema Make-up School

3780 Wilshire BLVD STE 300

Los Angeles, CA 90010

Tel 213-368-1234

Fax 213-739-0819

<http://www.cinemamakeup.com>

Complexions International, Ltd.

85 Saint Nicholas ST

Toronto, Canada

Tel 416-968-6739

Fax 416-968-7340

<http://www.complexionsmake-up.com>

Dick Smith's Advanced Professional Make-up Course

send SASE to

Dick Smith

27 Wilford Ave, Branford, CT 06405

<http://www.dicksmithmake-up.com>

Empire Academy of Makeup

801 Baker Street

Costa Mesa, CA 92626

Tel (714) 438-2437

<http://www.makeupempire.com>

"Hollywood Face" make-up Academy

9071 Las Tunas DR

Temple City, CA 91780

Tel/Fax 626-285-3490

Joe Blasco Make-up Center West

1670 Hillhurst Avenue
Los Angeles, CA 90027
Tel 323/467-4949 or 800/634-0008
Fax 323/664-1834
email hollywood@joeblasco.com
<http://www.joeblasco.com>

Joe Blasco Make-up Center East

7340 Greenbriar Parkway
Orlando, FL 32819
Tel 407/363-1234 or 800/252-7261
Fax 407/352-5190
email orlando@joeblasco.com
<http://www.joeblasco.com>

Make-up Centre, The

<http://www.themake-upcentre.co.uk>

Make-up Designory (MUD)

129 S. San Fernando BLVD
Burbank, CA 91502
Tel 818• 729-9420
Fax 818-729-9971
<http://www.makeupschool.com>

Marinello Schools of Beauty

6111 Wilshire BLVD
Los Angeles, CA 90608
tel 323-938-2006
<http://www.marinello.com>

Pamela Taylor Makeup Academy

119 West 23rd Street, Suite 404
New York, NY 10011
Tel 212-620-5792
email makeupu@aol.com
Author of "Makeup Techniques." Specializing in print and fashion makeup design.

Studio Makeup Academy

1438 North Grower St. #14
Hollywood CA, 90028
Tel 323-465-4002
www.studiomakeupacademy.com

Tina Earnshaw

4324 Promenade Way #317P
Marina Del Rey, CA 90292
Tel/Fax 310-8274493
<http://www.tinaearnshaw.com>

Douglas Education Center

130 7th ST
Monessen , PA 15062
724-684-3684
www.douglas-school.com

School of Professional Makeup LTD.

175 King St. East 2nd floor
Toronto, Canada M5A 1J4
416-603-3332
<http://www.promakeupart.com>

Vancouver Film School

Tel 1-800-661-4101
Fax 604-685-5808
<http://www.vfs.com>

Westmore Academy of Cosmetic Arts

Tel 1-800-WESTMORE
Fax 1-800-937-8667
<http://www.westmoreacadamy.com>

Makeup Glossary

Acetone A highly volatile liquid that is one of the primary solvents of adhesives, sealers, and prosthetic plastics.

Acrylic Paints A kind of water-based paint that dries, and stays in the dried form even if wet.

Airbrush A tiny, hand-held paint-spraying device used to paint.

Alginate A soft material used to make the negatives during lifecasting. Also used in dental work during the casting process for teeth. Sets as a white, soft, rubber-like material and captures great detail.

Animatronic A puppet likeness of a human, creature, or animal, whose movements are directed by electronic, mechanical, or radio-controlled gadgets.

Armature The skeletal insides of large-scale or stop-motion puppets.

Cable Control A crew-operated system using cables and levers for animatronic life.

Cabosil A lightweight, silica-based powder used as a thickener or matting agent for most urethanes, resins and latex.

Clay Extruder A tool that forces clay through an opening which creates strips of various shapes.

Collodion Nonflexible or rigid collodian is a clear, brushable liquid, which can be

applied to the skin and dries creating a scar effect.

Duo Adhesive Mild, latex-based surgical glue used as an appliance sealer on sensitive areas of skin and for blending foam latex appliances.

Flash Paper A paper-like substance which is actually made of compressed gas; when exposed to spark/flame it ignites immediately and totally; used by magicians, etc. for tricks such as fire balls or burning finger tips.

Foam Latex A type of latex rubber used for more complex appliances, etc. That changes dramatically in texture/capabilities depending on the formula used and must be baked to attain a finished product.

Gelatin An organic substance often used for make-up appliances. Not very durable, gelatin will dry out and/or rot much more quickly than other materials.

