

GatorMUN XIX

BACKGROUND

GUIDE



**The Monday Night Wars:
World Championship
Wrestling, 1995**

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Esteemed Delegates,

My name is Manuel Muñoz-Repiso and I welcome you all to GatorMUN! I am honored and thrilled to direct this year. I hope we can all work together to create a committee that is both exciting and competitive. Currently, I am a fourth-year Political Science major with a minor in Philosophy at the University of Florida. I have been involved in Model UN for 7 years, and this will be my third time as part of GatorMUN; I spent two years as a staffer for the Ad-Hoc committees, and have directed one committee. Outside of MUN and schoolwork, you can find me overanalyzing movies, going bananas on the piano, or off somewhere on a bike.

Professional wrestling is one of the most absurd and unique industries in all of entertainment. Just when you thought that cage matches and flaming table bumps were as wild as it gets, the real craziness begins when you go behind the scenes of a wrestling promotion. Mounting a weekly operation that hosts dangerous staged fights unsurprisingly leads to a business full of unique characters and larger-than-life occurrences. Betrayal, scandals, cover-ups, lies, sabotage, you name it. If it's illegal and morally bankrupt, pro-wrestling has been there and done that ten times over. WWE was a huge part of my childhood, even now I tune in to watch the Royal Rumble and WrestleMania every single year. There's no denying that the product is entertaining, but the sacrifices made for WrestleMania to become a global phenomenon are sometimes too vicious or outlandish to believe.

Most of us know WWE as the only prominent wrestling company in the whole world, but it wasn't always that way. In 1995 one other bold competitor stepped up to the plate and gave Vince McMahon a legitimate run for his money for nearly 8 years - WCW. Every Monday night these two companies would air wrestling shows simultaneously to compete for ratings supremacy. With mega-stars such as Hulk Hogan, Ric Flair, Eddie Guerrero, and Chris Jericho, WCW was beating WWF (now known as WWE) in the ratings for a time. Ultimately, the creative genius and dedicated talent behind the WWF proved too much and WCW was absorbed. But we have a chance to rewrite that history, and use any cut-throat, merciless tactics to crush Mr. McMahon and crown WCW the wrestling monopolist of the modern world. I am very excited to see how you all plan to forge a wrestling empire that will last generations. Or watch you all get throttled by Mr. McMahon. Whichever comes first.

Position papers are not required for this committee. Please email gatormun@gmail.com with any questions you may have. I am looking forward to the debate and crisis arcs you all have in store. I wish all of you the best of luck. I am sure The Monday Night Wars will be a committee for the record books, and that's the bottom line, cause Director Muñoz said so! See you there!

Best,

Manuel Muñoz-Repiso

Director, The Monday Night Wars: World Championship Wrestling, 1995.

Rules of Procedure

QUORUM

A majority of voting members answering to the roll at each session shall constitute a quorum for that session. This means that half plus one of all voting members are physically present. Quorum will be assumed consistent unless questioned through a Point of Order. Delegates may request to be noted as “Present” or “Present and Voting.”

Company any motion for a Moderated Caucus. In a Motion to Set Speaking Time, a delegate may also specify a number of questions or comments to automatically affix to the Speaking Time. These designated questions or comments may also have Speaking Time or Response Time (in the case of a question) limits, but these are not required. The Director may rule any Motion to Set Speaking Time dilatory. This motion requires a simple majority. Any delegate may make this motion between formal speakers in an effort to change the Speaking Time.

MOTION TO SUSPEND THE RULES FOR THE PURPOSE OF A MODERATED CAUCUS

This motion must include three specifications

- a. Length of the Caucus
- b. Speaking Time, and
- c. Reason for the Caucus

During a moderated caucus, delegates will be called on to speak by the Committee Director. Delegates will raise their placards to be recognized. Delegates must maintain the same degree of decorum throughout a Moderated Caucus as in formal debate. This motion requires a simple majority to pass.

MOTION TO SUSPEND THE RULES FOR THE PURPOSE OF AN UNMODERATED CAUCUS

This motion must include the length of the Caucus. During an unmoderated caucus, delegates may get up from their seats and talk amongst themselves. This motion requires a simple majority to pass. The length of an unmoderated caucus in a Crisis committee should not exceed fifteen minutes.

MOTION TO SUSPEND THE MEETING

This motion is in order if there is a scheduled break in debate to be observed. (ie. Lunch!) This motion requires a simple majority vote. The Committee Director may refuse to entertain this motion at their discretion.

MOTION TO ADJOURN THE MEETING

This motion is in order at the end of the last committee session. It signifies the closing of the committee until next year's conference.

