

Bluff City 10: The Grapplers Down at Promenade Arena Pt. 2

transcribed by thedreadbiter

[Music: [“The Grapplers Down at Promenade Arena”](#) begins]

AUSTIN (as WAXWING): You know, Goldfinch and me, we had a secret. Well, we had a lot of secrets, but she’s gone now, obviously, and that means I can be a gossip without getting a lecture from the city’s favorite hero.

Do you know where we met for the first time? Tryouts. This was before I was Waxwing, you know, I was 19, I had dropped out of community college. I knew I had these powers but I didn’t feel, like, special, you know? And so when one of those touring circuits from down South came to town, I jumped on the chance to flex a little muscle. I knew a little of this, a little of that, and it felt like a chance to be someone.

The thing is, it was different times, you know? After all, the open call was for quote “beautiful ladies of the ring.” They couldn’t have expected Goldfinch and me, beautiful fighters. By the second time she put me in an arm bar, I knew that she was special in the way I wanted to be. And I think the first time I got up from one of her clotheslines she knew I was no joke either.

We put on a show that night. God, I wish there was tape of it, even if it would mean the end of this whole secret identity thing. Just to have a taste of that old magic back. To see where it all started. To see her young and trouble-free.

The two of us wouldn’t team up to fight crime together for another year, and no one would know our names for another two after that. But I knew, in the ring that night, that I’d never be me unless I was with her.

So off the record, what the hell do you want me to say? That I’m not mad she left us, left me to go back to some so-called home she’s never been to? That Bluff City’ll be fine, that I’m ready to step up? ‘Cause I’m not. I’m ready to take the mask off, put the TV on, and disappear. Maybe you’ll see me in the crowd.

You want a quote? Here’s a quote. If you wanna see a hero in Bluff City, then you’d better buy a ticket to the Promenade.

[Music: [“The Grapplers Down at Promenade Arena”](#) ends]

AUSTIN: Welcome to Friends at the Table, an actual play podcast focused on critical worldbuilding, smart characterization, and fun interaction between good friends. I am your host, Austin Walker. You can find me on Twitter [@austin_walker](#). Today we are continuing—nope that’s not—well! we—I guess we started playing—we started—we made characters last time—our Bluff City game, *World Wide Wrestling*, the roleplaying game by Nathan D. Paoletta. My agenda is! To challenge and celebrate the wrestlers, to make it look like I had it planned that all along, and to entertain the

imaginary viewing audience, and also you, listening, so hopefully I get both of those things right. Joining me today, Alisha Acampora.

ALI: Um, that's me, hi! You can find me @ali_west on Twitter.com.

AUSTIN: Sylvia¹ Clare.

SYLVIA: Hi, I'm Sylvia. You can find me on Twitter @captaintrash and you can also find me online at VideoGameChooChoo.com or my other show Emojidrome.

AUSTIN: Uh, Andrew Lee Swan.

DRE: Hey! You can find me on Twitter @swandre3000.

AUSTIN: And Art Martinez-Tebbel.

ART: [gruff, theatrical voice] Hey! You can find me on Twitter @atebbel, oh yeah!

AUSTIN: [amused] You did it this time, [DRE: You did!] and nobody else did. You had to—Art, you had to get through everybody else not doing before you got to do it, does it feel good?

ART: It feels great. And I was so in the last minute it was like, well, if he sends me before Dre I can't do it.

AUSTIN: Right. Why, because you needed to give Dre the chance?

ART: Well no, [stammers] if I—it can't be two people do it, then one person does it, then one person doesn't do it?

[ALI laughs]

AUSTIN: I got you.

DRE: Sure, yeah.

AUSTIN: Fair. Fair. Um, all right! We are gonna actually play some *World Wide Wrestling RPG* today. We had—last time we made characters. I have a scratch sheet here. We should go around the table one more time and introduce our characters and what their Heat is—what their, like, character...Gimmick, and then Heat. So let's start with you, Ali.

ALI: Um, hi! So my Gimmick is the Golden Boy? I'm playing a Golden Gal who's, um...

AUSTIN: Mm-hm.

¹ The name in the audio recording is no longer in use, hence the audio/transcript discrepancy.

ALI: [laughs] A like art student, here on like a performance arts grant to be a wrestler?

AUSTIN: Like you do.

ALI: Uh-huh. [laughs] Her name and look is Aqua Illusion, and [AUSTIN: Great name.] her look is like, um...like holographic fish scale leggings with like a denim jacket that's half fishnet, and a big back patch that says "started from the bottom" [laughing] and...

AUSTIN: Uh-huh!

ALI: And like a t-shirt. Maybe [AUSTIN: Great.] sometimes a backwards hat. Um.

AUSTIN: Perfect. What do you ca—wait, what type of backwards hat, like a snapback?

ALI: I guess so, yeah! [cross] Why not?

AUSTIN: [cross] Okay. Great. Great.

SYLVIA: An upside down visor.

[ALI giggles]

AUSTIN: [wry] Oh my god. I want you to know, Ali, that while I did the Drawing Maps stream last night, I forgot what your entrance video clip was...

[ALI wheezes softly]

And so I brought that in live, and I was like oh, yep, mm-hm. Right. The—mm-hm. [ALI: Uh-huh.] Got it. Dre, Donkey Kong, started from the bottom and now I'm here.

ALI: If you do a youtube search for "1997 was fucked up in Russia," you'll find it.

AUSTIN: Uh-huh. Perfect. Great.

ALI: What else should I go over?

AUSTIN: Your Heat.

ALI: Um, my Heat is I have +3 with Charlie Cupid, who's Sylvia's character. We debuted together and I left him behind, but he's also taken me under his wing to help me be like a better wrestler? I'm a better talker than I am at wrestling at this point.

AUSTIN: Right.

ALI: And also I am a face, and Charlie is a heel.

AUSTIN: So it's +3.

ALI: +3.

AUSTIN: Good to know.

ALI: Yeah.

AUSTIN: All right, then?

ALI: I have a +1 with Jake the Jackal, who is jealous of my rapid rise. But we're both faces?

[AUSTIN: Mm.] And then, um, [laughs slightly] +1 with, um. You wanna help me with this, Dre? It's Count...Fus...

DRE: Count Faustolfe the Third.

ALI: Oh. [laughs] Faustolfe. [DRE: Mm-hm!] Okay, the Third. Yes.

[DRE giggles]

Don't really—

AUSTIN: AKA Lenny Reed, which is what I took to calling him 'cause it's way easier than saying Count Faustolfe the Third.

ALI: [cross] [carefully] Faustolfe.

DRE: [cross] Fucking—respect the fiction, Austin.

ALI: Faust. Not Faustoff.

AUSTIN: Yeah. uh-huh. Faust-olfe. Yeah.

ALI: Not really much of a history there, but he is a heel, so. There's something there.

AUSTIN: [amused] He is. He is. All right, let's go to you, Sylvia.

SYLVIA: All right! So, as previously mentioned, my character's name is Charlie Cupid. I think the last—the like real name I was gonna go with, I forgot to write it down. It was like—I think it was s—yeah, it was Chuck Buckley. I wanted something really corny.

[DRE laughs loudly]

Um.

DRE: [laughing] Kinda mad that you did not with Chuck Buckley!

AUSTIN: Chuck Buckley is very good.

SYLVIA: That's his old gimmick, was—we'll get into it. Um. So the whole—name and look for him is basically he is a sort of technical wrestler who got told he needs to be more of an entertainer and decided to be very loud with it and he's got this sort of like—I don't know if sleazy is the right word, but kind of sleazy like "I wanna be your favorite wrestler" thing, [AUSTIN: Right.] kind of...Lot of like hearts in his gear and stuff. Very into the cupid motif.

AUSTIN: Totally.

I—we've already done all this stuff, but I've realized that heel might have been wrong for Charlie Cupid.

SYLVIA: Yeah?

AUSTIN: It's too late, we can't undo Heat—I don't wanna undo Heat. I think this stuff as-is is good. But the thing that I realized is like he's bad at being—or is it there's another level to this. He's bad at trying at trying to get over as a good guy. That's the bit, is that he's—he thinks he's charismatic. He isn't. That is [SYLVIA: Yeah.] a lot of heels, who are good at pretending to be your favorite wrestler. [SYLVIA: Mm-hm.] But he genuinely wants to be liked.

SYLVIA: Yes.

AUSTIN: So he's being booked heel, but is he playing face?

SYLVIA: I think he is trying to wrestle like a heel. [AUSTIN: Okay.] I think that like he got told "we're booking you as a heel" and he's like—'cause I mentioned in the last episode that he is from the sort of like Southern Territories, [AUSTIN: Right.] Old Dominion Wrestling is the name I think we had for it.

AUSTIN: Yep.

DRE: Yep.

SYLVIA: And that sorta like attitude is very much like, okay, if I'm the bad guy, I'm wrestling like a bad guy.

AUSTIN: Okay. And at this point he's leaning in—he's cutting heel promos.

SYLVIA: Yeah, he's—at the start, he was like, "wait, I'm a bad guy?" And now he's kinda [AUSTIN: Gotcha.] trying to lean into it.

AUSTIN: Okay. Cool cool cool. Um, awesome. Uh, Art?

ART: Yeah, I am playing Jake the Jackal, a veteran wrestler. I don't think I—I don't want to have a real name, but I'll do it if I have to. I kinda wanna be in this position like [cross] y'know, everyone...

AUSTIN: [cross] Yeah yeah yeah. I got you.

ART: Everyone backstage calls triple-H Hunter.

AUSTIN: Right. I get you.

ART: Um. And that's not his name. In real life.

AUSTIN: Uh-huh.

ART: He is the Veteran Gimmick, and he's like a Constantine-esque ghost hunter, although I looked at a lot of pictures of John Constantine last night, and it doesn't super lend itself to a wrestling gimmick 'cause I'm absolutely not wearing a shirt and tie down to the ring.

AUSTIN: You don't wanna do the IRS gimmick? [ART: No, I don't.] Like—you don't want the—no? Okay.

ART: [cross] So I think it just has to be like—

AUSTIN: [cross] How about just like an unbuttoned collar? Do you know what I mean? Like a dress shirt, but like the [stammers] Corporate Kane.

ART: No! That's terrible.

[ALI giggles]

AUSTIN: Okay!

ART: [stammers] I'm gonna work on this—I'm probably gonna—[stammers] by the time my entrance is up, I'm gonna be ready with it.

AUSTIN: [amused] Okay! I've booked this match and—okay.

ART: Is it first?

AUSTIN: It's early!

[DRE and ALI start to laugh]

ART: All right, w...

[laughter trails off]

I'm working on it.

AUSTIN: Okay.

ART: I'm just trying to get the words "like Baron Corbin" out of the description, is really what I'm working on right now.

AUSTIN: All right.

ART: That dude looks bad.

AUSTIN: [amused] Yeah. Of—yeah, it's—agreed. Um, I just realized we didn't do Heat for you, Sylvia. [SYLVIA: Yeah] But we'll come back around to do Heat right after this. [SYLVIA: No problem.] So Jake, what's your Heat?

ART: I have 3 Heat with Count Faustolfe, 1 for us being of opposing alignments, 1 because he has no respect for my—all the work I've put into this company, and 1 because he is undercutting me.

AUSTIN: Mm-hm.

ART: I have 2 with...Aqua Illusion, who I had written down as "Sea Drake." Oh that's not right, Sea Drake I have 0. [amused] I mean Aqua Illusion I have 0!

[ALI snorts]

AUSTIN: 'Kay.

ART: I'm gonna erase Sea Drake from my sheet.

AUSTIN: [struggling not to laugh] Yep.

ALI: [also struggling] Appreciate it, thank you.

ART: I have 2 with Charlie, 1 for our opposing alignments, and 1 because he used to be my protege.

AUSTIN: Uh, great. Let's go back to Charlie and talk about yours.

SYLVIA: All right! Um, so my Heat I have—so I was former tag partners with Lenny slash Count Faustolfe the Third, [AUSTIN: Mm-hm.] and he is also jealous of my skills, so we have 2 Heat there. Um. Was it Aqua—Illusion, that's the last name.

AUSTIN: Aqua Illusion. You got it.

SYLVIA: Aqua Illusion slash Erica is trying to teach me to be more of an entertainer, and because I am a heel and she is a face, we have another Heat, so that's 2 Heat total. And then because Jake is a face and I am a heel, we have 1 Heat by default.

AUSTIN: Great. All right. [sighs] Count Faustolfe the Third, you're up.

DRE: Thank you. Thank you for respecting the fiction. [AUSTIN: Mm-hm.] Uh, I am the Jobber. So Count Faustolfe the Third is just a...a vampire noble who has just been all over the world, through all parts of time. My out-of-ring persona is Lenny Reed, who's just a dude who was like, second cousins with somebody who grew up at a famous wrestling family, and kind of has just kind of fallen into doing this, isn't very committed or passionate about it, but he's also not gonna like go in and mess stuff up for other people. He's just kinda—he's just here. This is his 9-5. [AUSTIN: Right.] It's his job, he'll do it, but he's not super stoked about it. Uh. My Heat. I have +2 with Aqua Illusion. 1 'cause of our—'cause I'm a heel and she's a face. And the other because she is always trying trying to get management on my side.

AUSTIN: Right.

DRE: I have +2 Heat with Jake the Jackal, again 1 'cause of our opposing alignment and the other 1 because he can't remember who I am. And then I have 1 Heat with Charlie Cupid because he was my former tag partner before he made it big.

AUSTIN: Got it. Perfect. All right, so I think that that is everything. Can you give me like three minutes just to fill in some final details, and then I will, uh—we'll kick it off!

SYLVIA: Sure.

ALI: Hell yeah.

ART: Sure, and if you need my look, I think I've managed to say it without saying the words Baron Corbin.

AUSTIN: Ah—let's hear it. I would love to.

ART: So, if you look up John Constantine on a Google image search, you get a lot of the look, right? And if you look up John Constantine Keanu Reeves, you see they like color shifted him black for that movie.

AUSTIN: Mm-hm.

ART: Um, but in the...Inspectres episode, I describe Jake as like sort of almost wearing wrestling gear? And that gear was like jeans and that like singlet top, the like [AUSTIN: Yes.] two-shoulder singlet?

AUSTIN: [cross] I remember this.

ART: [cross] So I think it's like—it's that outfit with like kinda like biker-y, punk-y jeans, and the singlet top, and then a trenchcoat. And I think I'm gonna go for the brown trenchcoat, because black trenchcoat is too goth, I think, for...

AUSTIN: Yeah.

ALI: Yeah.

AUSTIN: Agreed. Agreed.

DRE: Like—gosh.

ART: I admit too goth for an Egyptian goth turned ghost hunter is like a weird thing to say with your mouth. Here I am, doing it. 'Cause I'm trying to move away from that, you know?

DRE: Yeah. I didn't—I guess I didn't say my look outside of vampire. I mean the biggest thing [AUSTIN: Oh my god.] is just like bg dumb velvet like overcoat, and um a really big stovetop hat.

SYLVIA: [whispering incredulously] Stovetop?

ART: Stove—

AUSTIN: Hold on.

ART: —stove—

AUSTIN: Pipe.

SYLVIA: [cross] Stovepipe hat.

DRE: [cross] Stovepipe. Yeah. Same diff—you know what I mean.

[ALI laughs]

[cross] I guess I could just call it the Lincoln hat.

ART: [cross] Well, like one is like made out of stuffing, I think.

DRE: [surprised laugh] Yeah! That's true! [cross] That's true.

AUSTIN: [cross] That's the difference.

DRE: Um, he also has the [rhymes with “a lot”] jabot necktie, which is a word that I had to learn, which is like the big like fluffy crinkly like necktie thing.

ART: Spell that?