Glycerin A slick, liquid used to simulate tears or sweat, that is applied with a stipple sponge or spray bottle. Is one of the main ingredients used in retail bubbles (the kind you can buy at the store for a buck).

Hero Puppet The main puppet used during shooting, usually capable of the most movement.

Hydrocal A medium-strength cement used for life casts and nonessential (waste) molds.

Maquette A miniture form/model of an object or character, often used during the design process to display possibilities and during production as a scale model of a final product.

Morphing: The computer graphics technique of changing one object into another.

Mortician's Wax (also Plasto Wax) A soft wax used to remodel or build up facial features such as noses or cheekbones.

Negative The mold surface that contains the reverse 3D imprint of a positive sculpture.

PAX Paint A smudge-proof appliance paint made up of Pros-Aide and either cosmetic-grade pigments or Liquitex (an acrylic-based paint). Best for painting foam latex.

Plasticine Oil based clay, does not dry out and can be melted and cooled repeatedly, will not harden beyond its original state.

Pneumatics A branch of mechanics that used air drivers and compressors for movement.

Positive Any sculpture or model used to create the negative mold. For example, in a life cast, it's the actual head.

Pros-Aide A very flexible and strong acrylic-emulsion prosthetic adhesive. In liquid form, Pros-Aide can be thinned with water, or thickened with cabosil into a paste form.

Prosthetic Appliance In make-up, a piece of latex rubber that has been sculpted and formed to fit the face (etc.) of an actor to alter their features or create wounds.

Roma Plastilina An oil -based, brand-name clay that is the most popular sculpting medium for prosthetics and small to medium size sculptures.

Salt Peter Also known as "Potassium Nitrate" used in the manufacturing of glass and nitric acid, also used for health reasons. Available in small quantities at most drug stores.

Scleral Lenses Thin contact lenses that cover the entire eye (regular contacts only cover the cornea).

Servo Mechanism A small motor controlled by remote units to create life-like movements, especially facial expressions for animatronic puppets.

Slip/Slush (sometimes Mask) Latex A form of latex rubber that can be used for directly on the skin and for simple masks, it dries in the air and does not require baking. When dry it is a material similar to rubber bands.

Spirit Gum A rosin-based adhesive useful for gluing lace hair pieces, laying beards, and disguising edges of foam latex appliances.

Tempera Paint A kind of water-based paint that can be wet after drying and will return to liquid form.

Ultracal 30 A gypsum cement product adapted from the tool and die industry. Popularly used as a molding material for very hard, long-lasting molds.

Waste Mold A mold that is broken off after being used.

WED Clay A water-based modelling clay known for it's smooth, fine texture. Perfect for large sculptures requiring fine detail.

suppliers

general

Since most the items in this program to make things can be found in your kitchen or in a store nearest you, only hard-to-find materials (chemicals, for example) will be given attention. Otherwise, it is listed the the stores and the items you can find there. Most of the items can be found at your nearest department, specifically Wal-Mart, for all of your needs, however, you can go to grocery stores, pharmacies, craft stores, and hardware stores if you wish. All attempts have been made to list suppliers who ship around the world. No guarantees can be made concerning this content for any reason. This is a good time to use the Search in Page feature. Descriptions have been provided when felt necessary. Includes bonus suppliers for items not mentioned in this Book for your pleasure. Supply companies listed are for on-line purposes.

This list is dedicated to those who have struggled to find that one ingredient to complete a recipe, as I have too become faced with this problem and hope this fixes it. This is the Suppliers format I wish I had and that should have always been around!

Common Places to Find Things

Note If you are looking at a department store, a.k.a Wal-Mart, then the area you look in is generally the name of the store you can find it in, for example, food coloring at a grocery store and in the grocery section.

A department where you can find each item is listed and this is not guaranteed to be the same per store.

Any grocery store

Food coloring/paste Cooking department or Lorannoils.com
Corn syrup/starch (Light Kayro® is preferred) Cooking department
Flour Cooking department
Powdered, unflavored boxed gelatin (Knox® is preferred) Cooking department
Candy bar wrappers Front counter
Sugar (pure preferred) Cooking department

Any Pharmacy

Mineral Oil Laxative department
Baby oil Hygiene department
Glycerin Laxative department

Any hardware store (Lowes preferred)

Gaffer's tape (big black electrical tape) Supplies department
Wood Lumber department
Sand Lumber department
Gravel Lumber department
Rope and small chains

Any craft store (Jo-Ann Fabrics preferred)

Pipe cleaners
Carpenters brush

Any Cosmetic department of many stores (can be in a pharmacy or in a grocery store)