POINTS OF ORDER

Points of Order will only be recognized for the following items:

- a. To recognize errors in voting, tabulation, or procedure,
- b. To question relevance of debate to the current Topic or
- c. To question a quorum.

A Point of Order may interrupt a speaker if necessary and it is to be used sparingly.

POINTS OF INQUIRY

When there is no discussion on the floor, a delegate may direct a question to the Committee Director. Any question directed to another delegate may only be asked immediately after the delegate has finished speaking on a substantive matter. A delegate that declines to respond to a question after a formal speech forfeits any further questioning time. The question must conform to the following format:

Delegate from Country A raises placard to be recognized by the Committee Director.

Committee Director: "To what point do you rise?"

Country A: "Point of Inquiry."

Committee Director: "State your Point."

Country A: "Will the delegate from Country B (who must have just concluded a substantive speech) yield to a question?"

Committee Director: "Will the Delegate Yield?"

Country B: "I will" or "I will not" (if not, return to the next business item)

Country A asks their question (it must not be a rhetorical question.)

Country B may choose to respond or to decline.

If the Delegate from Country B does not yield to or chooses not to answer a question from Country A, then he/she yields all remaining questioning time to the Committee Director.

POINTS OF PERSONAL PRIVILEGE

Points of personal privilege are used to request information or clarification and conduct all other business of the body except Motions or Points specifically mentioned in the Rules of Procedure.

Please note: The Director may refuse to recognize Points of Order, Points of Inquiry or Points of Personal Privilege if the Committee Director believes the decorum and restraint inherent in the exercise has been violated, or if the point is deemed dilatory in nature.

RIGHTS OF REPLY

At the Committee Director's discretion, any member nation or observer may be granted a Right of Reply to answer serious insults directed at the dignity of the delegate present. The Director has the ABSOLUTE AUTHORITY to accept or reject Rights of Reply, and the decision IS NOT SUBJECT TO APPEAL. Delegates who feel they are being treated unfairly may take their complaint to any member of the Secretariat.

DIRECTIVES

Directives act as a replacement for Draft Resolutions when in Crisis committees, and are the actions that the body decides to take as a whole. Directives are not required to contain operative or preambulatory clauses. A directive should contain:

- a. The name(s) of the author(s),
- b. A title, and
- c. A number of signatories/sponsors signatures' necessary to introduce, determined by the 5

Director

A simple majority vote is required to introduce a directive, and multiple directives may be introduced at once. Press releases produced on behalf of the body must also be voted on as Directives.

FRIENDLY AMENDMENTS

Friendly Amendments are any changes to a formally introduced Directive that all Sponsors agree to in writing. The Committee Director must approve the Friendly Amendment and confirm each Sponsor's agreement both verbally and in writing.

UNFRIENDLY AMENDMENTS

Unfriendly Amendments are any substantive changes to a formally introduced Directive that are not agreed to by all of the Sponsors of the Directive. In order to introduce an Unfriendly Amendment, the Unfriendly Amendment must have the number equivalent to 1/3 of Quorum confirmed signatories. The Committee Director has the authority to discern between substantive and nonsubstantive Unfriendly amendment proposals.

PLAGIARISM

GatorMUN maintains a zero-tolerance policy in regards to plagiarism. Delegates found to have used the ideas of others without properly citing those individuals, organizations, or documents will have their credentials revoked for the duration of the GatorMUN conference. This is a very serious offense.

CRISIS NOTES

A crisis note is an action taken by an individual in a Crisis committee. Crisis notes do not need to be introduced or voted on, and should be given to the Crisis Staff by sending the notes to a designated pickup point in each room. A crisis note should both be addressed to crisis and have the delegate's position on both the inside and outside of the note.

MOTION TO ENTER VOTING PROCEDURE

Once this motion passes, and the committee enters Voting Procedure, no occupants of the committee room may exit the Committee Room, and no individual may enter the Committee Room from the outside. A member of the Dias will secure all doors.

- No talking, passing notes, or communicating of any kind will be tolerated during voting procedures.
- Each Directive will be read to the body and voted upon in the order which they were introduced. Any Proposed Unfriendly Amendments to each Directive will be read to the body and voted upon before the main body of the Directive as a whole is put to a vote.
- Delegates who requested to be noted as “Present and Voting” are unable to abstain during voting procedure. Abstentions will not be counted in the tallying of a majority. For example, 5 yes votes, 4 no votes, and 7 abstentions means that the Directive passes.
- The Committee will adopt Directives and Unfriendly Amendments to Directives if these documents pass with a simple majority. Specialized committees should refer to their background guides or Committee Directors for information concerning specific voting procedures.