DRE: Uh, J-O-B...J-A-B-O-T. I don’t know if that’s how you actually pronounce it.

AUSTIN: [rhymes with “tableau”] Jabot.

DRE: [tableau] Jabot? That’s so—yeah, sure.

ART: [cross] Oh, okay. I—yeah, got it.

AUSTIN: [cross] Yeah. I just hit a button on Google.

DRE: [cross] Yeah, it is. It is. Yeah, it’s [tableau] jabot. Yeah.

AUSTIN: Love it.

DRE: Yeah, everything is very like velvet or frill or...yeah. Oh, and I wear red contacts.

[15:00]

[cross] ‘Cause I’m a vamp—‘cause I’m a vampire.

ART: [cross] You fight in this? Or you—you’re not like you got ring gear too.

DRE: I mean, you know, I’ll take like the coat and stuff off.

AUSTIN: Oh my god.

ART: But the tie stays?

DRE: Yeah. [ART: Okay.] I got a look.

ALI: [laughing] You carefully remove your beard and hat and...

[DRE laughs]

Eyebrows...

[SYLVIA laughs]

AUSTIN: Yeah—

ALI: ...And you're just a fat person!

[laughter continues]

AUSTIN: Oh my god.

DRE: Ahh. Shoutouts to Kevin Nash, AKA the Wizard of Oz.

[ALI sighs]

ART: Shoutout to Kevin Nash. Just period.

DRE: Yeah.

AUSTIN: Just period. I hope you're all right.

DRE: What was his other like—was he Diesel? Was that [SYLVIA: Yeah.] his other?

AUSTIN: Oh yeah. [DRE: Yeah.] [ART: Oh yeah.] Oh yeah, he'd been—he was Diesel first, yeah.

ART: "Big Daddy Cool" Diesel.

AUSTIN: Well—maybe not first, but you know. Yes, yes, you get what I'm saying. Um.

SYLVIA: He was Oz before he was Diesel.

[ALI snorts]

DRE: True.

AUSTIN: Sometimes you gotta be Oz before you get to be Diesel. [ALI: Mm-hm.] You know what I'm saying?

ART: That's also the slogan for the HBO documentary.

AUSTIN: Oz.

ALI: Oz before Diesel.

AUSTIN: Have any of you ever wondered what that HBO show Oz was about?

[ALI and DRE laugh]

DRE: Austin, [ALI: Oh no...] you can't make this joke because some child who doesn't know what Oz is about is gonna hear that and be like "Oh, I should watch that!"

[AUSTIN groans]

'That sounds like a good, fun time!'

AUSTIN: It's not. It's—I mean, Oz is a very—I haven't seen Oz since I was in college, I should not cosign Oz. I've learned in the last couple of days...maybe [DRE makes a horse noise] things I cosigned in college aren't things I can stand behind anymore.

ART: Yeah, the Oz twitter account has been off the [ALI yells and laughs] charts this weekend!

AUSTIN: Ah...

ALI: What...

AUSTIN: All right. I'm ready to go, I think. I think that I'm ready to go. So. Tonight is...the—do you all remember in the WWE there used to be the In Your House special events, the In Your House pay-per-views?

SYLVIA: Mm-hm.

ALI: [quietly] No?

AUSTIN: All right, so—okay, well. So there used to be a series of like—so you know how now there's like Backlash and...name another WWE shitty pay-per-view.

SYLVIA: Uh...

AUSTIN: Fast Lane.

ALI: [cross] Fast Lane.

SYLVIA: [cross] Yeah.

ART: [cross] Yeah.

DRE: [cross] Oh god, Fast Lane. Uh, Great Balls of Fire.

ALI: Uh-huh.

AUSTIN: Great Balls of Fire. All of those, there's like—

ART: Great Balls of Fire is cancelled, B-T-dubs.

[DRE laughs]

AUSTIN: Is it?

ART: Yeah, they're doing way fewer pay-per-views this year. Great Balls of Fire didn't make it.

AUSTIN: Huh. [cross] Okay, so.

ALI: [cross] Sorry to see it go.

AUSTIN: There used to be this kind of like mid-low-tier pay-per-view that ran in between the big ones, right. In the WWE, there's like Wrestlemania, there's Summer Slam, there's the Royal Rumble, and their Survivor series is the big ones, right, the big four.

ART: They used to have five in a year. Add King of the Ring and that was like all the pay-per-views they had in a year, [cross] and then they were like, we can make more money.

AUSTIN: [cross] Right, I miss King of the Ring so much. Um, and then they added the In Your House series, which was a cheaper pay-per-view? And you know was only two hours or three hours or something like that, compared to the kind of all-day events, even then—they weren't as all-day events, but they were meant to be kind of like the big...you know, the big ones. This was like above a Raw, but below a King of the Ring or a Summer Slam. And at first they were just called In Your House, like hey, we're here, we're in your house, and like the championship belt might change, and that's a big deal! But eventually they started getting like weird subtitles, so they became things like, [sleazy announcer voice] In Your House 7: Good Friends, Better Enemies! In Your House 9: International Incident! In Your House 11: Buried *Alive!*

ART: That one had a buried alive match.

AUSTIN: Exactly. Eventually they flipped them, so it was like Degeneration X: In Your House! Or No Way Out Texas: In Your House [laughs slightly]. Rock Bottom: In Your House. And then it was like, okay, that's gonna like, the Rock is gonna be a big deal there, obviously. Not in the...fuckin...headlining match, somehow, but still up there. Um. So yeah. So this is one of those. Obviously this is not a WWE-level organization, but! [last syllable rhymes with awed] Promenade Wrestling—or [rhymes with aid] Promenade Wrestling. My voice wants to say [like awed] Promenade. It's up—what do y'all think?

ALI: [cross] I'm fine with [like awed] Promenade. Yeah.

ART: [cross] I think [like awed] Promenade is how I say the word.

AUSTIN: Yeah. All right—

ART: Unless you're like calling a specific thing. Or it's like a beverage.

AUSTIN: ...Right. Uh, so it's called [like awed] Promenade Wrestling, one, because it takes place inside of the Promenade, which is one of the two casinos run by the Shaw family in Bluff City. And it is just...it is—you know—I think the fans—I think online internet wrestling fans just call it Promenade, like, they don't say Promenade Wrestling Federation, which is like the full name, they just say, oh, last night, you know...so-and-so was gonna go work at Promenade. You know? And it takes in the old Bluff City convention center, like, arena [stammers] kind of convention center like exposition—*exhibition* hall? That Promenade, the casino, was built around.

The Shaws came in when Bluff City was in a very low place...and [amused] bought the convention center from the city [laughs slightly] for pennies on the dollar, and then they like kept the old facade of this kind of neoclassical front-facing, you know, columns and...you know, I guess it's—it's less neoclassical than probably... 'cause it's called the Promenade, right, like it has—maybe it actually has a little bit of a southern flair to it? Kind of a big...southern like gothic mansion...front—but like big, not like...like *too* big, like “a porch shouldn't be that size.” You know what I mean? Or you know has like a almost like a walking arcade feel. You can kind of walk through and see like palm trees that they've added even though Bluff City doesn't have palm trees literally anywhere else. And there's just a big casino and hotel on top of this convention center with a big exhibition hall. And the exhibition hall is what gets turned into the arena.

And so this is one of those mid-tier events. But it didn't get a name. It never had the name until last week, at the very end of a local show, the kind of run-up show, a special guest showed up from Constitution Sports Entertainment, which is the league to the north, and announced, on a microphone, that the name of the event would be Constitution Day. And everyone has been abuzz with what that might mean.

In the back—in the backstage, y'all find out. Right? No one's hiding this from you. As performers, you know that a representation from Constitution Sports Entertainment named Ms. Carlisle will be attending, and that's who came out to make the announcement during the local event to start building heat for it. She came out and—or you now that she's attending as a scout, as a favor to the Shaw family, to pick one of y'all and bring you to—give you a contract to sign, which will let you come to Constitution Sports Entertainment for some sort of temporary role—[amused] in some sort of temporary role that will not be demeaning.

And you're not quite sure what that role is, and that's a thing that you can investigate while playing this if you want. Like, if that's a thing that your character is interested in, both as a character and as a “character,” you know, both inside of kayfabe and out, that's a thing worth investigating.

And...you know that at the end of the day, Ms. Carlisle is going to decide who gets the contract. I'm picturing Ms. Carlisle as being like...uh...one second, I need to confirm a thing. Um. What is the...I'm trying to remember if I wanna do first or second Aunt Viv? And I can't remember the order. Which is a bad thing—first Aunt Viv. Uh. Is who she looks like. If you look up “Fresh Prince first Aunt Viv” uh, Janet Hubert, that is what I'm thinking—severe looking dark skinned black woman with a very like late 80s haircut, big like thick golden—short golden hoop earrings, and just like a very...colorful but like, again, kind of severe dress. Like a yellow...like business blazer with a like a

red shirt underneath that has just like—she owns whatever room she walks into, and you don't believe that what she's wearing could work, but it *absolutely* works.

Um. And she doesn't—she comes out and makes that announcement at the last event, and now it is minutes before the next event. And I'm just curious, really high-level, what do y'all before an event starts? What is your pre-event kind of...headspace and practice?

ART: I'm gonna lean into my...playbook a little bit [AUSTIN: Okay.] and like sorta just like take like the Veteran's approach, the like, uh, I think Jake has a corner of the locker room that is his corner? You know, you don't sit—you don't sit near Jake's bag?

AUSTIN: Right.

ART: Um, and there's like a table and he's playing cards with some people, other wrestlers—if any of y'all wanna be playing cards that's cool—but like, other talent, people who work in the back. It's just like, yeah, this is my, y'know, x-hundredth show. I don't...

AUSTIN: Mm-hm.

ART: I'm not—it's gonna be fine. I'm gonna do my job. It's gonna be great. But like right now...I'm just blowin off a little steam.

AUSTIN: Right. Um. The events be—uh, sorry. Go ahead. Let's go through the whole list. Sorry, I'm like looking at my—card order and getting anxious, which I shouldn't do. [ALI laughs] Not a good creative work. Let's go around the room. Who else is doing what?

SYLVIA: I think I'm just doing like—an absurd amount of stretches. Like a comical amount, almost.

[AUSTIN laughs in pity]

It's like, Charlie's been...over there for like 45 minutes just stretching his legs.

AUSTIN: Great.

SYLVIA: Just the legs!

[DRE laughs]

We don't know how long he's been here!

[quiet laughs]

AUSTIN: No one knows! He's just always stretching.

SYLVIA: Just—he just show—like he’s always the first person there, and he’s always stretching before a show.

AUSTIN: God.

[ALI laughs]

SYLVIA: He’s talkative! If someone wants to talk to him, he’ll do it, but he will also be stretching. At the same time.

[DRE laughs]

AUSTIN: [laughs] God. Um...[stammers] I keep wanting to say Erica, because that’s your character’s real name. I guess in this case, I am talking about Erica. What’s Erica doing right now? Erica...

ALI: Um! I think that it’s a little bit more balanced, right. I think that she has a little notepad in front of her that she’s like stretching and like looking down at it to like know her like lines, essentially. I think there’s like some glances over at Charlie to be like, “Oh, that’s an advanced move. I should [AUSTIN laughs] try that one.” But then like.

[DRE laughs]

Half-trying it, then being like, “Oh no no no. I shouldn’t [laughs] I shouldn’t [AUSTIN: No, not there.] pull my entire leg before...[cross] before this performance.”

AUSTIN: [cross] [laughs] Perfect. Uh, Lenny.

DRE: Uh. I think I’m just talking to whoever I’m having like any matches with. Just being like, “okay, like when do you wanna go for this spot, like you know what’s the hand signal that you’re gonna use when you’re about to hit me with this move.”

AUSTIN: Mm-hm.

DRE: You know, not like—just laid back, like makin sure that, you know. I’ve got it—like the kind of the mental script in my head ready to go.

AUSTIN: Right. Um, cool. Uh...checking to see if this uh—if I reveal my booking to you ahead of time. It doesn’t look like I do, which is interesting. All right. So, before any of y’all go out, the—you know, the lights come on outside, and the music hits, and it has the kind of Consti—you know what, it’s actually like—the Promenade, as a casino and also this event, has like an Old Bluff City feel and it has like a Bluff City before the casinos came, you know, like a...lots of kinda of carnival-y vibes, but also like...you know, 1920s style, 1930s style resort town feeling to it, and so I think that there is like a live...like big band orchestra here that plays as The House marches down the ramp and to the ring, which there is like also like a July 4th style vibe going on right now, because even though

Constitution Day is a holiday that no one knows when it is, you know, you have to have like lots of American shit?

And so you know they're going out to like, "Yankee Doodle Dandy" or like other kind of big band-y "America" songs, like that's the kind of background—in fact, I think that The House has its own theme that is probably in line with that, anyway, that is like a...it's not like a [serious announcer voice] "The House Always Wins!"—in fact, maybe it is. Maybe it's a voice that goes The House Always Wins! but then you don't get the sort of like corporate sounding—like you don't get the cash registers, you get like a slow meandering—it's like "Hail to the Chief" but done like a sad New Orleans big band...ensemble?

Um. And out comes Simeon Shaw IV and the rest of The House, who we pitched to each other during our worldbuilding episode as being—or character building episode as being suits and sunglasses, and we know that it says—you know what it is, the voice comes on and goes The House Always Wins! and then "Hail to the Chief" played like a somber big band song [ALI sighs] starts playing, and Simeon Shaw comes out, who is this kind of sleazy mix of like Shane McMahon but like, as kind of almost like a...washed out v—like the kid you knew who was gonna be like a famous guitarist in high school, and then you caught him at the guitar center a year later working, you know what I mean? Like, not like—like he went off to a conservatory, and then like came back and was like "ah yeah, bro, there was just...a lot of PBR."

[ALI snorts]

"And that's just how it is sometimes. I'm here, I'm just between things." Um, sunglasses, you know, on his head, not on his eyes. Sunglasses on his head, wearing a cheap suit, and flanked by four other people. On his left is his friend Chet, who has dirty blonde hair, who is also wearing a suit but that suit is too big for him. They're all wearing black suits with black ties and white—they look like they're like cosplaying the Reservoir Dogs, basically?

[ALI snorts]

To his right is Bingo, who had on the Reservoir Dogs black suit, but instead of having a white dress shirt with a tie, he has the like old-fashioned strongman one piece, the like black leotard? So it's just a suit, but then also has on a black leotard? Behind him, carrying a mini surfboard, is Beaches, who is like...

[DRE laughs]

a surfer guy, you know? and then with them is the...

[30:00]

...boardwalk—the Bluff City Boardwalk Champion, Taffy, who she's always chewing gum. We know that taffy and gum are different things but she's always blowing bubbles. She's kind of a candy themed, and she has like a candy-striped baseball bat that she ca—on one shoulder is the

championship belt, the Bluff City Boardwalk Championship, which is like the Mid-Card Belt, and over the other shoulder is this candy striped baseball bat.

ART: Hey Austin, great work on these people so far. [ALI laughs] I know that you still have [AUSTIN: Thank you.] more to go, but these are all exceptional.

AUSTIN: I appreciate it. You—just wait. Really, just wait. And they come out and go to the center, and I'm just gonna kind of abstract here a little bit, because we don't have a ton of time. Simeon Shaw announces Ms. Carlisle, who comes to the ring...[laughing] with just a sped-up regular version of "Hail to the Chief?"