Eyeliner pencils, sponges, brushes, powder puffs
Eyeshadow, lipstick

Other Things in Other Areas

White school glue (Nontoxic Elmers® preferred) Office supplies department
Liquid dishwashing detergent Cleaning department
Powdered laundry detergent Cleaning/Laundry department
Fish tubing Pet department or store
Toy knife, cap gun Anywhere but Wal-mart for professional-looking (I have often found the best in gas stations or other strange places)
Knife to dull down Thrift stores - be careful! Not for unskilled people!
Wardrobe (old clothes, possibly military) Thrift stores, Salvation army
Small chain to be on hand From chain wallet in jewelry stores Oven liners Cooking items

Makeup Supply Companies

Use these companies to browse for eyeliner pencils, sponges, brushes, liquid latex, powder puffs, and other makeup tools.

MonsterMakers.com

Monster mask supplies.

CinemaSecrets.com

Maker of excellent costume and special effects for movies.

Mehron Inc.

100 Red Schoolhouse Rd.
Chestnut Ridge, NY 10977
Phone (800) 332 - 9955

FAX (888) 88 - MAKEUP
Theatrical and cosmetic shop.

Ben Nye Makeup

5935 Bowcroft St.
Los Angeles, CA 90016
Phone (310) 839 - 1984
FAX (310) 839 - 2640
Theatrical and cosmetic shop.

Joe Blasco Cosmetics

1670 Hillhurst Ave., Suite 202
Hollywood, CA 90027
Phone (213) 669 - 3466
(800) 553 - 1580
FAX (213) 661 - 1964
Theatrical and cosmetic shop.

Graftobian Theatrical

510 Tasman St.
Madison, WI 53714
Phone (800) 255 - 0584
(222) 222 - 7849
FAX (608) 222 - 7893
Theatrical and cosmetic shop.

Kryolan Corporation

132 Ninth St.
San Francisco, CA 94103
Phone (415) 863 - 9684
FAX (415) 863 - 9059
Maker of fine theatrical cosmetics for stage, photography, film and TV.

Custom Color Contacts

55 West 49th St.
New York, NY 10020
Phone (800) 598 - 2020
(212) 765 - 4444
Assortment of unusual lenses starting at \$125/pair, and custom lenses done by Dr. Mitchell Cassel (did contacts for Wolf, Fatal Attraction, The Shadow, Sleepers, 12 Monkeys, and more)

Chemical Supply Companies

Advance Scientific and Chemical - chemical list, educational science kits. Email or call to request information on purchasing chemicals in small quantities. alan@advance-scientific.com, 1-800-524-2436.

AlliedSignal Inc. Specialty Chemicals - <http://www.specialtychem.com/>

Amoco Chemicals - <http://www.amocochem.com/>, plastics, chemicals and textile materials.

The Chemistry Store - chemical supplier.

Cosmos Online - <http://www.cosmos.com.mx/>, suppliers of products from all over the world

FisherChemical - <http://www.fishersci.com/suppliers>, 1 Reagent Lane, Fairlawn, NJ 07410, Technical Assistance - 800-227-6701, Fax on Demand for Certificates of Analysis and MSDS - 201-703-3165, Phone 800-766-7000

Green Mountain Co., Taiwan - <http://manufacture.com.tw/~green/export1.htm>, Chemical supplier

LabChem - <http://www.procurenet.com/mall/labchem/>

Pfaltz & Bauer - <http://www.pfaltzandbauer.com/>, Big company, hard to find, rare chemicals. Large quantities.

Richard-Allan Scientific - <http://www.fishersci.com/suppliers>, 225 Parsons Street, Kalamazoo, MI 49007, Phone 800-522-7270

Sargent-Welch - <http://www.sargentwelch.com/>, Phone 800 727 4368 FAX 800 676 2540, E-Mail sarwel@sargentwelch.com

The Sourcerer Chemical Directory - Sources in the UK. They assist in finding chemicals, services and companies throughout the United Kingdom, together with Agents representing UK Companies.

Hard-to-Find Items and how to obtain them

Polyvinyl Alcohol

www.alfa.com This place sells ployvinyl alcohol and has an England telephone number

bibliography

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For ATTITUDE

This section makes an attempt to congratulate for each contribution each source made to this project, specifying what each source contributed where possible and necessary by law. Item names are not precisely used, but you should get the idea. We list here rather with the item to prevent wasted space and to avoid annoyance to the reader. If not credited assume the ownership of Kelcey Coe™. This section covers all entertainment-based books and specifies which book information is cited when available.

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