ROLL CALL VOTING

A counted placard vote will be considered sufficient unless any delegate to the committee motions for a Roll Call Vote. If a Roll Call Vote is requested, the committee must comply. All delegates must vote: “For,” “Against,” “Abstain,” or “Pass.”

During a Roll Call vote, any delegate who answers, “Pass,” reserves his/her vote until the Committee Director has exhausted the Roll. However, once the Committee Director returns to “Passing”. Delegates, they must vote: “For” or “Against.”

ACCEPTING BY ACCLAMATION

This motion may be stated when the Committee Director asks for points or motions. If a Roll Call Vote is requested, the motion to Accept by Acclamation is voided. If a delegate believes a Directive will pass without opposition, he or she may move to accept the Directive by acclamation. The motion passes unless a single delegate shows opposition. An abstention is not considered opposition. Should the motion fail, the committee will move directly into a Roll Call Vote.

Early Days of Wrestling

THE BEGINNINGS AND CARNIVAL STRONGMEN

Professional wrestling originated in carnivals traveling across the nation during the 1870s. Impressive athletes would travel with carnies and allow local would-be strongmen to challenge the wrestler to a brawl. Pure wrestling ability determined the wealth and fame of the wrestler, at this point wrestling was legitimate combat between the professional and a local yokel trying their hand at fame. Eventually, carnies and circus workers sought to heighten the grandeur of the event by giving the athletes flamboyant names, clothes, and personality. The fundamental idea of a constantly moving event hosting larger than life characters that battled to entertain an audience was born.



THE BIRTH OF KAYFABE

In the early 1900s, wrestling began to lose touch with the American public. By this time many wrestling matches were scripted, but without truly incredible characters, stories, or champions, the seeming illegitimacy of the sport began to leave a sour taste in viewers' mouths. That is, until Ed Lewis, Billy Sandow, and Toots Mondt changed and reinvented the sport. The trio formed what is considered to be the first notable wrestling promotion and began to travel not with a carnival, but as a group of wrestling entertainers only. Up until this point, wrestling was an attraction only connected to carnivals. The idea of a traveling wrestling show was unique, and quite promising to prospective audiences. Lewis, Sandow, and Mondt sought to reinvent wrestling by placing more emphasis on the theatre of the craft. Instead of focusing on legitimate brawls and dull-looking submission holds, the focus was shifted to creating entertainment rather than competition. The trio used flashy, stylistic moves. They pioneered the tag team match. They worked on months-long feuds between wrestlers to create the illusion of legitimate hatred and intensity in the matches. While still scripted, the showmanship aspect of wrestling was put front and center by these three men, and wrestling as we know it today was born.

RISE OF THE TERRITORIES

Wrestling promotions began to sprout all over the nation. Each promotion with its cast of wrestlers, and each promotion with a champion. These small promotions would constantly "steal" wrestlers from other promotions and bring them into their own to gain fans from other territories and expand their reach. Interpromotional matches would create tensions regarding which promotion was superior. But the youth of the industry meant that these numerous, scattered promotions could not draw large crowds or noteworthy payouts on their own. Restricted to small geographic regions due to the financial constraints of travel, many territories were simply not able to grow as much as they would like. Then the year 1948 marked a major milestone for wrestling as several notable promotions of the midwestern and central United States joined forces to create the National Wrestling Alliance (NWA). Each member promotion could still have a champion of its own, but there was one NWA World Champion which ruled over all the rest. This way each promotion could still operate within its territory, while also allowing a World Champion to travel to each territory to wrestle. The idea of one ultimate title to chase after and the unification of many wrestling promotions was a major step in the modernization of pro wrestling. Loyalty to the

territory system is what caused the ultimate demise of the NWA, but for now and decades to follow, the NWA's territories were the largest wrestling conglomerate in the country.

Formed by disgruntled NWA wrestler Verne Gagne, the American Wrestling Association united wrestling territories in the upper midwest and became the most popular promotion in the 1960s. Gagne would be one of the AWA's top wrestlers up until his retirement in 1981. The AWA saw success in its territorial region of the upper midwest but was not as ambitious as its competition in expansion. Also, in possibly the greatest blunder in wrestling history, Gagne refused to allow Hulk Hogan to be crowned the AWA champion, despite Hogan undoubtedly being the AWA's most popular wrestler. Hogan left for the WWF soon after and took that company to unimaginable heights. While the AWA enjoyed dominance in the 60s and relative success in the 70s, the loss of Hulk Hogan led to a disappointing decade in the 80s and the AWA shut its doors forever in 1991.