[DRE laughs]

And comes out and kind of resets the stage, as happens here. Right? Um, you know, in a se—I think we're probably still in what would be the pre-show. Just kind of heating the crowd up. The house takes a few shots at the crowd. But Ms. Carlisle lays it out. Whoever the Constitution decides—whoever she decides is the best wrestler at today's event is getting an opportunity of a lifetime, to come to Constitution Wrestling. Um. I just realized a very, very funny thing about what that offer is that's gonna be just hilarious, uh, when we get there. Okay. Um, and we...they kind of do this whole bit for probably five minutes. It's one of those promos that's like you expect a run-out? And, I mean, maybe there is one! Do any of you interrupt this, or does this just happen? None of y'all are like gonna run out and cut a promo about how it's gonna be you?

ART: That doesn't feel like it's in character, but if anyone wants to go out, I have a good punchline, so like, I can like tell it to you on the side.

[ALI, AUSTIN and DRE laugh quietly]

AUSTIN: I—it doesn't have to be anybody. This is not—I don't have one booked here. I don't have a run-out booked here, but it is totally up to y'all if that's a thing you would like to do. One of the—you know, your moves are all in front of you, or you have your moves in your book, but like the basic moves are there and like a run-in is a thing that you can do even during a promo, y'know? So I think they just cut that promo, and then it...you know, the crowd goes back to mingling before the event starts, and there are like a series of interviews happening backstage with different wrestlers about who they think deserves it. There's a small commentary staff here. There's kind of a kind of straight man here, and then there is Jeff "The Chef" Moran, or Jeff "The Ref" Moran, or today, because there is the big band vibe, he's Jeff "The Clef" Moran, and he just has like a honkey-tonk man get-up with like ridiculous musical notes all over his lapel and shit...there is not a bass clef. There is not one. He does not have a bass clef on his fuckin outfit anywhere, despite being Jeff "The Clef" Moran. Um. And I think eventually, you know he's going he's bouncing between a couple of wrestlers, and most of them are not cutting great promos, right? It's all the preshow stuff, and they're all just like "you know, I've been working for this my whole life, and, blah blah blah," and it's just not great. And then he comes to you...Erica, [stammers] to Aqua Illusion.

[ALI laughs quietly]

And he says—and this is being broadcast live to our viewers at home, on local Bluff City, like—I think it's on Bluff City TV. And then on, you know, I don't think there's an online—I don't think that they've set up an online viewing system. I don't think they have...but what I do think is that someone in Bluff City absolutely is capturing the footage and reuploading it live...

[ALI laughs again]

...on a secret Twitch account that they're pretending to play a video game while it streams in the background. That's, you know, the absolute way Bluff City does things. Um. But it is—it's also coming out to the whole arena, right, there is like a Titantron style...big screen that this is going out to. And we catch you cutting a promo in front of a...I think just in front of a fish tank that's backstage?

[ALI laughs louder]

It's you next to, you know, a sizeable fish tank, but nothing special! And Jeff "The Clef" Moran, who says...

(as MORAN): Aqua Illusion! You have had an incredible year here in Promenade, and I think the people out there wanna know if tonight is your night, are you making any big plays, are you here to impress Ms. Carlisle from Constitution?

ALI: [quiet laugh] Okay. This is...fine. [cross] Let's do this. [laughs]

AUSTIN: [cross] You can be as in or out of character as you wanna be here. [ALI: Okay!] I just wanna say this generally, which is like, you can be like, "here is the thing I'm saying," or you can say "I cut a promo that basically gets at this thing."

ALI: Okay. I think—okay. I think that I say something like [clears throat]

(as AQUA ILLUSION): You know, I'm going into this—I know she's gonna be impressed. I've been here for a while. The people know me here. I come from the ocean. I'm not here to be in this small pond, so [laughing] by the end of this show tonight...

AUSTIN: Yo!

AQUA ILLUSION: [laughs] People are gonna know that I'm the one who should move on.

ALI: Or whatever. [laughs]

AUSTIN: Good. Great. Yeah, uh-huh. Give me a roll! You're cutting a promo. "When you take the mic and speak your mind, roll +Look."

ALI: Okay, which is...

ART: Is that a heel turn?

ALI: I...[laughs] so the last episode, Austin was like, try to think of like the last big thing that happened in your character's [AUSTIN: Yeah.] storyline? And I think that I've made a recent face turn when I broke away from the Monster House?

AUSTIN: Mm. Mm-hm!

ALI: So this kind of thing of being like...you know, it was the last pay-per-view that I told the monster house that [laughs] I can, you know, shine better than they can. And now I'm gonna [AUSTIN: Right.] prove it tonight. Yadda yadda yadda. So 2d6+1, when I roll that?

AUSTIN: Yep. Uh, is that your Look, is your Look +1?

ALI: Yeah.

AUSTIN: Yep, 2d6+1!

ALI: That's a 9!

AUSTIN: That is a 9! Oh, we should go over really quick, how much Momentum does everybody have? My guess is none, by default? Uh...

ART: I get 1 when I start a match, but [cross] I guess we have not started a match.

AUSTIN: Okay. But you don't...okay. Uh, what about Audience? Make sure your Audience is written down on your sheets here somewhere...

SYLVIA: [cross] I think we all start with 1?

ALI: [cross] My Audience is +1.

AUSTIN: There you go. What was that, Sylvia?

SYLVIA: I think we all start with 1, unless—

DRE: Nope!

AUSTIN: No, not true.

SYLVIA: I—yeah, the Jobber, I forgot. [slight laugh]

AUSTIN: [cross] Yeah, the Jobber gets 0...

ART: [cross] And the Veteran starts at 2.

DRE: [cross] Womp womp!

SYLVIA: Okay.

AUSTIN: The Veteran starts with 2, yeah. Mm-hm.

ART: Oh, and when you have 2 Audience it says start the episode with +1 Momentum so everyone should check their little Audience chart.

AUSTIN: There you go.

ART: 'Cause I think everyone might start with 1.

ALI: Yeah, I start with +1 Momentum...

SYLVIA: Yeah. I know I start with 1—

AUSTIN: All right.

ALI: Add Momentum spent to any roll that you take?

AUSTIN: Yeah. So, Momentum is a +1 you can spend before or after a roll—or it's after a roll.

ALI: Okay.

AUSTIN: So if you wanted to increase that 9 to a 10, you could. And I'll tell you when you see what that move does. On a 10+, you connect with the audience. Gain +1 Momentum and pick one from the 7-9 list. 7-9 is you get them to pay attention. Pick one. [carefully] You get them to pay attention, pick one: Make Creative book you in a match, add a stipulation to a relevant match, gain +1 Momentum, and gain +1—or gain +1 Heat with the subject of your promo. You don't really have a subject of this promo, you're not really [ALI: Yeah [laughs] out here makin threats. [cross] Specifically, so to speak.

ALI: [cross] [weakly] I'm not that smart! Um.

Yeah, I feel like the Momentum thing is the only that's relevant to this right now, so I think I'm just gonna take the 1 with a 7 instead of...

AUSTIN: Okay. Um, I think this is where you get—there is...Jeff Moran puts a hand to his ear, and says...No, I think this is probably pre-announcement. I think you would know this. You are booked currently—you are currently booked in a match at [stammers] the main event!

ALI: Oh!

AUSTIN: You are booked up against Blackjack, who is the current champion here. The current—he's the...I have it written down here somewhere—the Mid-Atlantic Heavyweight Champion.

ALI: [impressed] Oh.

AUSTIN: In what—you know. You can pretty much guess is not a title win for you. You're not probably quite there yet. Um. But...you know, that is—do you wanna speak to Blackjack at all here?

ALI: Um.

AUSTIN: I think Moran says like,

(as MORAN): You're up against Black Jack tonight, one of the best there's ever been in any ring, as far as I'm concerned. Squared ring, circle rings. Octagonal rings. He's been in all the rings that there are. He wears rings, which you gotta be careful of in the ring, because he'll use 'em. I'm curious. What, uh, you have any words for Black Jack? Do you have any feelings?

ALI (as AQUA ILLUSION): [pause] [laughs] Listen. I'll respect Blackjack. He's been in the business for a long time. He's, you know.

ALI: [amused] I don't know! I [laughs] [cross] I think what I'm trying to say is...

AUSTIN: [cross] It's a good start. you got this.

ALI: [laughs loudly]

(as AQUA ILLUSION): But. Um. You know, it's time for me to make a name for myself. And this—when the waves hit, Blackjack [laughs]...[laughing] is gonna get washed to shore!

[DRE bursts out laughing]

AUSTIN: Great. Great. Great.

[ALI wheezes, recovering]

AUSTIN: I was gonna go with busts, [ALI laughs again] but that's good. That's good.

Um, I have some more detail on Blackjack, by the way. The camera cuts to Blackjack, not—watching this interview, obviously, on a TV on one of those stands that gets pushed around, like, high schools? Um. So he debuted as a hotrod Rod Stevens, and this was his Springsteen gimmick. He was the hotrod, he fixed cars, he wanted to blow this town, he wanted to be the best there ever was! He was the Golden Boy, you know, 15 years ago. And it didn't work. He never really got over. They could never sell all the hotrod toys.

ART: Which is weird, 'cause they were cars. [cross] Toy cars basically sell themselves.

AUSTIN: [cross] They were just cool cars. Right, they were cars that he—he had like old-timey, you know, 1920s, 1930s cars. They were like old Rolls Royces, basically. And they just didn't—no one bought them. And then he came back years later. He went off—he left, and then came back. To the Mid-Atlantic region, like—he was Hot Rod before Promenade Wrestling was a thing. Promenade Wrestling is not that new, but he was in the region, and Promenade kind of took over a bunch smaller ones between Bluff City and Trenton and all the other major towns, obviously. Cape May.

And he came back as Blackjack, who was like a masked vigilante type. He had like face paint that had all of the different card faces [slight laugh] on them? And that also was bad, and so eventually he cut this really great promo where in the middle of the ring, he like wiped the fucking face paint off slowly, and then just like dropped the rag on the ground, and was like, "Listen. You know who I am." And became this kind of Steve Austin, Dusty Rhodes like everyman antihero, who is—so he's also a face, technically, but he has like that hard edge antihero face? He talks that real shit. He's all about like makin sure the people of Bluff City get their just due, y'know? But he still calls himself Blackjack, yknow? That's still the name he goes by.

Um. All right. So we get that shot, and then we go out to the ring for the first match, which, hey, that's two of you here! It is Count Faustolfe the Third vs. Jake the Jackal. Um! So, let me read from [stammers] this great book that I have, this great play aid in front of me for wrestling. So. "First, each player should describe their character's entrance." Do you wanna do—do either of you wanna do that here?

ART: I know I'm not comin out first!

AUSTIN: True. Probably true—Faustolfe, do you wanna do this here—"If they do anything in particular to pump up or insult the crowd, make sure they make the Work the Audience or Cheap Heat moves as appropriate. Then read and summarize the following."

DRE: Uh, so my intro music is a very slow, dirge-y...oh, shit, I just forgot the name of the musical instrument. Why [AUSTIN: Organ?] do I...There we go! Thank you!

AUSTIN: You got it.

DRE: Uh, it's an organ cover of "Hall of the Mountain King."

AUSTIN: [long, loud sigh] Okay.

DRE: Yeah, it's—

AUSTIN: I bet we can f—I bet—yeah, uh-huh?

DRE: Uh-huh!

AUSTIN: Great.

DRE: It's real good. Um. And I think like [stammers] as Faustolfe is coming out, you know, he's got his very...stupid coat and hat on. Um. And yeah, you know what? Yeah. I'm gonna—[stammers] I'll do like some just bad heel work as I'm going to the...so let's see. How do I wanna insult this audience?

AUSTIN: So I'll note you have kind of two options, [DRE: Yeah.] movewise. You can "pump up, yell at, or otherwise work" up the audience, in which case you roll +Audience. Cheap Heat is, "when you insult or praise the audience or their home town, gain +1 Momentum. You only get to Cheap Heat once per Episode."

DRE: Um. I could—yeah, I can do this. Um, I'm gonna do Cheap Heat. Um.

AUSTIN: Okay. That's the Jobber heel move to do on the [cross] first match, yes!

DRE: [cross] Yeah. Yeah yeah yeah! Um, and I think it is gonna be like...oh, man. I love that we have discussed like that he just switches to whatever bad accent we wants to use.

AUSTIN: Yep!

DRE: Like based on what he's talking about. Um...[sighs] yeah, let's just go for it. I think he's gonna use his very bad like, very very awful Transylvania, Dracula, like just shitty accent. Um. And he's just saying like...

(as FAUSTOLFE) [trying to do accent] It is very obvious—

—no, I can't do that!

[AUSTIN laughs loudly]

[ALI boos]

[amused] Why can't I do it? [cross] Why can't I...

ART: [cross] What was wrong with that?

AUSTIN: That was great!

[ALI is giggling]

DRE: It was not! No!

AUSTIN: [amused] It was!

DRE: Um.

AUSTIN: Disagree!

DRE: You disagree? Thanks, Austin. [cross] You're such a good...

AUSTIN: [cross] Disagree that it was bad!

DRE: Yeah, I know—uh.

(as FAUSTOLFE): [exaggerated accent] [over laughter] It is very obvious that I, Count Faustolfe the Third, do not belong here in this *garbage dump*, and—

[45:00]

—I will be the one, I will be the one with the contract at the end of the night!

AUSTIN: Great. Is this at the top of the ramp, or is this in the ring? Did you get in there early and start heatin em up?

DRE: Yeah, I think he gets into the ring and he does the thing where he takes off his hat and his like big ostentatious like cross necklace [AUSTIN: Yep.] And like puts it on the turnbuckle...

AUSTIN: [amazed] He's a vampire who wears a cross! [ALI and SYLVIA start laughing]

DRE: Yeah! Yeah. Because! Because. He's so strong that crosses can't hurt him.

AUSTIN: [whispers] Oh, wow...

ALI: Well there you go.

DRE: Obviously.

AUSTIN: [aggressively] But cross-bodies can!

SYLVIA: Boo!

DRE: Yeah, Austin!

[ART laughs]

AUSTIN: [cross] Sorry.

DRE: [cross] That's—yeah.

AUSTIN: B—okay. You can—yeah, mm-hm!

DRE: [laughs silently] So I guess I'll mark my 1 Momentum now!

AUSTIN: Yeah, mark your Momentum.

[DRE laughs]

God. Um. Art! Talk to me about Jake the Jackal. Entrance.

ART: All right. I think it starts with that like you know that like heartbeat pulse?

AUSTIN: Yes.

ART: The like [imitating heartbeating] bom-bom, bom-bom, and like the [ALI laughs quietly] the lights go down? And we get like a...what's the most supernatural color? Is it green? It's green, right?

DRE: [cross] Yeah.

AUSTIN: [cross] [unsure] Yeah, yeah...

ALI: Purple, sometimes.

AUSTIN: Purple, [cross] could be purple.

DRE: [cross] Green or purple.

AUSTIN: When [cross] you're a heel it's purple.

ART: [cross] I'ma take—...

Yeah, I think that's right. And then we get like this [AUSTIN: Thank you.] really like...like garbage rock? Like [AUSTIN: Yeah!] [ALI laughs] rock music that's garbage? Music?

AUSTIN: Not the band Garbage.

ART: Not the band Gar—well, not a—sometimes the band Garbage. [AUSTIN: Sure.] Not usually.

AUSTIN: Yeah.

ART: Um. It's just like a bad rock song that's probably by some band locally that they can pay like 80 to make some theme music.

AUSTIN: Yeah.

ART: And it doesn't have lyrics or anything, it's just like, you know, it's just like loud music? But like, Jake is from a time where just like having rock music was good enough to like get a little bit of a pop, because...

AUSTIN: Right.

ART: Fuckin' "Macho Man" Randy Savage comes down to Pomp and Circumstance, you know?

AUSTIN: Right.

ART: That's right, right, that's what...

AUSTIN: I think that's what that [SYLVIA: Yes.] what that is. Yeah, I'm pretty sure.

ART: Yeah. Um. And he has like a good low camera angle for his entrance, like it makes him look tall, it makes him look big. Um. And he just has that like—he has that like old-school wrestling swagger walk, you know, the one [AUSTIN: Right.] you see on...you know, you know it when you see it.

AUSTIN: Yeah.

ART: It's not like what Hulk Hogan does, like Hulk Hogan's a little more like...you know, you shouldn't see the...the motion I just did in my house right now isn't right!

AUSTIN: Is it the like Ric Flair walk?

ART: No, it's not like all the way to like that strut. It's like...

DRE: Is it the weird Vince McMahon strut-walk gif?

ALI: Mmm...

ART: It is [AUSTIN: No.] not. No one walks like that. I said like lots of people walk...

[SYLVIA laughs]

AUSTIN: Is it like a Bobby Roode?

ART: Yeah, it's Bobby Roode-adjacent. Bobby Roode is like that to like a 12, and this is at like a 7.

AUSTIN: Gotcha. Um, we were just gonna have a lot of googling to do, chat—or listeners. no, there's no chat. This is not live. Uh. [slightly laugh] I'm just very tired.

ART: 'Cause like Bobby Roode is trying to be—Bobby Roode is like trying to do like most of the way like—I think it's more like Triple H, honestly.

AUSTIN: Oh, okay! [SYLVIA: Okay.] Yeah, I gotcha.

Perfect.

ART: But Bobby Roode, Triple H and Ric Flair are all in a triangle.

AUSTIN: Yes. Agreed. Which one is “McDonald’s, McDonald’s, McDonald’s?” Ric Flair.

ART: Ric Flair.

AUSTIN: Yeah. Okay. Um. Triple H is definitely “pulls up, orders one black coffee, and then goes home,” a hundred [cross] percent.

ART: Yeah. And Bobby Roode is “we have food at home.”

AUSTIN: Right, yeah, totally. All right! So, now that you’ve describe your entrances. Are you working up the audience in any way?

ART: Uh, I was gonna cut my promo after the match.

AUSTIN: Okay! That’s—okay, fair. Um. “You’ll each get a chance to show off in the ring. Whoever has control of the match narrates a sequence of wrestling moves, holds or strikes or whatever you want. That culminates in an important, impressive or dangerous maneuver that advances the overall story of the match. When you get to that point, you’ll make the Wrestling move,” which is the move...excuse me. That’s the move when you roll for how well the wrestling is going. Uh, “the control of the match might change then, or you might keep it, in which case you continue narrating the next sequence.

Now, the person who isn’t in control can use the Interrupt move to cut in and take control of the match. You can use other moves as well, if you want, like Work the Audience,” or...Feat of Strength, or Break Kayfabe! But mostly like Feat of Strength, I think, or Work the Audience. Those are the big ones here. And then any of your moves that make sense, obviously. Um. “When the match is getting towards the end, I will reveal the booking, who I’ve already decided is winning the match.” In this case, we—you know. One of you is the Jobber, so. [DRE: Womp womp.] Um. “And then you can work together to make that happen. If you wanna swerve the booking, you can, which usually means you’ll use the Break Kayfabe move. Whoever’s booked to win will also get to hit their Finishing Move or equivalent at the end of the match.

Now, before we get started, I’m going to hand this mic to one of the other players. They will play the ringside announcer during your match. Announcer.” Sylvia, you’re going to be the first announcer here. [SYLVIA rubs her hands together excitedly] “Your job is to summarize and add whatever fun context you want for the “imaginary viewing audience” at home. In addition, you can “put over” each wrestler once per match by describing how awesome what they just did was. This means that their die result on a move bumps up from—uh, bumps up one from a Botch to a partial success, or from a

partial success to a full success.” So, yeah. [stammers] You are the—Jeff “The Clef” Moran right now. And I think Simeon is probably out here being the—oh you—no, it isn’t, it’s—you know who it is? It’s...Ross Rossi from Primetime Adventures, the local radio host? He is the straight man to your over-the-top color commentator, [SYLVIA: All right.] Sylvia. So you are Jeff “The Clef”—I mean, you could also—you know what, I’ll be Ross Rossi, who is the kind of like boring, like, basically, um—who’s that guy I hate in sports? I’ve always just imagined him as...[cross] fuck, what is his...

DRE: [cross] That’s very broad, Austin.

AUSTIN: No, it isn’t.

[cross] As soon as I see the guy—

DRE: [cross] Is he a broadcaster?

AUSTIN: He’s a—he has a show on...it’s the dude who has a show with Steven A. Smith.

DRE: Oh! Uh. F—aw, shit!

AUSTIN: Fuckin hate that guy.

DRE: I—Skip Bayless.

AUSTIN: Skip Bay—yeah, he’s basically Skip Bayless. Who like I hate distinctively. And so he’s just this like boring like 56-year-old white dude who thinks he knows about stuff. And next to him is Jeff “The Clef” Moran, who used to be a wrestler, so, really knows his shit. Um. All right. So I think Jake you definitely begin with control of the match. Uh, and so, “when you have control of the match, you narrate the transitional sequences, working with your opponent to fill in the details. When a sequence leads up to a big spot or a key move in the ring,” then you narrate that maneuver and that’s when you roll. So how’s this kick off?

ART: I think this starts off in you know the oldest of old-school ways. We do like the collar and elbow tie-up, there’s like some jockeying for position, and, um, you know, that goes on for like an extended moment. You know, the like, you know, testing each other out—and ends with Jake like just kind of like overpowering him and moving him to the corner?

AUSTIN: Ooh, okay.

ART: Um. And then does like—it’s a little bit of like a brawl against like—it’s, you know, he backs him into the corner [stammers] sorry, he backs Faustolfe the Third into the corner.

DRE: Thank you.

AUSTIN: Thank you.

ART: Yeah. Faustolfe is okay as a shorthand, right? We don't have to have to...I've already dropped the honorific. Uh.

DRE: [big sigh] I guess.

AUSTIN: Could we just do the Count?

ART: Sure.

DRE: Yes.

ART: [cross] Yeah, that—

DRE: [cross] The reason that I went with Count Faustolfe is that I imagined that like everybody knows he loses, so as he's walking to the ring, people start chanting "start the count." Because they just know he's gonna lose.

AUSTIN: Great. Good.

ART: Oh, and it's count to the third. Number.

AUSTIN: Yeah. Uh-huh. Yeah.

[SYLVIA makes an understanding noise]

DRE: Or, I mean, or to ten. You know, whichever one.

AUSTIN: [laughing] Which—which...

ART: Sure.

AUSTIN: Uh-huh! Great.

ART: I just got that. It's great.

DRE: Thank you!

ART: So he backs into the corner, of course they like—and he starts like, you know, just pressuring him into the corner. The ref, you know, breaks it up. That's you know what happens when you're in the corner. Uh. And after the breakup, Jake you know gives him—starts punching him in the corner a little bit. This gets broken up again. And he like turns around and like does a little bit of like a pose?

AUSTIN: Uh-huh.

ART: Trying to think of what Jake's like poses look like, but like wrestling poses are basically all the same, right? It's like holding up your arms in some fun way.

AUSTIN: Right, he's gonna like make a T-pose. Does he like do like a—he doesn't like flex, probably. [cross] Does he point into the crowd, or what...

ART: [cross] Not at this point in the ring...

AUSTIN: Okay.

ART: Um. I think it is like it's like a palms-up...T? [AUSTIN: Okay.] Like it's not like this is like a signature pose. It's just like "c'mon!" Uh, but he's underestimated Count Faustolfe, who quickly jumps him from behind. Um. Pushes him against the ropes, then as he rebounds, gets him into like one of those...so he pushes into the ropes. Jake hits those ropes chest-first, bounces backwards and is hit with one of those—what's—it's a roll-up pin, but I don't know the name of it. The one where the...it's not a schoolboy, it's like you're like draped over...

AUSTIN: You're *draped* over?

SYLVIA: Um.

AUSTIN: I don't know what the drapeover pin is.

ART: He's like—it's like...[quietly] I'm not...what am I gonna google image search right here.

Um, it's a schoolboy. [amused] It's a schoolboy.

AUSTIN: [laughs] All right. Uh. So this is—okay. "When a sequence leads up to a big spot or key move in the ring, name and narrate the maneuver. If you execute a difficult, demanding, or dangerous maneuver that showcases your technical wrestling ability, roll +Work. If you put your opponent or yourself at legit risk by using your physical strength, roll +power. If you execute a signature maneuver, demonstrate your character though action, or otherwise showcase your Gimmick, roll +Look. If you work with your opponent to execute an amazing and memorable sequence, roll +Heat." Uh, I guess this is Work?

ART: I guess. I mean I am being pinned here. Um.

AUSTIN: ...Right. Uh.

ART: I was actually thinking that I hadn't gotten there yet. This was gonna be a...

AUSTIN: Oh! [cross] This is still about the move?

ART: [cross] This was gonna be a one-count and a break.

AUSTIN: Okay. That's fine. It's a [ART: Yeah.] one-count and a break.

ART: It's a one-count, but like this is Jake like, okay, I have to—you know, this is not—this is a serious match. [AUSTIN: Okay.] At this moment. [AUSTIN: Gotcha.] This is like, I cannot take this lightly. This man can wrestle. Yknow?

AUSTIN: I still think that that might be a roll here, right? Because I think this is Working the Audience.

ART: Right, this might be Put Over. This might be my move. [cross] But I was actually gonna save that later.

AUSTIN: [cross] Wait, wait, what did you—oh yeah, so wait, what's your—how does your move work?

ART: When you show vulnerability to an opponent in the ring in order to make them look good, roll +Work. On a 10+, you both gain +1 Audience. On a 7-9, one of you gains +1 Audience, the other loses -1 Audience. [cross] Your opponent's choice.

AUSTIN: [cross] Yeah. That's what this is.

Let's go ahead and do that! [cross] So that is...roll +Work.

ART: [cross] All right, so that's roll +Work and my Work is...1.

[pause]

AUSTIN: So 2d6+1. And you have 2 Momentum. [amused] That is a 6!

ART: Um. I will certainly spend one of those Momentum.

AUSTIN: Okay. So that goes up to a 7-9. One of you gains +1 Audience and the other loses -1 Audience, your opponent's choice.

ART: Oh, but I got a +1 Momentum when this match started, so I'm...

AUSTIN: Oh, so you're at 3 Momentum, actually.

DRE: Ooh.

ART: No, so I'm at...I'm...at 1 now, right? We started at 1?

AUSTIN: Oh, I thought you started at—oh, you started at 2 Audience, not at 1—right, right. Yes. You're right.

ART: I started at 1 Audience and gained a Momentum when the match started, so I'm now at 1 Momentum...

AUSTIN: Yes. You're good. All right, so, Faustolfe, do you take +1 Audience or does Jake?

DRE: I'm gonna take +1 Audience.

AUSTIN: Interesting! Okay. Take that +1 Audience. I think...Ross Rossi is like...

(as ROSSI): Clef...an amazing maneuver like that's not what I expected from the Count!

SYLVIA (as MORAN): Listen, the Count comes from a very prestigious family. You have Count Faustolfe the Second, the master of the Dracula Pin. [ALI laughs] Count Faustolfe the First...had the Garlic Clutch. [DRE laughs] Clearly he's just following in his family's footsteps and he's doing a great job here today!

ROSSI: This is why I love working with you, you always have the encyclopedic knowledge of a master wrestling master.

AUSTIN: [amused] All right, back in the ring!

[quiet laughs]

ART: All right, but I still have control?

AUSTIN: You still have control, yes. Now, at any point, Dre—Faustolfe, sorry, Count Faustolfe the Third—[DRE: Thank you.] could do the Interrupt maneuver to cut in and take control of the match for himself by spending one Momentum and narrating the interruption. That's a thing you just keep in mind here. But I think that that's pretty much it.

AUSTIN: [cross] So yeah, you still have control.

ART: [cross] That was my pause to give Dre the opportunity to interrupt.

AUSTIN: Gotcha.

DRE: Uh, no, I'm good for now.

ART: All right...Jake whips him into the ropes, clotheslines on the way back. Picks him up and does just like a standard side-slam, the one you've seen Kane do like a hundred times.

AUSTIN: Yeah. Uh-huh.

ART: Um. And sorta like stands up and like takes like a moment because, y'know, Jake's a little older, he can't like do three moves in a row all the time, not...

AUSTIN: Uh-huh.

ART: Not at the beginning, at least. But then he...he holds his arm up, he signals to the crowd, and he puts him into a...like a leg grapevine?

AUSTIN: Okay. Sure. [cross] Give me...

ART: [cross] Which I'll roll at this point.

AUSTIN: That's a Work, for sure.

ART: All right. Well, I'm oh-for-1 on those.

[pause]

AUSTIN: [slight laugh] You got a +1, you know, what do you need? That's a 10!

ART: All right.

DRE: Dang!

ART: What do I get on wrestling?

AUSTIN: There you go. On a 10+, you hit it great. Retain control and pick 1: gain 2 Momentum or gain +1 Heat with your opponent.

ART: I'll take the Momentum, 'cause my rolls suck.

AUSTIN: Okay. What is your Heat with...Faustolfe?

ART: 3.

AUSTIN: Okay, I will note that if you end this match with 4, you'll get an Audience out of it.

ART: All right. It's a long match. [AUSTIN: Yeah.] Wait, what do I get if I...okay.

AUSTIN: If you?

ART: Oh, I was checking if my finishing move gave Heat or Audience.

AUSTIN: Gotcha. Gotcha. Fair. Uh, so yeah, you still have control. What's—so how does that play out?

ART: Um, I think it's like this is a little of a rest hold. But, y'know, Jake is really like selling the bearing in on the legs and Faustolfe is doing a great job like waving his arms and like...

[AUSTIN laughs]

You know, like he's not like tapped but he's like "ah, my leg!" You know what selling a hold looks like. I don't know why I'm describing this in *such* detail.

AUSTIN: Mm-hm.

ALI: For the audience!

[1:00:00]

ART: And—yeah. And Faustolfe like gets to the ropes and like kinda like clings to them hard and the ref breaks it up.

AUSTIN: You get the—so there's a weird thing happening as Faustolfe is like reaching for the ropes, the audience—from that +1 Audience before, you hear people who are going like...um...how do you chant for a bad vampire? What's the pro-Count Faustolfe chant?

DRE: Uh...

AUSTIN: [cross] Is it just [chanting] "Faust-olfe?"

ART: [cross] You don't suck! You don't suck!

AUSTIN: [amused] You don't suck!

[DRE laughs]

Wait, you're a vampire, so probably do! Uh.

SYLVIA (as MORAN): The audience are clearly not understanding how vampires work. These simpletons just clearly don't get it!

SYLVIA: I'm assuming I'm the heel commentator.

AUSTIN: You're definitely the—well! I think you're a tweener commentary. You vary what—Jeff Moran does not know what type of character Jeff Moran is. [SYLVIA: Perfect.] So.

Uh. All right. That's—yeah, so that's happening right now. The audience—there's a bit of the audience who's shouting "You don't suck" and then you get to the ropes and you get away! But Jake still has the control, narratively.

ART: Oh, I wish I had a move like that fuckin...shitty Randy Orton DDT this week. Great moment for that.

[DRE laughs]

AUSTIN: [amused] You know you invent whatever moves your character has.

ART: Well, I shouldn't have any moves that I describe as shitty.

[ALI laughs]

AUSTIN: Fair.

ART: That DDT's awful. I hate it. But like it's a good transition from out of the ring to in the ring.

AUSTIN: Okay.

ART: Uh, but I think we are gonna see a move that Jake does do, which is he—you know, Count Faustolfe like stands up on the apron on the outside of the ropes but you know still on the ring.

AUSTIN: Mm-hm.