The New York and New England region followed suit not too long after with the formation of the World Wide Wrestling Federation (WWWF), the soon to be WWE. Vince McMahon Sr. formed the WWWF under the NWA and trusted wrestling icon Bruno Sammartino to be the face of the company for years. In the late 70s, McMahon Sr. would change the WWWF to the WWF, and his promotion became the dominant one in the region, but McMahon Sr. was content with operating within the limits of his territory and respected the hierarchy of NWA custom. Each territory was different in style, character, and approach to wrestling, but they all had one thing in common- they respected the boundaries of their territory. Wrestling was splintered, no promotion had the gusto to take over the others and assume control. Each one seemed content in a pseudo-feudalistic style of operation where one promotional world champion was more important than the other champions of that territory. Many other promotions did exist but at this point, these few are the most noteworthy for the committee.

GIMMICKS AND CHARACTER

Gorgeous George. No name is more crucial to the evolution of wrestling storytelling than this one. In wrestling, there are good guys (faces) and bad guys (heels). Good guys fight the bad guys, the audience cheers for the good guy and boos the bad guy. Simple. In the early days of wrestling, most heels were exaggerations of "ethnic terrors." Nazis, terrorists, any group that the general American people of the 50s and 60s were not fond of served as the bad guys. But Gorgeous George was different. He was a cocky, narcissistic, unrepentant prick and people paid money to see him lose. One of the first wrestlers to use entrance music, the Gorgeous George character reinvented wrestling personas. Gorgeous George was hated by viewers and when he won, people paid to watch him wrestle again and again because they wanted him to lose so badly. Wrestling was no longer about good guys beating up racist stereotype characters, now "gimmicks" were born. George's gimmick was that he thought himself good looking and acted arrogantly, so naturally, people wanted him to get pummeled. As George became a superstar, other wrestlers and promotions caught wind that new and unique wrestling characters could be explored, and the era of gimmick wrestlers began.



Wrestling in the New Era

RISE OF VINCE MCMAHON

In 1982, Vincent Kennedy McMahon bought the WWF from his father, and wrestling would never be the same. Unlike most other promotional owners, Vince McMahon had no intention of preserving the territory system. He wanted to dominate the world of wrestling, and the only way to do that would be to graduate from territories and go national. McMahon immediately broke away from the NWA and began his long term plan to become the first national wrestling promotion.

HULKAMANIA AND THE WWF

One of Vince McMahon's first moves was to sign rising star Hulk Hogan. Hogan had become a popular wrestler during his time in AWA and gained popularity among most Americans by having a lengthy cameo role in Rocky III as the fictional professional wrestler ThunderLips. McMahon immediately pushed Hogan to the main event and world title scene, Hogan became the WWF champion in early 1984 by pinning the Iron Sheik in Madison Square Garden. Hogan was a massive draw, the people came in droves to see him, the money was rolling in. McMahon had an eye for talent, and using this increased revenue he signed territory stars such as "Rowdy" Roddy Piper, Andre the Giant, Ricky "The Dragon" Steamboat, and "Superfly" Jimmy Snuka, all of whom were top tier wrestlers and entertainers. With a healthy stream of revenue, McMahon began to secure TV deals and by 1986 WWF had shows airing all over the country. The dream of going national was becoming a reality.



The only way to truly become a national enterprise was for WWF to tour the entire country, not just the New York area. McMahon began to take his show on the road and the WWF tour of the continental United States began. However, a weekly live wrestling show moving from place to place at all times is incredibly costly, and the bank of WWF could not support the strain much longer. After some time, the company was on the verge of financial collapse due to the cost of national touring. The WWF needed to recover, so McMahon created the most iconic wrestling event of all time.

WRESTLEMANIA

McMahon spearheaded a promotional campaign in conjunction with MTV titled the Rock and Wrestling Connection. Notable music celebrities advertised WrestleMania and even had feature performances at the event. By focusing on the entertainment aspect of wrestling, McMahon was able to draw the attention needed to make WrestleMania a success. WrestleMania did not just seem exciting to wrestling fans, by marketing with MTV, McMahon made sure that the average American knew of, and was excited to see this cross between the insane industry of wrestling and the established and popular world of popular music. McMahon betrayed conventional wrestling norms and pitched his product not just to the fans of the industry, but to the fans of all U.S. entertainment, he knew that in order to truly beat out the competition and have WrestleMania be a success, he needed to win the views, and wallets, of more people than ever before. And a success it was. With 19,000 in attendance and over one million viewers across the nation, WrestleMania was instantly the largest wrestling PPV event in history. The event enabled McMahon and the WWF to continue making appearances across the nation and expand the popularity of the promotion. Just two years later, WrestleMania III in Michigan housed an astonishing 78,000 people and marked the beginning of WWF's superiority as the ultimate wrestling powerhouse.