ART: And Jake picks him up in a two-handed chokeslam, [AUSTIN: Ooh.] and throws him out of the ring, like out toward the side area, toward [AUSTIN: Jesus!] the barricade. I think it's a barricade bump?

AUSTIN: Okay.

ART: And I wanna take this as a Feat of Strength, I think?

AUSTIN: Okay. You don't think this is a power move? A power Wrestling move?

ART: Isn't like Feat of Strength "you demonstrate your extraordinary strength, roll +power?"

AUSTIN: So there's a really great breakdown of what the difference between rolling power for Wrestling is and Feat of Strength is in the [ART: Mm.] book. So...Feat, and then I—somehow I've where that is. One second. Uh, I believe that it's about whether or not you're advancing the story. [cross] Or if you're...

ART: [cross] Oh, okay, this is not advancing story.

AUSTIN: Right. That's the que—or what I mean is the story of the match in the ring. Do you know what I mean?

ART: Sure.

AUSTIN: So, yeah, the way that it breaks it down here is...yeah, here it is! "In the ring, if the wrestler is pushing the opponent around just to show off, rather than move the match along, you should use this move instead of rolling power for a wrestling move." So is this not advancing the story?

ART: I mean, it depends what we really think of as the story of the match. We're still relatively—you know, this is certainly the first like, section. This [AUSTIN: Right.] is Jake's like first big move.

AUSTIN: Okay.

ART: So I guess like it is advancing the story in that sense, [AUSTIN: Yeah.] like. You need your first big move to get to more big moves, that's like just how...

AUSTIN: Yeah. It feels—throwing someone out the ring changes how the match could end, because that could be a count-out.

DRE: Yeah.

AUSTIN: That to me feels like a wrestling move. A Feat of Strength would be like you throw him across the ring to no effect, and he looks up at you and is in awe of your strength.

DRE: Or like—

ART: [cross] All right.

AUSTIN: [cross] Do you know what I mean?

DRE: Or like you do one of those like stall suplexes and hold me for like an [AUSTIN: Yes.] absurdly long amount of time.

ART: Yeah, I've also noticed that Bobby Lashley is back.

[AUSTIN laughs]

DRE: Wow.

AUSTIN: So yeah, give me a Wrestling: Power, is what that sounds like to me.

[slight pause]

ART: [cross] Oof!

AUSTIN: [cross] That's a 5. How much...

[cross] How many momen...

ART: [cross] I have 3 Momentum right now.

AUSTIN: You're at 3, right now?

ART: I'm at 3 Momentum right now, so I can get that up to a 7.

SYLVIA: How does Putting Over work again? [cross] Am I just adding it—

AUSTIN: [cross] You just tell us—you just do it. You move it [SYLVIA: Okay!] from one category to another by being like wow, that worked great! [slight laugh]

[SYLVIA also laughs slightly]

So is this a botched—Sylvia, are you doing that, or are you just holding onto that for now?

SYLVIA: I can do—I think I could do that. I think that [AUSTIN: Okay.] like...they're trying to protect their like iconic dude?

AUSTIN: [laughs] Oh no...

SYLVIA: And there's also been a lot of that on modern [AUSTIN: Yes. Yes.] WWE commentary of trying to cover up for the older guys fucking up...

AUSTIN: So how does it botch, and then how do you fix it? What's the thing that you say?

SYLVIA: I think it's just like...the landing isn't quite as close [AUSTIN laughs] to the barricade as intended.

AUSTIN: Right.

SYLVIA: So it's like

(as MORAN): Oh! Look at that! The Count's scurrying away to the barricade to try and get away from Jake's brute strength!

[quiet laughter]

AUSTIN: All right, on a 7-9 you hit it pretty well. Pick one: retain control and transition to the next sequence, or give your opponent control and gain 1 Momentum.

ART: I will relinquish control and gain 1 Momentum.

AUSTIN: Okay! This is it. This is your time to shine, Count Faustolfe the Third.

DRE: Yeah! Okay. Um...so yeah. So you basically throw me out and I land like just on like the ground outside, so I don't hit the barricade, I'm just on the ground outside.

AUSTIN: Yeah.

ART: And then [DRE: Okay.] you've narrated into scurried to the barricade. [slight laugh]

DRE: Yeah yeah yeah. Um. I think Faustolfe does the like...the Finn Balor thing of like sitting in the corner of the barricade, like, you know, like sitting there and like kind of like brooding or whatever. And then like snaps his neck up, and like just points at Jake the Jackal, because yeah he's—the audience normally doesn't say “you don't suck,” and so he's kind of—he's [cross] feelin himself a little bit.

AUSTIN: [cross] He's feelin it!

DRE: Yeah! This is—

AUSTIN: Okay!

DRE: This is maybe the first time in a long time that this has been fun for him.

AUSTIN: Aw.

DRE: And so he stalks up and like...

AUSTIN: Well that—one second, is that a Work the Audience? “When you pump up, yell at or otherwise [DRE: Oh, yeah.] work to get the audience in your corner...”

DRE: I think so.

AUSTIN: “Roll +Audience.” What is your Audience? Score.

DRE: Well, it's 1, but I also have the move where I get to—because I have Sympathetic, I get to roll Work instead of Audience when I do the Work the Audience move.

AUSTIN: Oh, nice!

DRE: So that's 2d6+1...Ah, that's a 10!

AUSTIN: Jesus christ! This is goin wild!

[DRE laughs]

All right. You get them on your side, gain +2 Momentum!

DRE: Kay. So now I'm at...

AUSTIN: [quiet shouting] You don't suck! You don't suck! You don't suck!

DRE: Um. Yeah, so he like stalks up and he just like clambers up like the steel stairs and like just jumps over the rope...and I think almost like—I think what it is is that he doesn't catch—he catches Jake by surprise, but it's because he's going slightly off script, because he is kind of feeling himself. And he just kinda jumps over the ropes and like hits him with like a quick clothesline...and, you know what, Sylvia? Since you shouted it out earlier, I think he's gonna put him in the...

[SYLVIA gasps]

was it the Garlic Clutch? Is that what you called it?

SYLVIA: The Garlic Clutch. Yeah.

DRE: Yeah, the [AUSTIN: Okay!] Garlic Clutch. Um. Which has gotta be some kind of head hold, right?

AUSTIN: Oh yeah.

DRE: 'Cause it's like—yeah.

AUSTIN: That's a...Sylvia, I'll defer to you.

DRE: Yeah.

SYLVIA: [excited] Oh, boy!

AUSTIN: Like is it a cobra clutch?

SYLVIA: Um. Oh, it could be! It could be like...an anaconda vise type thing, where it's like the...

AUSTIN: Mm!

SYLVIA: The like headlock, but he's got the arm in there, and he's like—that makes it hurt more, I guess.

AUSTIN: Right. Sure. [cross] So wait, is it—

SYLVIA: [cross] It's kinda like a—

AUSTIN: —a ground move or is it a standing move?

SYLVIA: Oh, does this need to be a standing one? [cross] 'Cause if it's standing—

AUSTIN: [cross] No, I'm asking.

SYLVIA: Okay. Uh, that's typically a grounded move.

DRE: I guess cobra crush is—cobra crush is standing, right?

AUSTIN: Yeah, that's a—[SYLVIA: Yeah.] they stand and they slowly kind of sink to the ground and then probably..

SYLVIA: I th...

AUSTIN: And do the arm thing, you know?

DRE: Yeah.

SYLVIA: Straight up, I think the anaconda vise is just a like laying down on the ground version of the cobra clutch? [cross] But if the m—

AUSTIN: [cross] Oh, that makes perfect sense, [SYLVIA: Yeah.] actually.

ART: 'Cause it's anaconda? 'Cause...

SYLVIA: Yeah.

ART: ...snakes?

AUSTIN: Right. Yeah. Uh-huh! Yeah, I get it.

DRE: Youtubing all of these, hold on. [laughs]

SYLVIA: If you've seen any CM Punk matches, he's probably done it.

DRE: [cross] Oh, yeah.

AUSTIN: [cross] Right. Or Bob Backlund. I guess—no, he did the...

SYLVIA: [cross] That was crossface chicken wing.

ART: [cross]The crossface chicken wing.

DRE: [cross] Chicken crossface.

AUSTIN: Crossface chicken wing. [DRE: Yeah.] You're right.

DRE: Let's do the standing cobra clutch. So I jump—I think it's just that I jump over, and I kind of—I don't hit the clothesline, I jump over and I just kind of like push Jake on the shoulder, which normally wouldn't do anything, but again, since it's like going off-script, I kinda catch Jake like off balance and spin around and put him in the Garlic Clutch!

AUSTIN: Oh man! All right. Are you breaking script here?

DRE: I don't know if I'm breaking script, because I don't think I'm like winning this match?

AUSTIN: Okay. But you're showing off more than you are booked to.

DRE: Yes. Yes. Absolutely.

AUSTIN: Okay. Okay. I was just trying to figure out if this was Breaking Kayfabe or Working Real Stiff, and it doesn't sound like it's either of those, so y—

DRE: No, it's definitely—yeah. I'm not like—

AUSTIN: This is still work wrestling.

DRE: Yes. Yes.

AUSTIN: [cross]All right. Let's—

ART: [cross] You're not choking me.

DRE: No! No.

ART: [cross] Okay.

AUSTIN: [cross] Yeah. Good! Good to hear. [DRE: Yeah, no.] Great to hear. Love to hear it. Uh, give me a Work!

DRE: [cautious] Oh, 7.

AUSTIN: Okay. Uh.

So that is, you gain...“you regain control and transition to the next sequence, or give your opponent control and get +1 Momentum.

DRE: I will give the control back to Jake and take that +1 Momentum.

AUSTIN: Okay!

DRE: I'm sitting on my Momentum right now.

ART: All right! Um. Is it appropriate to roll Put Over again, being in this like hold, like [stammers] is getting the arm drops putting over?

AUSTIN: Yeah, tot—that would definitely be putting over! You kiddin me? Totally!

ART: All right, I think you know—yeah, Jake goes to sleep, right? Jake...you know, goes limp. He like whispers like,

(as JAKE): This is the fuckin hottest match I've ever seen you have.

[sad laughter from everyone]

AUSTIN: Aw, I love them! Um.

ART: Uh. And, you know, the one raise, the two raise, and then the third one it like, you know, drops but it stops and he does like the shake—you don't see this anymore, 'cause no one does a sleeper hold anymore.

AUSTIN: No. Well, and they got rid of this, didn't they? Like they just do a single-hold drop now.

ART: Oh yeah, they just do the like, "oh, he's passed out. Ring the bell."

AUSTIN: Yeah. [cross] I hate it. I—

ART: [cross] This was—this was good. This—

AUSTIN: I miss this. Bring this back. [chanting] Bring this back!

ART: It's not like realistic, is the problem, but like also [AUSTIN: [amused] No.] nothing's...Yeah.

We all *know* it's fake now. [laughs]

AUSTIN: All right, gimme the Put Over!

ART: Uh. Oh right, I suck at this. Uh! [slight laugh]

[AUSTIN laughs]

ALI: [cross] Oh!

AUSTIN: [cross] Oh, that's a 10! Look at that!

ART: Okay, so on a 10, we both get +1 Audience?

AUSTIN: Nice. Nice work. You both get 1 Audience! Look at you! So you're at 3 Audience now, right, Art?

ART: Uh, is that right? Oh, I'm at 2 Audience 'cause I lost one for the [cross] time I fucked this up.

AUSTIN: [cross] Oh, you lost one before. Right.

DRE: Oh, I'm at 2 Audience now.

AUSTIN: Damn!

ART: And, you know, it's the shaking arm and the standing up and the like elbows to the midsection and breaking the hold.

AUSTIN (as ROSSI): I've never seen a Constitution like this before, Jeff—a Constitution Day like this before, Jeff! What a great way to honor our nation's greatest holiday!

SYLVIA (as MORAN): God bless America!

[DRE laughs loudly]

SYLVIA: Is all he says.

AUSTIN: [laughing] Okay, great!

SYLVIA: [laughing] He's...

AUSTIN: All right, so you both get Audience.

SYLVIA: Oh wait, no—

(as MORAN): God bless America and God bless Jake the Jackal!

[laughter]

ART: I love it. Um. God bless America and God bless Kenny Omega was my like favorite Cody Rhodes line of the year. Not important.

[ALI laughs]

AUSTIN: [groans] It's a good line.

ART: And then they bond for 4 months.

AUSTIN: Yeah.

ART: And they like they sort of do like a little bit of back and forth brawling, the like punches with the “boo! Yay! Boo!”

AUSTIN: Right.

ART: “Yay!” Like that. Sorry, I have to move back when I say that because I’m actually punching the air as I say this.

[ALI, AUSTIN and DRE laugh loudly]

I...am a very cool and experienced radio performer. Um.

And it all leads to like...you know, Jake—the highlight sequence almost always ends with like the face getting like the three punches in a row, and then just like a whip and a big boot, and a pin for a two-count?

AUSTIN: Mm-hm.

ART: Uh, and then we go to...you know, Jake gets up, he slaps the ring, and slaps the apron like a little bit of that two-count frustration.

AUSTIN: Right.

ART: And...I need new moves for all of these. New names for all these moves. [slight laugh] But I wanna do a signature move, which is...anyone remember Ahmed Johnson?

AUSTIN: Yeah!

ART: Do you remember the Pearl River Plunge, his finishing move?

AUSTIN: Not at all!

ART: Um, it was like...

AUSTIN: It’s a good name.

ART: Yeah, I need like a name for that that’s like a little spooky.

AUSTIN: [cross] I have never heard of it.

ART: [cross] It’s like a—its like a double underhook p—

SYLVIA: Yeah.

ART: —sitted power—

AUSTIN: Yes.

ART: —seated powerbomb?

AUSTIN: Gotcha.

ART: Um. So it's like, you know...it's like the—oh, that's terrible. [slight laugh] Uh!

AUSTIN: [slight laugh] It's not like a stake to the heart, or something? [cross] It's not like a wooden stake?

DRE: [cross] Oh, that's a dope move.

ART: [cross] No.

Yeah, it's a great move!

AUSTIN: It's a good move.

ART: It's too bad Ahmed Johnson couldn't keep it together injury-wise.

AUSTIN: Wrestling.

ART: Wrestling. Um! Well, 'cause I think it used to be like, you know, it used to be like the Dip in the Nile and now it's not that. [cross] It's like, uh...

AUSTIN: [cross] It can't be that!

[ALI makes an amused noise]

ART: Um. But I need like a...it's like the Exorcism, the...

AUSTIN: Yeah! That's fine.

ART: Yeah. Fine, yeah.

AUSTIN: The Exorcism. Remember, we're like a B-tier league. This name is gonna get changed if you get called up.

ART: Sure. I think that's my roll move.

AUSTIN: Yeah, definitely. [cross] Uh. And this is wh—

ART: [cross] So that's probably—this is a Power, this is Work?

AUSTIN: Uh, it could be Power. It depends on like how—do you scream while doing it? Do you like look big and tough?

ART: No, I think Jake tries to do this move as even as possible.

AUSTIN: Then it's Work. Yeah. Oh—or it's Look. It's Look, actually. "If you execute a signature maneuver, demonstrate your character through action, or otherwise showcase your Gimmick," it's Look.

ART: Uh, so it's a 7.

AUSTIN: Uh-huh.

ART: Um...I'll...I'll take a Momentum and pass.

AUSTIN: Okay.

ART: Or I guess—well, eh, it doesn't matter. I was really hoping for a [cross] 10 on one of 'em...

AUSTIN: Dre.

DRE: Okay. Uh, so yeah. I think Faustolfe is sellin this move pretty hard. But I think the way he gets back in it I think is...[sighs] I guess I don't wanna—I don't want—I was thinkin like maybe like Jake goes to like pose again and Faustolfe uses that to his advantage, but I guess that's already happened once, so.

AUSTIN: Yeah.

DRE: I don't think that works again. I think what happens is that like...Jake hits it kinda close to like one of the sides of the ring and Faustolfe does the thing where he like rolls out under the ropes and like kinda like you know walks around like dazed to like get his bearings back.

AUSTIN: Right.

DRE: And...Jake goes to—does Jake do any like off-the-rope moves or would he just also like roll under and kind of like stalk after Faustolfe outside the ring?

ART: Uh, I don't think Jake has ever done a plancha in his life, if that's your question.

DRE: [laughs] I wasn't even thinking that, but I was like thinking, you know, just like go up on the turnbuckle and like do like a flying elbow or something.

[1:15:00]

But he does—

ART: No, certainly not the outside. I think [DRE: Yeah.] if we were both in the ring, that could be in the thing, but like, that shit's dangerous! I'm not one of those cats from Philly!

DRE: Yeah.

[AUSTIN laughs quietly]

Um, and so yeah I think Jake kind of rolls under and kinda does the thing where he stalks after Faustolfe outside the ring...and they, you know, get into kind of another back-and-forth kind of punchin match. But Faustolfe ducks under one punch and kinda just like...still kinda like woozy, but basically just kind of does—[sighs] I mean, it's not even like a spear, it's just kind of like a desperation like lunge onto Jake and like pushes him and like hits him into the barrier.

AUSTIN: Okay!

DRE: And I think they're just kinda both like kind of laying down like kind of collapsed on each other outside the ring...and the referee starts to do the 10-count...[sighs] and I think, hm...man, if I'm gonna do some heel stuff, like this is where...

AUSTIN: This is the time.

DRE: This is the time. Yeah. So...

AUSTIN: Uh, you know what? Uh...I might reveal the booking here.

DRE: Okay.

AUSTIN: Um. But I'm trying to decide if I want you to make a roll here to better—so what is the current situation again exactly, at this moment?

DRE: I think it's kinda—it's the thing where—I mean like in the...

AUSTIN: WHere are you both at is really the question I want.

DRE: We're outside the ring, [AUSTIN: Perfect.] kind of like both like leaned up against the barricade.

AUSTIN: All right, so. I think I'm gonna reveal the booking here. Um! This is [amused noise] surprise, there's gonna be a swerve here. Uh. There's a [stammers] what's the fuckin word? A...a schmoz? Where like a billion people wind up in the ring? [DRE: Mm.] So while you're both outside, the lights go dark, and then a EDM cover of Monster Mash starts playing.

[SYLVIA snorts]

[DRE laughs]

AUSTIN: [cross] And Monster House.

DRE: [cross] Yes. Perfect.

AUSTIN: Comes through the audience, comes through the crowd. [ALI: Oh, wow.] They like hop over the barricade, one of them does a bulldog? Is that what it's called when someone like grabs from the back of the head and does like a jumping land with your face in the ground?

SYLVIA: Yeah, that's a bulldog.

AUSTIN: Okay, so someone bulldogs you over the barrier, Faustolfe?

[DRE sighs]

And the music hits and it's purple light time, 'cause this is bad guy supernatural shit. And the Monster House rushes in to take you both out. But I guess like here's the thing is like you could try to fight them off, I guess, if you wanted to break kayfabe here. And try to like spin this some other way. Do you do that or do you let this kind of play out?

DRE: So, I think I do wanna break this up, but I'm wondering if it is—if it is Break Kayfabe or it's spending my 2 Momentum for my heel move?

AUSTIN: Ooh, which is?

DRE: To override creative booking. So Heel is when you do something underhanded to get what you want. [AUSTIN: Right.] Spend 2 Momentum and pick one of the following. So I don't know if this is [cross] overriding creative booking?

AUSTIN: [cross] It would be. Yeah, so here's the booking: the booking is that they're gonna come out and basically cut a promo that is like, "If Constitution takes someone beside a Monster House member, then someone you love is gonna join us and we're gonna be bad guys!" And that's what's booked, right now. So you could totally override it.

DRE: What if what is booked is that Faustolfe joins Monster...House?

AUSTIN: Monster House, yeah.

DRE: Monster House.

AUSTIN: Totally.

DRE: Yeah.

AUSTIN: That's totally viable. I'll have to adjust some booking down the line, but let's do it.

DRE: So yeah. And I think it's...okay, so here's the heel way of doing it. Here's what happens. Is Faustolfe like, while this is happening, they don't like rush the ring, what they do is they do come down through the audience so they're just kind of like hanging outside.

AUSTIN: Uh-huh.

DRE: And Faustolfe like gets up in the ring and is like arguing with the ref like "Don't stop the match! They're not doing anything!" Like blah blah blah! Like just distracting the ref, and while he's distracting the ref, the—some of the Monster House guys get in some like cheap shots over the barricade on...on Jake the Jackal. And so then—like once they do their thing, they then kind of disappear back into the crowd, and the referee is like "Oh, okay, well I guess everything's fine," because it's a wrestling referee.

AUSTIN: [amused] Right. Uh-huh!

DRE: And Faustolfe kinda rolls Jake into the ring. And at this point he doesn't even do any moves, because like—the rest of Monster House has already done their thing. And he just does like the thi...the weird like uh—was it Undertaker who used to do the pin where he just like crossed their arms over like [AUSTIN: [confident] Oh yeah.] they're in a coffin? Yeah.

SYLVIA: Yeah.

AUSTIN: Yeah.

DRE: And he just does that pin.

AUSTIN: So you actually want the win, here?

DRE: Yeah.

AUSTIN: Okay. Um, yeah. You override Creative. I think you're allowed to do that. Jake, unless you're gonna break kayfabe now and push back.

ART: Um.

DRE: And I'll get rid of those 2 Momentum on my sheet.

AUSTIN: Yes.

ART: That's—I can break kayfabe here to kick out, but like then what? Do we have to like actually fight?

[someone snorts]

AUSTIN: I don't know!

[ALI laughs]

This is what happens when there's real stakes!

[ALI gasps quietly]

ART: Um.

AUSTIN: Uh, one sec. We need to know what Jeff "The Chef" and Ross Rossi think of—

DRE: Oh yeah [wheezes]

AUSTIN: —this...

(as ROSSI): [stammers] Jeff, I am not a politician. I don't understand the inner workings of people who make and break allegiances in any way. I did not go to my high school civics class. [SYLVIA snorts] But it looks to me as if Count Faustolfe the Third has joined up with Monster House!

SYLVIA (as MORAN): Listen up, Ross, a civics class isn't gonna help you here, there's nothing civil about this!

[ALI laughs]

You gotta go where you're accepted, and if people aren't accepting ya, you join the weird monster guys! [AUSTIN chuckles] And that's just what the Count is doing! [cross] And I applaud him for it!

AUSTIN: [cross] I don't know. [laughs]

ART: Um.

[AUSTIN sighs]

I guess my question is what I want out of this for real is to [AUSTIN: Yeah.] go backstage, cut a promo, and get like a bigger match for later in the night?

AUSTIN: Oh, a hundred percent. That's where this goes no matter what, for sure.

ART: All right, so I don't care about eating a pin here. It's fuckin—it's a work.

AUSTIN: Right. Totally. Um. So you get the pin. I think you get the pin, and the Monster House come back out and like...like ham it up with you?

DRE: Oh yeah.

AUSTIN: All right, so, this is good, 'cause I need to introduce Monster House. The music hits, and...your music hits, your pipe organ, and it begin—like blends in with the Monster House Monster Mash. It's great. It's a debut of a new theme for you.

DRE: Yes.

AUSTIN: It's your like push heel theme. None of them have belts. But here is the group. I think at the...the leadership role here is a man in a white suit, who wears a lucha mask, except instead of being a lucha mask, it is a fake Bigfoot mask. And that is Mr. Sasquatch.

SYLVIA: [whisper] Yes.

[DRE laughs loudly]

AUSTIN: Who is the leader of the group—he's the talker. There is a Kane style like monster wrestler who roars a lot and who has like lightning pyro, and who is painted green, and that's Illa Zilla, [laughter from SYLVIA and DRE] who is the Godzilla character.

DRE: Yes.

AUSTIN: There is an actual ape who comes to the ring with a handler, and that is King Kong. It's a licensing deal. It's a licensing deal. [laughs] Promoting a new King Kong movie circa that last King Kong movie. They got an in perpetuity King Kong ape license. There is no Loch Ness Monster. There used to be. You might know something about that, Erica. [ALI laughs] Uh, there is a Goblin, and my note here is, "a little shitty goblin who interferes a lot, really bad facial hair," they have 1 Audience. And so I think Mr. Sasquatch comes into the ring. Jake, you're knocked out on the ground. I think the Goblin kinda kicks at you a little bit—shitty facial hair. And Mr. Sasquatch—is there something that Monster House has that like shows that you're a member of Monster House? Um, I think he gives you a new stovepipe hat with a purple band around it?

DRE: Yes.

AUSTIN: That like, the purple is the color of the [cross] Monster House.

DRE: [cross] Do they have like a logo?

AUSTIN: Yeah.

[cross] What is it?

DRE: [cross] That logo's on the hat. Uh. It's probably just like old Nickelodeon slime font MH.

AUSTIN: Uh, yeah, okay, but wait. Sylvia in the chat has a great suggestion.

DRE: Oh, okay. What is it?

SYLVIA: [amused] What about Letterman jackets? [ALI laughs] Like Monster House does sound like a frat!

AUSTIN: [cross] It does sound like a frat.

DRE: [cross] God...yeah!

AUSTIN: Uh, yeah. Uh-huh!

[cross] They have—yep! A hundred percent.

DRE: [cross] Yeah. So they bring me my new bullshit vampire like velvet jacket but it's got the Monster House like lettering on it.

AUSTIN: Fuck. [cross] And so he says—

ART: [cross] Are we giving up too much of our Monsterhearts stuff right now?

[ALI and AUSTIN laugh loudly]

AUSTIN: No, 'cause that's these characters but as teens. Um. Uh, Mr. Sasquatch says, uh.

(as MR. SASQUATCH): It has been a long time—

Again, through the sasquatch mask.

(as MR SASQUATCH): Since Monster House has felt whole. You may notice that, if you look around this ring, you have yourself a sasquatch, a Godzilla. You have yourself a King Kong! We all love King Kong. We know what happened with Loch Ness, and we have Goblin and Ghoul—oh, I didn't introduce Ghoul. Sorry, Ghoul is here also.

This is still Mr. Sasquatch talking—

Ghoul, come on down to the ring.

And what I have here is “basically, what if Billy Kidman was a zombie type wrestler”. So it’s just like, has the varsity jacket on, but around his waist, and has like a white tank top that’s sweaty, even though he wasn’t in the ring just now, he wasn’t involved with any of this! He comes in—he’s kind of like a high-flyer, like, kind of...just kind of like a punk. Just kind of like a trash, grungy-looking punk. He’s the one who definitely looks like he’s still part of Rayman’s Flock—it’s just Billy Kidman but with zombie makeup on. Um. And—

(as MR. SASQUATCH): What—but I don’t see is a zombie with no conscience!

[ALI wheezes a laugh]

Which is a thing we’ve needed for Monster House for a long time!

(as ROSSI): It’s true, Jeff [stammers]—sorry, “The Clef.” They have not had a zombie with no conscience!

Um, and he looks at you and he says,

(as MR. SASQUATCH): I know you’re a vampire. But like zombies, you’re kind of like undead, and we feel like you’re gonna make this thing a home again. We’re gonna go from a Monster House to a Monster Home!

[laughter]

DRE: [strangled] Oh, my god.

AUSTIN: And—

(as MR. SASQUATCH): What do you think?

And he hands you the mic.

DRE: Oh boy.

(as FAUSTOLFE): It is a wonderful time to finally feel that Count Faustolfe the Third is getting the respect that is so long overdue! Together with my compatriots in Monster House, I will suck ze blood out of the entire underbelly of this pathetic organization!

[ALI laughs]

AUSTIN: Cut a Promo.

[ALI laughs more]

SYLVIA: I love it.

DRE: Oh boy. Hey, lemme me this -2 Look really quick.

AUSTIN: Oh, yeah, here it is! Let's go!

[pause]

DRE: Oh, boy.

AUSTIN: That's a 5! Um.

[DRE sighs]

Sylvia, you still have a Put Over.

SYLVIA: Oh, I do? I thought I only had the one!

AUSTIN: [weakly, amused] No, you can do it once for each wrestler!

SYLVIA: Ohhh! Okay.

AUSTIN: Or not put over, what's the actual name of your move—what's the name of the Audience move? Is it Put Over?

SYLVIA: [cross] I think it is Put Over for the guest commentator. It's not on our like quick rules thing.

AUSTIN: [cross] For this, too? Okay. No, it's not. I know.

SYLVIA: So that's why I've been a little confused about it.

AUSTIN: That's okay. Do you wanna sell this for...for him?

SYLVIA: Sure.

(as MORAN): Listen to these monsters! Listen to the *passion*, the passion that only comes from centuries of living in a home that is decorated purely with Victorian furniture.

AUSTIN: [laughs] All right, 7-9. You can make Creative book you in a match, you can add a stipulation to a relevant match, you can gain Momentum or gain Heat with the subject of your promo. Which you'd have to add a subject of that promo.

DRE: Mm.

AUSTIN: Maybe it's Jake.

DRE: [sighs] I wanna say make Creative book me in a match.

AUSTIN: Okay!

DRE: But I'm not sure what that match is.

AUSTIN: Maybe it's—okay, so I can...let me look at the matches that are there and see if there's anything that pops out. You could like add yourself to a match. You know?

DRE: I wanna say it'd be something like a tag match like with me and another Monster House person.

AUSTIN: Right. Right.

ART: You don't have to take that though, because I basically have to go do that, if you would rather have...

AUSTIN: Yeah. You should maybe take the Heat.

DRE: Okay.

AUSTIN: Maybe cut on Jake, to get your Heat up. What's your Jake Heat?

DRE: Uh, it is...2.

AUSTIN: Okay. So yeah, I would say maybe take that so get up the 3, [DRE: Okay. Yeah yeah yeah.] and then do a tag match against Jake and somebody else.

ART: Unless you wanna book the match and then I could try to add a stipulation to it or I could try to add to it.

AUSTIN: Totally.

DRE: Ooh. Um. Yeah, then let's do that. I want you to be able to add a stipulation. So like the end of that promo is like Faustolfe says,

(as FAUSTOLFE): And the first victim shall be the so-called Jake the Jackal! Jake, myself, and...

Is it Mr. Sasquatch? Is that his name?

AUSTIN: That's right. Mr. Sasquatch.

DRE: No, fuck that, it's not Mr. Sasquatch.

(as FAUSTOLFE): Myself, and the greatest monster in cinematic history—besides Count Dracula—King Kong! Challenge you—

AUSTIN (as MR. SASQUATCH): Uh, excuse me. Excuse me, sorry, one second.

And Mr. Sasquatch leans in and says,

(as MR. SASQUATCH): [whisper] We can't book King Kong in this match. He's just an actual ape. He's just an ape, he has a handler.

[ALI laughs]

We can't—a...

FAUSTOLFE: No, it would be unfair, 'cause King Kong would just murder you! It would be terrible, there are children in here.

[AUSTIN starts laughing]

ART: That is why, but it would. He would just murder us!

FAUSTOLFE: Myself and the most elusive monster in American history, Mr. Sasquatch, challenge you and the partner of your choice to a tag match!

ART: This has gone from the Dracula accent to French, and now it's German, [cross] and it's wonderful, I love it.

DRE: [cross] Yep. I don't know—it depends on the year! Listen, he's been all over the world. He's an immortal creature. He's learned so many languages it just floats together.