NWA, AWA AND THE SLOW DEATH OF THE TERRITORIES

Countless territories with even more wrestlers became a system too chaotic to effectively manage. The WWF was growing rapidly, and with a much smaller cast of much more popular wrestlers, it was far easier for fans to simply pay attention to the WWF and forget the endless amounts of stories happening in all the territories. Territories needed to combine in order to feasibly compete with the growth of the WWF, and Jim Crockett Productions was able to buy up smaller territories and amass enough size to hold its own.

Jim Crockett Productions purchased the most notable territories of the NWA, and its own time slots on TBS to begin airing wrestling nationally as well. However, the nature of the NWA was still far too splintered to compete with the WWF. Slowly, territories began to fall off the map. While the larger bodies such as Jim Crockett, NWA, WCW, and AWA remained for now, none were truly large or self-sufficient enough to mount a competitive effort to dethrone McMahon and the WWF. The mid to late 80s saw a jaw-dropping skyrocket of the WWF's popularity and influence, as the other territories slowly faded into relative obscurity.

TED TURNER AND THE WCW

In 1988, Jim Crockett Productions was bought by media mogul Ted Turner and later that year WCW began to air. Legendary wrestler Ric Flair was the flagship champion for the promotion and helped bring in wrestlers such as Ricky Steamboat, Lex Luger, Sting, and Scott Steiner. While Flair initially was able to help improve ratings, WCW fell into a slump from 1990 lasting until 1994. The NWA and WCW both recognized the same world champion, but WCW began to incorporate titles of their own to craft their own identity. Sharing a champion caused issues for both companies, as many territories wanted the champion to defend the title under their rules and terms regularly, which was a taxing excursion for any athlete. At the time, Ric Flair was the main booker for WCW, but many wrestlers accused Flair of booking matches in his favor, so he was released from this role. He was replaced by Jim Herd. Herd was a tad too experimental in his ideas for WCW. He created the Ding Dongs, a tag team in which all members were obsessed with bells for some reason, and the lumberjack Big Josh who walked to the ring beside dancing bears every time he wrestled. Unsurprisingly, Herd was removed from this role because his ideas were



the worst. His replacement, Bill Watts, was the exact opposite. Watts was far too conservative in his approach to WCW, as Watts favored a return to traditional territory wrestling rules. He banned moves from the top rope, which had become a staple of wrestling at the time, and took the focus away from larger than life characters and more on mat-based wrestling. Watt's awful ideas led to a final split with the NWA. IN 1993 WCW became fully independent from the NWA and kept the belt that represented the WCW and NWA world champion. Watt was removed and entertainment rookie Eric Bishoff took his place.

I'M ERICH BISHOFF AND WELCOME TO MONDAY NITRO!

Like McMahon, Bishoff understood that to build a successful wrestling empire, one must focus on the entertainment aspect more than the wrestling aspect of the product. But, for now, he was not in control of the creative decisions of WCW. Then in 1994 after years of disappointing ratings and lackluster product, Ted Turner entrusted the creative decisions behind WCW to Eric Bishoff.

Bishoff swiftly signed Hulk Hogan, who despite being out of wrestling for a brief time, was still a massive draw. "Macho Man" Randy Savage was signed soon after. Bishoff was targeting WWF's old talent and banking on their popularity to increase the appeal of WCW. Finally, with respectable star power, WCW became competitive. Ric Flair, Hulk Hogan, Randy Savage, Sid Vicious, and others began to draw in respectable ratings. Through a series of pre-taped weekly shows and PPV events, WCW began to garner a sizable following and was nearly ready to tour the country. Ted Turner asked Bishoff what it would take to dethrone McMahon and the WWF. Jokingly, Bishoff said that a time slot on Monday night to directly compete with WWF Monday Night Raw with a live show of their own was the only way for WCW to compete sustainably. Shockingly, Turner agreed and by complete accident WCW Monday Nitro was born and alongside it, the Monday Night Wars.



On September 4, 1995 the first live showing of WCW Monday Nitro aired from the Mall of the Americas in Minneapolis, Minnesota. The venue was chosen quite carefully. At the time, malls were immensely popular, and this mall was the largest in America. Bishoff and Turner selected this venue so that the feel and atmosphere of Monday Nitro would appeal to young adults, rather than targeting small children as the WWF had been for some time.

The first episode of Nitro was monumental. By sheer coincidence, Monday Night Raw was not airing that night due to the Westminster Dog Show claiming the time slot. Nitro aired unopposed and wrestling fans across the nation were in for a treat. After a solid debut with quality wrestling, the finale of the premiere episode of Nitro was an act of hostility and in many ways, the formal declaration of ratings war. Lex Luger, new golden boy of the WWF appeared on Monday Nitro, challenged Hulk Hogan to a match, and declared himself a WCW talent. Luger had wrestled for the WWF less than 24 hours prior, he signed a contract with WCW that very morning, not even his own family knew that he had made the jump to WCW. By essentially stealing the "new Hulk Hogan" from WWF and airing unopposed, WCW Monday Nitro was off to a rip roaring start.

THE CURTAIN CALL

As you will learn in the next section, Kevin Nash and Scott Hall moved from WWF to WCW in 1996, but their departure was significant not only because it added two incredibly popular wrestlers to WCW's roster, but also because the nature of their departure, changed the perception of wrestling forever.

Many people knew that wrestling was scripted, newspapers had stopped printing the results to wrestling events in the 30s, but what is crucially important is that wrestling never acknowledged that wrestling was fake. WWF and WCW never claimed to be legitimate combat, but they also never conceded to being pure fiction because that would damage the illusion which wrestling seeks to create. While on the job, wrestlers were to maintain the illusion at all times, kayfabe was not to be broken, because if the audience realized that the whole thing was a shtick and none of the wrestlers took it seriously, then why should the audience take it seriously. Kayfabe was sacred and to be maintained at all costs.

Then, in May 1996, Shawn Michaels and Scott Hall faced Kevin Nash and Triple H (performing under the name Hunter Hearst Helmsley at the time) in a tag team match. Heroic babyfaces Michaels and Hall wrestled Nash and Triple H in what was known by the four of them to be Hall and Nash's last match in WWF. Everything went well, until after the match finished. The group were close friends, so they decided to all break kayfabe to celebrate together, the heroes and the villains who had been beating each other to a pulp not even one minute prior, were hugging and celebrating. The audience was stunned, cameras captured the event (although it did not air live). The cat was now undeniably out of the bag, wrestling was an industry of fibs and they admitted it in front of New York City. For the first time ever, a wrestling company had to admit to being fake. It was humiliating for McMahon and the WWF. The illusion was shattered. Nash and Hall had left the company so they did not care much since they could not be punished anyway. Michaels was the WWF champion and very popular so he was immune to punishment. So, Helmsley was punished harshly, he was booked to lose and lose and lose and lose to the point where his credibility as a wrestler was nearly nonexistent and the fans had no reason to care about him; he nearly lost his career. Eventually, Helmsley was able to reinvent himself as Triple H, claw back to the main event and have a Hall of Fame career, but the Curtain Call nearly cost him everything.



The Curtain Call is the most significant break of kayfabe to date, many believe that wrestling kayfabe never truly recovered from the blow, and promotions approach to wrestling since then could never truly lose themselves in full immersion because it was expected for each company to acknowledge that the industry was essentially a lie. From this point on, the curtains to the backstage of pro wrestling would slowly be unveiled as fans became more and more intrigued by the details of the industry, but for now, WWF and WCW did what they could to maintain the illusion of their product.

THE NWO AND HOLLYWOOD HOGAN

Bishoff's philosophy on his product was simple but brilliant. Simply put, he did the opposite of what WWF did. WWF pandered to kids, so Bishoff went after adults. WWF gave their wrestlers gimmick names, so Bishoff had his wrestlers use their real names. WWF focused on clean, family television, so Bishoff was all about mature content. The late 90s were a time of edginess, grit, and anti-heroes. McMahon was stuck in the past trying to make a wrestler like "Mantuar" a half man / half bull become popular. But Bishoff had a brilliant scheme which didn't insult the intelligence of the audience. The Outsiders.

In 1996 Razor Ramon left the WWF, but in a time before the internet the general people didn't know that. So when Razor Ramon, real name Scott Hall, showed up at a Monday Nitro event, beat up some WCW wrestlers and claimed he and his friends were going to take over the show, people believed that the WWF legitimately had wrestlers sabotaging the competition. Of course Hall actually just signed with WCW, but the point is that Bishoff created a storyline that blurred the fictional world of wrestling, and the real world of business. When WWF wrestler Diesel, real name Kevin Nash, joined Hall in these antics, it was astonishing. Bishoff would have them escorted out of arenas by police, they attacked WCW wrestlers, the whole story was unbelievable. They called themselves The Outsiders, and they claimed they had a third man, unknown to everyone. What followed, is arguably the most shocking moment in wrestling history.