ART: No, I completely agree. Yeah.

AUSTIN: [struggling not to laugh] He's a citizen of the world, it's true!

DRE: Listen, [AUSTIN: All right.] man. Lenny doesn't know how to cut promos! Just goin' with it!

AUSTIN: Yep. Okay.

[1:30:00]

[sighs loudly] Um. Great. And then do y'all just leave?

DRE: I mean, yeah?

AUSTIN: Does Monster House leave? Monster House music hits again, and...everybody heads out, leaving Jake in the ring. Um. I'm guessing, Jake, you get—you leave when the camera cuts to the backstage again.

ART: Yeah, yeah. Jake you know sells until the camera leaves.

AUSTIN: Yeah, exactly. Um. So, Sylvia! Charlie Cupid promo time.

SYLVIA: Oh boy.

AUSTIN: Uh, you can be responding to whatever you want here. I think it's—Jeff Moran rushes backstage and finds—what's he find—what's the opening shot of this promo? Are you still stretching?

SYLVIA: I think if it's like known that I'm gonna be doing a promo, then Charlie was like, “oh no! Wait! I have to be looking at myself in the mirror.”

[ALI laughs]

AUSTIN: Oh my god. Perfect. So it begins with like—the camera is like looking at you looking at yourself in the mirror. It's like the shot of the mirror with you face in it, and then you like turn around, and Jeff “The Clef” Moran shows up and says, uh...

(as MORAN): Charlie Cupid! Great to have you here in *beautiful* Bluff City, and I need to know. There's the Constitution Day Constitution...opportunity for you, and I see that you look at yourself in the mirror and I think you're lookin at a beautiful man, and I'm worried! I'm worried that you might think you're so beautiful you're gonna leave us poor little babies behind and go up to Constitution. You gonna—are you gonna try to jump on this opportunity, Charlie?

SYLVIA (as CHARLIE): Yep.

[AUSTIN laughs]

SYLVIA: No, that's—no—[laughs]

AUSTIN: Fuck off!

SYLVIA: That was me buying my actual self time.

AUSTIN: Yeah, fine. Fair. Yep.

SYLVIA: Uh. [slight laugh] I think...he does like a big like show of like rolling his eyes when this guy starts [AUSTIN: Mm-hm.] talking, and he turns around and he's like,

(as CHARLIE): Okay. [sighs] I understand that the idea of losing me is...very hard for a lot of the people here. They don't have much. They don't have much to look up to, really. I mean, we saw what just happened to old Jake out there. Ooh.

And does a like pulls at his collar, like, oy.

[AUSTIN laughs]

(as CHARLIE): And so I understand that losing the...premier performer here at the Promenade is going to be very hard for you, but you can't contain greatness, and if there's one word that describes Charlie Cupid, aside from, duh, beautiful, talented, and, uh, a damn fine cook—that's more than more word. Um. It's...

I lost the word that I was saying. [laughs]

AUSTIN: Uh, gimme a roll. Gimme your promo.

SYLVIA: [laughs] I'm so glad! That, fuckin, my ADHD has made this character work [cross] so much better.

AUSTIN: [cross] You're playing your character. Great.

SYLVIA: Uh...that's a 9!

AUSTIN: That's a 9! [ALI: Oh!] That's not bad.

SYLVIA: I got a 5 and a 6 minus 2! That's almost a perfect roll.

AUSTIN: That's almost a perfect roll. Uh. You need a perfect roll.

SYLVIA: So I think that ends probably better than I ended it.

AUSTIN: Yes. I think you find it. And so [stammers] on a 9 you get to make Creative book you in a match, add a stipulation to a relevant match, gain Momentum, or gain Heat with the subject of your promo. Here's the thing: right now, Charlie Cupid, you don't have a match on this card.

SYLVIA: Mm! Then I think...

AUSTIN (as MORAN): Your name has been absent—has been...surprisingly absent here!

CHARLIE: Well, that won't do! The people will riot in the streets if they don't see me perform. Someone needs to fix this right now. And if they don't? Well, then we'll be saying goodbye to Charlie Cupid sooner than you think.

AUSTIN: [gasp] And then it fades to the crowd and like people are like “ooh!” Actually, no, they’re not. I mean—they—I don’t know, you got a 9. They’re like, “oh, okay. I guess Charlie might leave. Huh.”

[ALI laughs]

SYLVIA: There’s a couple people like, “yay! Fuck him.”

AUSTIN: [laughs] Perfect. Um, so we just kind of get backstage now for the next little bit. There are a couple other matches happening here. There is a...you know, the matches with the non-player wrestlers out in the crowd—or out in the ring while y’all are backstage and can continue to cut promos or wheel and deal or have scenes that don’t have dice involved or moves at all. Like if you just want to talk to each other, we can totally do that. Um. The first match right now—and also if you wanna run in and interrupt or anything like that, you’re also allowed to do that. Um. [clears throat] [cross] The first m—

ART: [cross] Is anyone from Monster Squad booked?

AUSTIN: Uh. Good question. Ye—uh, let me look here.

ART: Because I’m looking for a tag team partner, someone who there—happen to be—I could get myself a tag team partner very easily.

AUSTIN: Right. There is a [stammers] kind of a—what’s the word I’m looking—like a—not just like attraction or a gimmick but like a novelty match set up? Currently? Which has a match later today that is Man Truck, who I can’t quite remember if we decided was a man who was also a truck or was just a truck driver.

SYLVIA: [cross] I think it’s better if he doesn’t decide either.

ART: [cross] I thought we decided it was a man who was also a truck.

ALI: [cross] It was a man who was also a truck.

AUSTIN: All right, that’s what I thought. So yeah, that’s—yeah, totally. Who’s kind of our Braun Strowman, right, who is just like a complete powerhouse wrestler. So it’s a novelty match. It’s a 3-on-1. It’s Man Truck up against Ghoul from Monster House, Beaches from The House, and Sweet Belle Moran, who is the boxer from—that loses immediately [stammers] in A Boxer, A Bird, and Bowling—A Bird, A Boxer and a Bowling Alley, is that the name of that first...?

ART: Aw, I’m glad they landed on their feet!

AUSTIN: Yeah, yeah, he landed on his feet. And he is also Jeff “The Clef” Moran’s younger brother. So he is like the local jobber who is in for like a one-and-done. We just needed a local boy for this match? So maybe landed on his feet is not necessarily the thing here?

ART: Paycheck's a paycheck.

AUSTIN: Right. And that's booked to be a squash for Man Truck, right? Man Truck is gonna manhandle them. But if you wanna run in and make that a thing where you can like get Man Truck on your side, that could be fun.

So we can do that when it's time for that—right now, though, Kansas City Kate is goin up against Dione Gabbreau in a Winner Gets A Shot match, where the winner is gonna get to go up against Taffy later in the night for the Boardwalk championship. So that's kind of what's happening outside right now. And it is—Kansas City Kate is an Old Dominion Wrestling mid-carder. The crowd just like won't get behind her. And she has a manager who is also occasionally her tag team partner named Kansas City Ken, who is also a barbecue entrepreneur. That's kind of it. She's a face, like she love—she plays a face, and he plays a heel. Like he comes out and is just super obnoxious, and gets her over because she just deals with him in such like a calm and adult way [slight laugh] and puts up with his bullshit. And it just like—whenever—like their big bit is he says some dumb shit and then she rolls her eyes at him, and the crowd loves that. That's the one bit that works. Um. And so she's out there fightin Dione Gabbreau currently.

What's goin on in the backstage? Anyone makin moves?

ART: I mean I sorta wanna know what's up. Is this contract real? Is this...like?

AUSTIN: [cross] Sure! Who do you go to to find out about that?

ART: [cross] Like. Is someone leaving? Um.

AUSTIN: Right.

ART: I mean, there's like part of me that just wants to go straight to the top, but like I could also be convinced that like there's a producer or an agent I should be talking to.

AUSTIN: Uh, up to you. Whatever you think is the most interesting, here.

ART: What's the name of that guy who's uh...

AUSTIN: Simeon Shaw the fourth.

ART: Yeah, I'll try to talk to Shaw.

AUSTIN: Okay. Shaw is watching the matches like on a screen in the back—in an office backstage, and is doing the thing you just did, which is like—throwing punches along with it, you know? And like,

(as SHAW): Ooh, yeah! Yeah! Good move!

Like, he's way into it. He's like com—and he's also taken off his suit jacket and put on a windbreaker that has—that is like a one of those old nineties cups, y'know what I'm talkin about, the white, blue and purple line thing?

ART: Sure.

AUSTIN: But it's a windbreaker. And he sees you and is like

(as SHAW): Jake! Jake, come on in. Take a seat.

ART (as JAKE): Hey.

ART: Uh, does he have like a nickname? Is there like a—Simeon doesn't seem to have a...

SHAW: Just Shaw. [JAKE: All right.] I just go by Shaw. You know. Like to keep the family name out front.

ART: Well, no, this was asking you, Austin. This was not...

AUSTIN: I know, I'm just answering in character [ART: Sure.] because I want to communicate something about who this asshole is!

ART: Yeah. Got it.

(as JAKE): Hey, Shaw, how's it goin'?

SHAW: Great! You know, it's—we're having a great event out there. We almost sold the place out! 7000 people.

JAKE: No, it's a great house, and they're hot, too. They're even—yeah. If Monster Squad's that over, c'mon, forget about it.

SHAW: I'm saying! I'm saying—and hey, listen. Great work with Lenny out there! I haven't seen him get that heat in, uh, ever.

JAKE: What, is that the monkey?

[someone snorts]

SHAW: You know, don't worry about it.

AUSTIN: [laughs quietly]

SHAW: So what's up? What do you need help with? What's goin on? Are you—you look a little dazed.

JAKE: Uh, I just wanna talk to you about this Constitution thing. Is this for real?

SHAW: It's for real! It's for real. You know, [stammers] family sticks together. And you know, we're all kinda family up here in Mid-Atlantic and, you know, my dad knows the old—the Constitution folks and so, y'know, us—that is a little way into the door and I figure, you make someone come from us, go there, and then they come back and they're heroes and they bring the audience back with em, yknow?

JAKE: Yknow, people live here, Shaw!

SHAW: [uncomfortable] Yeah, that's why I want someone to go...get us more audience!

JAKE: All right...I just don't know about it, man.

SHAW: What's your holdup? [stammers] What's your problem?

JAKE: I got roots here! I got friends, I got family, I got a house!

SHAW: Jake, you don't think you're gonna be the one who goes, do ya?

JAKE: I mean, I didn't think they were looking for an old-timer, but it's weird that I don't know who it is!

SHAW: We don't know who it is! This is for real. They're really gonna look out there and see who's over at the end of the night.

[JAKE sighs]

SHAW: It's like a shoot! For real!

JAKE: You're going to shoot with people's lives, though!

SHAW: Wrestling is people's lives. Everybody—you guys go out there in the ring, and you do the bodyslam, and you do the—you know, I saw that...that...whatever we said it was called before—yeah, we saw—you did the Exorcism before, that could have gone bad! That could have hurt...your opponent! And it didn't! And so, uh. Y'know. But that's life. You know, you're gonna get the offer, maybe you don't sign it! And that's drama. That's what this is. It's all drama. It's improv. It's art, as our good good friend Aqua Illusion knows. I'm so glad I'm not paying her to go out there and dress up like a fucking evil mermaid or whatever the fuck she is. But, you know, it's art! It's passion!

JAKE: Hey, I mean...people like her. She's fine.

SHAW: She seems all right, I guess. Y'know. Um. Yeah, I'm happy to have her out there for free, it's great.

[ART laughs and claps]

The thing you need to understand is, this whole thing is gonna build, and it's gonna make us all look good. It's—a rising tide carries all ships, y'know?

JAKE: All right, man, but some people, they just like being at the marina, you know?

SHAW: Ain't nothing wrong with the marina, Jake. And you know what, you're just—I look at you. You're a marina boy. Don't worry about it. You'll never leave this place.

JAKE: I'm not trying to leave this place. You're insulting me with what I came here to say!

SHAW: I think we're just—we're pretty simpatico right now. It all adds up to me. Let's, uh—you know what, I think you should get out there, maybe book yourself in a match somehow. get yourself active, you know what I mean? Reach for the, um. I read this in a book. You gotta reach for the ring. Reach for the golden ring, uh, all the time. And that's how you're gonna make an impression on the great folks of Bluff City.

JAKE: Yeah, a golden ring. Take care of yourself, Shaw.

SHAW: You too, Jake!

AUSTIN: And turns back and like is doing punching [stammers] at the screen again.

Um, Aqua Illusion, what are you up to?

ALI: Um! I don't know, I think that I'm maybe talking to Lenny, to be like,

(as ERICA): Oh my god, you were amazing out there! You're part of the Monster House. That's gonna be great for you!

DRE (as LENNY): Yeah! Yeah, it's uh...God. Yeah, I haven't felt that into wrestling since I was...gosh, I guess like your age or somethin, I dunno.

ERICA: Well, you know, once you get out there and you hear [stammers] the audience yellin for you, there's—you know. There's nothin else.

LENNY: Yeah, I don't think as a kid I dreamed of people chanting "you don't suck" as like, you know, the ultimate goal, but, uh. [cross] You know, at this point I'll take it.

ERICA: [cross] Well, you know what, Lenny? Lemme tell ya. You don't suck!

LENNY: Aw!

[AUSTIN laughs]

ERICA: How long have I been trying to tell you that?

LENNY: Yeah. You're right, you're right.

AUSTIN: God.

ALI: She like punches his arm.

(as ERICA) Good job.

AUSTIN: Mm-hm. Great. The—during the Dione Gabbreau and...Kansas City Kate match, we get first hints that something may be amiss, that there may be another group trying to interrupt things, because the lights all turn blue, and you start hearing the sound of like keyboards tapping, and it looks like for a minute that the Protocol is gonna run out, and they are a mixed-gender tag team. They are robot people, they're androids? This is your R2D2 and C3PO.

One of them is I've written down S88—and the other one I've written down as TKTK, which is journalism speak for “we'll fill it in later,” but also TKTK is a dope robot name, so. [ALI laughs] I think it stays TKTK. AND they don't come out. They don't interrupt the match, but they're lettin their presence known. [ALI: Oh...] I figured out that whole thing with them, by the way. They're a heel faction. They like are automation, and their whole thing is like [robot voice] people need to be replaced with robotic automatons who can do work right! And the other one just kind of like beeps and chirps at the one who talks. He's like heel C3PO, basically? It's like [robot voice] I speak 7000 languages. How many do you speak? None! That's right! You barely speak English right you motherfucker!

[DRE laughs]

It's...basically that.

ALI: Aw.

AUSTIN: And so they're a heel faction that is like very pro-automation, like [robot voice] we don't need blackjack dealers! We have video blackjack now!

[DRE snorts]

Et cetera. But they don't come out. They just tease their presence here. [ALI: Mm.] And they're kind of lingering, and you're not sure where they're gonna strike. So that first match wraps up, if no one else is gonna interrupt.

[1:45:00]

And then the next mid-card rolls in, which this match—this kind of novelty match, this...not lumberjack match. A lumberjack match is where people surround the ring, right?

ART: That's correct.

AUSTIN: This is just a 1-on-3 between Man Truck and then a group of people who have literally no relationship with each other at all [laughs]. Ghoul, Sweet Belle Moran and Beaches the surfer from The House.

And you know Man Truck comes out and his whole music—he just—who has this already? Somebody already has the thing that's just a truck horn, right?

ART: I think Diesel's music started with a truck horn. I don't think it just stayed being a truck horn.

AUSTIN: I feel like someone's music did. Or just like a running truck? Hm...

ART: Uh, Dean Ambrose has that like car revving sound?