At Bash at the Beach 1996, The Outsiders had a tag team match against Lex Luger, Randy Savage, and Sting. The infamous third man had not revealed himself yet so The Outsiders were down a man. Late into the match The Outsiders used illegal tactics to savagely beat the champion Randy Savage and render his teammates too injured to help. The villainous Outsiders were pummeling the beloved champion when suddenly Hulk Hogan emerged from the entrance ramp, began furiously yelling at The Outsiders as he came to save the day. The crowd erupted with cheers, The Outsiders fled the ring in fear. As Hogan entered the ring to check on his friend the champion, the unthinkable happened. Hulk Hogan, the American Hero, the be-all, end-all of wrestling good guys took a step back, ran forward, and performed his classic finishing move, the Atomic Leg Drop on the champion. Hulk Hogan was the third man, Hulk Hogan had turned heel. Hogan announced the trio as the New World Order of wrestling, and what followed was years worth of WCW supremacy in the ratings.

Bishoff knew that turning the golden boy of wrestling into a villain was risky, but would definitely draw attention. The wrestling genius that he was, Hogan made for an excellent villain, everytime he went out to the ring fans would literally angrily shower the stage in trash. The nWo alone was responsible for the monumental rise of WCW. The era of the WWF was over, the time of WCW was now.



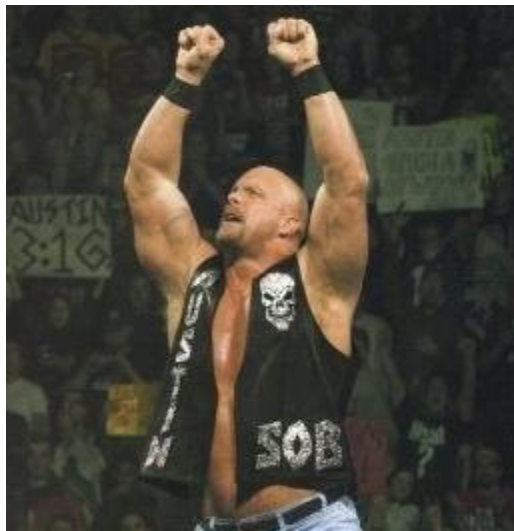
The nWo started off as “Hollywood” Hulk Hogan, Scott Hall, and Kevin Nash working together to “take over” WCW, win all the title belts, beat up all the other wrestlers, and do whatever they wanted on camera. The struggle between the nWo and the rest of WCW was one of the most entertaining feuds in all of wrestling history and the fans adored the gritty, rebellious anti-heroes in all their arrogant glory.

For the next two years WCW dominated the ratings. McMahon had nothing to compete with the nWo. Every week the nWo would wreak havoc on Nitro, beating up other wrestlers, winning all the titles, stealing the show. They pulled up to the arena in limousines, smoking cigars, accompanied by movie stars, NBA players, rappers, models, you name it. They were the coolest dudes in all pro wrestling and the audience knew it, and more importantly, they loved it. nWo merchandise alone generated more than enough revenue for WCW to operate at a competitive level against the WWF.

From late 1995 to early 1997, the nWo was the premiere professional wrestling attraction. The most popular wrestlers of WCW would join the nWo and increase the size and scale of the faction. Eventually, Bishoff became a character on Monday Nitro the same way McMahon would eventually become a character on Raw. Initially, Bishoff would attempt to prevent the nWo from hijacking the series and dominating the title scenes, but soon after Bishoff, like many others, would join the nWo and help them “fight” against in their attempts to take over the product.

FAMILY FRIENDLY VS. M FOR MATURE

The nWo made for must see television. WCW was performing at nearly double WWF’s ratings heading into 1997, and for Vince McMahon, it was very clear that something had to change. He knew that the WWF needed to change their formula, and they found the solution in a man called Stone Cold. Stunning Steve Austin was released from WCW in 1995, he moved to



WWF and soon adapted the persona of a cussing, beer-drinking, middle finger flipping redneck - Stone Cold Steve Austin. This character was a smash hit, this was the adult content that WWF needed to stay competitive, and slowly, the ratings began to even out. WWF was doing away with the dated, family-friendly content and had caught wind of what was profitable for modern wrestling. Both promotions would run into issues with the parent networks about some of the more explicit content, specifically in regards to drugs use, but McMahon and Bishoff were both fairly persuasive, so it did not become a major issue for WWF or WCW for the time being. This new era of middle fingers, anti heroes, blood, grit, and a general “I don’t give a crap what you think” demeanor became known as the “Attitude Era” and is widely regarded as the greatest period of professional wrestling ever. Stars such as Sting, Hollywood Hogan, Stone Cold, The Rock, Triple H, Chris Jericho, and other legends found their fame by being outspokenly disrespectful, witty, and rebellious.