AUSTIN: Okay.

ART: But he also has like a little bit of intr—he has a little bit of [cross] instrumental.

AUSTIN: [cross] Instrumentation. Yeah, sure. Okay. Well, the—Man Truck's is just that, and it's just—and it ends on voice that goes [chanting] "Man Truck. Man Truck. Man Truck. Man Truck."

[DRE laughs]

And like [revving foley] Vrrrrr. Man Truck. Man—and the audience just fucking eats it—[snapping fingers along] Man Truck! Man Truck! [clapping along] Man Truck!

And he's out there and he's fuckin fightin these assholes in the ring. Are you gonna do a run-in, Jake?

ART: Yeah, I am. [AUSTIN: Okay.] I'm gonna wait from—I'm not gonna like—I'm not gonna mess with the finish, you know?

AUSTIN: Yeah.

ART: Um. Where is the...where's the run-in.

AUSTIN: There's a move called Run-In.

ART: All right. So like I think I'm gonna like wait for it to—'cause I'm assuming that Ghoul isn't taking the pins.

AUSTIN: No.

ART: And so like when the pin is like about to—when the pin seems obviously about to happen I'm gonna like you know drag him up the apron and mess him up.

AUSTIN: Okay. Gotcha. All right. Um, roll +Heat with the character you're coming after, which is—you'll have +1.

ART: 0 — oh, 'cause we're opps—

AUSTIN: Now establish Heat as +1 if necessary. Yeah.

ART: Right. And we're opposite, so.

AUSTIN: Oh right! So +2. Right?

ART: I d—b, I don't know.

AUSTIN: [cross] [amused] Okay. Oh, I guess not. I guess it's +1.

ART: [cross] I mean I guess if it is estab...

Well, 'cause you're supposed to get +1 with everyone who opposes you, right? Is that...

AUSTIN: [cross] True. Wait, or did you—

ART: [cross]—or is it only player characters who oppose you?

AUSTIN: I think it's everybody! I think it's everybody. SO yeah, take—I think that that works.

ART: All right.

AUSTIN: Oh, that's an 11! On a 10+, it's a hot angle. You both gain plus—you know what, I almost feel like this should have been—eh, it's fine. I think that's fine. You...each get +1 Heat with each other, and you pick one from the 7-9 list. The 7-9 list is "It has potential: gain 1 Momentum and your target picks one"—but in this case, you're picking one and you get one Heat. Which is, "you attack them in the ring, resulting in their opponent getting DQed," which is not happening. "Your interference doesn't change the result of the match, but Creative books the two of you in a match later in this Episode." We can play with that. That's probably gonna be the one, right? [ART: Mm.] Or "your interference doesn't change the result of the match, but their opponent comes after you for interfering in their business." So it's that middle one.

ART: It's that middle one, yeah.

AUSTIN: All right, so.

ART: I'm trying to ingratiate myself to Man Truck.

AUSTIN: To Man Truck. Yeah, Man Truck—I think—yeah, we see, you know, you just beat the shit outta Ghoul. Man Truck gets the pin. Man Truck like locks eyes with you and then does the truck driver like “honk, honk,” and everyone just goes wild, and at that moment, Shaw comes out of the back, you know, and—I just wanna say it's real hard not to do Shaw with a runny nose. It's real hard. [slight laugh] But Shaw comes out and is like...

(as SHAW): This crowd loves it! I love you, crowd!

And he's just like not good at doing this. He's just like soaking it all up because he's *bad* at this!

[slight laugh] Yeah, allergies are bad, Dre. Yeah, that's what I meant. [laughs] And he's like, he's just like,

(as SHAW): You know what? The two of you, two of the strongest performers who've ever graced a ring anywhere need to be put in a match *tonight*! What do you say about that, Bluff City!

[ALL cheers quietly] And Bluff City's like [mildly] “yeah, yes! Yay, they're big guys.”

(as SHAW): And I think I know just the competitors.

And he says like,

(as SHAW): Camera, show me Monster House.

And the camera goes in the back, and it is Monster House, who is not ready for this promo. Um. [stammers] It is Count Faustolfe, and Mr. Sasquatch sitting at that [laughs] card table. And the camera like rushes over to you two, and Jeff “The Chef”—Jeff “The Clef” Moran kind of rushes in, sweaty, 'cause *he* just got the details. And he goes,

(as MORAN): [panting] Did you two hear that? You've just been booked in a match against Man Truck, the Man Truck, [DRE laughs] and, uh, Jake the Jackal!

[transatlantic accent] I don't know why I'm slipping into a Harry Caray! I don't know why I'm doing this voice now!

And gives the mic to you.

DRE: Is “you” me?

AUSTIN: Yeah, you.

DRE: Okay.

AUSTIN: Yeah.

[SYLVIA laughs]

I think Mr. Sasquatch just says, like,

(as MR. SASQUATCH): You know what? You take it, Count.

DRE: Oh man. Now I don't know which bad accent I'm going to fall into, but I guess we're just gonna go for it.

AUSTIN: Listen, me either, apparently.

DRE: [laughs]

(as FAUSTOLFE): [sinisterly] *Excellent*.

AUSTIN (as MORAN): You heard it here. He said [sinisterly] *Excellent*.

FAUSTOLFE: That's what I said.

MORAN: That's what he said.

AUSTIN: Puts the mic back in front of you again.

(as MORAN): Anything else?

FAUSTOLFE: *Most* excellent.

MORAN: Most excellent! You heard it here first! We'll go back to the ring with thoughts from Jake the Jackal and Man Truck!

AUSTIN: And in the ring, the two of you are there. Man Truck is just stand—Man Truck is bigger than you, which is a feat. [ART: Sure.] And he just like stands behind you like your stand, like he's just like arms crossed and behind you. And you have your mic.

ART: [sigh]

(as JAKE): You know, I'm not in Bluff City to make it to New York.

AUSTIN (as Crowd): Yeah!

JAKE: I'm in Bluff City because I love Bluff City. I love—

AUSTIN (as Crowd): Woo!

JAKE: —protecting the people of Bluff City. I love entertaining the people of Bluff City. And I love...beating the unholy hell outta some monsters.

[muffled laughter]

I'm here...to do my job, and all I get is these vampires and bloodsuckers.

[clapping, muffled noises]

AUSTIN: [cross] I threw my pen!

JAKE: [cross] All I see is these people I made millionaires, millin about, spilling they feelings in the air.

[ALI and DRE cheer as the Crowd]

ALI (as Crowd): [clapping] Jake! Jake! Jake! Jake!

[AUSTIN laughs]

JAKE: All I see is these fake fucks with no fangs.

AUSTIN (as Crowd): Woah!!

JAKE: Trying to draw blood from my ice-cold veins—

ART: He like pulls down his thing, he like...leans to the side.

[loud laughter]

(as JAKE): [with utmost seriousness] I smell a massacre. [cross] Seems to be the only way to back you bastards up.

DRE (as CROWD): [cross] Ah! Dad, he said fuck! That's my favorite word now!

AUSTIN: [laughing] Cut a Promo!

ART: Excuse me, I'm taking my Cheap Heat point.

AUSTIN: [dry] Okay, yeah. Please take that. You did that. You praised the hometown [laughs] now Cut a Promo.

ART: That's...Look?

AUSTIN: That's Look.

[quiet laughs]

For people who don't know, that is the end of the Jay-Z verse in Monster.

DRE: Yeah, yeah.

AUSTIN: You rolled a 6.

SYLVIA: [cross] Ah, so good.

ART: [cross] I'm gonna spend my Cheap Heat Momentum on that.

AUSTIN: Okay! Are you adding a stipulation to this? What are you doin? Or are you just gettin more Heat?

ART: Um. I don't—what's a—do we have a stipulation list?

AUSTIN: Um. Wrestling.

Y'know, let's link this here. Professional wrestling match types. Uh...thank you for linking this remixed Monster Mash. [cross] Sylvia. It's good.

SYLVIA: [cross] Oh, no problem. I found it and immediately was like this is very important.

AUSTIN: God.

SYLVIA: I found a trap remix too, but it doesn't feel like a wrestling theme? I'll link that later.

AUSTIN: Please link that later for me.

ALI: [laughing] Wait, okay, we're clearly doing a Kiss My Foot/Ass match.

AUSTIN: [amused] Excuse me? A what?

[ALI laughs too hard to answer]

SYLVIA: A Kiss My Foot/Ass match!

[ALI yells]

AUSTIN: Oh yeah, a Kiss My Ass match. Uh-huh.

[ALI continues laughing]

You don't—that was a whole era of wrestling. That was...

DRE: Oh god.

AUSTIN: [cross] A way to be.

ALI: [cross] A match similar to a singles, with the exce—[laughs] exception that the loser must kiss the winner's bare foot.

AUSTIN: That was true. That was a thing.

ART: Yep! And yeah then during the Attitude Era, to make things better, they made it a Kiss My Ass match, [AUSTIN: Uh-huh.] and recently Seamus had a Kiss My Ass match, I think it's Dolph Ziggler.

AUSTIN: [cross] Who could excuse us?

SYLVIA: [cross] Yeah, that's true!

ART: [cross] Anyway!

DRE: But there is a Trick or Street Fight.

AUSTIN: [fascinated] Ooh, what is that?

ART: [amused] Just a Halloween Street Fight.

DRE: [cross] Yeah.

AUSTIN: [cross] Yeah, shut up! [over laughter] Tell me what it is!

DRE: [amused] It is a Trick or Street Fight, named after the Halloween tradition of trick or treating—thank you, Wikipedia—involving Halloween-themed weapons, including pumpkins, buckets of candy, bowls full of water and apples, skeletons, witches' brooms, gravestones, candy kendo sticks...

AUSTIN: I bet they got Jay-Z to write this also.

DRE: Yeah!

ALI: Kendo sticks...

DRE: Plus common wrestling weapons such as tables and chairs.

ART: I was gonna take a Steel Cage match, but we can certainly do a Trick or Street Fight.

AUSTIN: You could do both.

ART: A Trick or Street Cage match?

AUSTIN: Uh-huh.

ART: Okay.

DRE: Oh, is this like the...what was the Chris Jericho...match with Dean Ambrose?

SYLVIA: [cross] Oh, god, the Ambrose Asylum?

DRE: [cross] Where they just had the stuff like hanging from the...

AUSTIN: Oh, that was bruuutal!

That was the one with [cross] the tacks in the back.

ART: [cross] The tacks. That was like a...

SYLVIA: [cross] 69 tacks, yeah.

ALI: Oy...

DRE: I don't wanna do tacks, [AUSTIN: No tacks.] but like if we did a cage match with just like fucking [cross] trick or treat shit [slight laugh] hanging from the cage...

AUSTIN: [cross] Candy corn. What if it's—you throw down the candy corn and then you push them into the candy corn [DRE: Yeah.] and there's candy corn stuck in your back! Now, you don't want that to happen!

ALI: [laughs] It's all sticky...

AUSTIN: It's all sticky!

[DRE laughs]

ALI: Can I just—if we ever do this, can—like if we do have a special holiday—a special of this can I pin one onto the board? [AUSTIN: Oh yeah.] 'Cause I wanna read this sentence out loud.

AUSTIN: Please!

ALI: A doomsday cage match, also [AUSTIN: Ooh.] known as a tower of doom, is a 3-story cage...

SYLVIA: Oh god.

ALI: The middle one split into two rooms, all of which house wrestlers. [laughing] The objects of the match is for the team of wrestlers to fight their way to the top, from the top cage to the bottom, where pin falls and submissions come into play.

AUSTIN: That's a video game. That's a Sega Genesis game, [cross] is the thing you just described.

SYLVIA: [cross] No, that's a WCW Vince Russo match, is what that is!

ART: [cross] Yeah, WCW did do that.

AUSTIN: [cross] That is what that is. That's actually true.

SYLVIA: It's legitimately what that was. [AUSTIN: God, what a fucking...] They took their War Games, which is like ho—like two rings next to each other, and then a cage around both of those, and were like, "make it vertical." [AUSTIN: Amazing.] And then they did. It was really bad.

ART: [cross] Well, if we're doing a...

SYLVIA: [cross] I think David Arquette won something like that once, too.

ART: He did. Well, it was the end of the movie. Um. If we're [DRE: Oh!] gonna do a Trick or Street Fight it should be a cell instead of a cage.

DRE: Yeah.

AUSTIN: [cross] Yeah. Definitely.

DRE: [cross] Or what if it's like a monster slayer match, so it is in a c—it's in a cell, but then it's got like, I don't know, like garlic and stakes and stuff hanging from the cage or something.

ART: Yo, wooden stake is a terrible wrestling weapon—

AUSTIN: Yeah, don't stab people.

DRE: Okay. Yeah, fair. I just want—I want garlic to be in that cage, 'cause at some point I want you to shove garlic into Count Faustolfe the Third's mouth.

ART: [cross] Sure. Yeah.

AUSTIN: [cross] That's also fair, to be honest.

ART: And you could also hit someone with a whole b—you know, enough garlic, you can hit some with. [cross] Enough of anything you could hit someone with.

DRE: [cross] Oh yeah, if you get one of those... Yeah, yeah yeah yeah.

AUSTIN: Hey, I have a quick question. Why the fuck is this named the Garlic Clutch? Garlic is also for vampires.

DRE: [cross] 'Cause I'm such a strong vampire.

ART: [cross] He was so strong—yeah, he's such a strong vampire he...

AUSTIN: Gotcha.

ART: You're not followin the story, Austin.

AUSTIN: I'm not. You're right. Um., all right, I think that that—oh no! Okay, so then I think here's where we're gonna end for this recording. The—you book yourself in that match—or do you announce that? Do you say—what do you call it? Do you call it a Trick or Street Fight—Cell—in the Cell?

ART: No, it's...[slight laugh] I wanna call it like a Stake through the Heart match [laughing] but we just specifically said we're not doing that!

AUSTIN: [amused] We did say that, that's true.

ART: Uh. I don't—I need like—just start sayin spooky words. Um.

AUSTIN: Ghost.

ART: It's like...[DRE: Goblins.] an exorcism match. It's like...

AUSTIN: [amused] A zombie with no conscience.

DRE: Yeah [laughs]

AUSTIN: Eerie, uncanny, weird. Um.

ART: [dramatically] Unconsecrated cage!

DRE, AUSTIN, and ALI: Ooh! [gasp]

And everyone goes like “Ahahaha! like, weird.” And then...whatever—S99 says,
(as S99): We think that your current configurations are hot garbage!

And like “What? No!!” and then they open up an open challenge for the tag team belt.

(as S99): Under one condition: it has to be people who have never wrestled together before!

And so now there is an open challenge for the tag team belt, but only for people who have not been tag team partners in the past.

[2:00:00]

Which means—or I guess like maybe I should do this the other way, right? Which is...Ali, you have—Aqua Illusion has been...you did use to an old tag-team partner with Charlie Cupid, right?

ALI: Um, no, I think...

DRE: No, that was me.

ALI: We debuted together, and because Charlie was in [AUSTIN: Gotcha.] a tag team with...[cross] Dre.

AUSTIN: [cross] Right! You're right. You're right. Okay. Gotcha gotcha gotcha.

AL: They fell [DRE: Yeah.] by the wayside.

AUSTIN: They fell by the wayside. All right, so then yeah. I'm gonna stick with what I have written down here, which makes sense, which is, they are basically saying anybody here can come take a shot at their titles as long as they are people who've never wrestled together before. That offer is open, and if it's not y'all it'll be somebody from The House, or from Monster House, or a combination thereof. And I think we're gonna leave on that and I think we probably end on like a shot of the two of you, like hearing that offer? And like, y'know? Maybe you take that offer!

[Music: [“The Grapplers Down at Promenade Arena”](#) plays]

[2:03:17]