While the expanding nWo carried WCW, Stone Cold, D-Generation X, and The Rock would bring ratings back to nearly equal as wrestling moved into the late 90s. Soon enough, a rise in younger talent would put the advantage in WWF’s favor, but for the time being, both promotions had incredibly high quality and profitable products that consistently performed outstanding in the ratings.

STING

In mid 1996, the nWo was still massively popular, but they had all but run out of worthy opponents because pretty much everyone joined the nWo as part of the nWo's storyline. In order to stay interesting, the nWo needed a worthy adversary. Enter - Sting. Years prior, Sting was a blonde haired, colorful, face painted hero who felt like he belonged in the 80s. He was very popular, and incredibly talented, but his character felt out of place in a WCW where raunchiness and grit defined the product. So, inspired by the film "The Crow" Sting reinvented himself. He grew his hair out and dyed it black, his flamboyant face paint now mostly white with obsidian black lines, he wore a dark trenchcoat and carried around a black bat, and waged war against the nWo. This new Sting was ghostly. He was almost silent, he moved very deliberately, stalking his opponents. He had his dark bat at his side at all times and would beat down the members of the nWo with it at every opportunity. Sting became so popular that he was one of the only wrestlers in all of WCW capable of holding their own against the nWo.

Sting would force wrestlers to choose between joining with him or joining with the anarchist nWo, once he amassed a sizable faction, these two groups had incredible tag team matches that sold out arenas and beat out Raw in the ratings constantly. It would be utterly ridiculous to talk about WCW and not mention The Icon Sting, one of the only wrestlers popular enough to stand firm against the nWo in a legendary feud.

THE MONTREAL SCREWJOB

Perhaps the most infamous incident in pro wrestling history, the Montreal Screwjob, and the changes that came because of it, are arguably the most significant happenings in the results of the Monday Night War. In 1997, WWF champion Bret Hart had decided to move to WCW, but a loyal friend to Mr. McMahon, he would finish out his contract before making the jump. It was decided that Hart would drop the title to rising star Shawn Michaels at the Survivor Series pay-per-view, and the following night Hart would debut on WCW. Except, Hart wasn't so hot on the idea. Hart and Michaels abhorred each other, and the thought of dropping the title to Michaels was enough for Hart to put his foot down. He insisted that he win the match against Michaels, and then willingly vacate the title the next night on Raw, where he would then leave for WCW.

McMahon apparently agreed to this and Hart was satisfied. However, the idea of leaving a company as champion has long been shunned in the wrestling industry. It is known that if you are leaving the promotion, you drop the title in a match fair and square; it is basic wrestling courtesy which even the most premadonna of wrestlers upheld. But Hart wouldn't budge, he insisted he win against Michaels and willingly vacate the title, effectively leaving as an unbeaten champion.

So, the night came. The match went on for some time, and Michaels put Hart into Hart's own signature submission hold, the Sharpshooter. Bret Hart did not tap out, but the referee called for the bell, and Shawn Michaels was declared champion. McMahon had called for an abrupt and illegitimate end to the match. Hart lashed out, destroying pieces of the set, spitting in McMahon's face on live TV, and spelling the letters WCW in the air angrily to signify his leaving the WWF. When confronted backstage, Hart punched McMahon in the face, hurting him badly. Hart left the WWF in shame, and moved to WCW some time later.



There are two important takeaways from the Montreal Screwjob. The first is that WCW now had Bret Hart, a superstar wrestler, someone as talented as they were popular, and they utterly dropped the ball. WCW debuted him as a special guest referee for some reason, and when he did wrestle, he was never given a proper push to the top. The misuse of Bret Hart is often cited as a major reason why WCW fell behind in ratings in the years to come. The second major development was the creation of the character Mr. McMahon. Vince McMahon had a presence on his show as an announcer, and was a bad-tempered, intense boss who was often yelling, but those two never went together. On screen he was friendly as can be. After the Screwjob, McMahon created the character of an evil, loud, conniving Chairman of the WWF who would often wrestle his own employees and “fire” them on live shows. Mr. McMahon would evolve into one of the greatest heels in all of wrestling, and this character had a legendary feud with Stone Cold Steve Austin, another major contributing factor to WWF’s ultimate victory in the war. Without the Montreal Screwjob, McMahon’s ruthlessness and cutthroat nature is never exposed to the fans of wrestling, that character never comes to light, and WWF programming never sees the legendary Austin-McMahon feud.

The Screwjob changed the course of wrestling history, the formation of Mr. McMahon, and the acquisition of Bret Hart by WCW both had all the potential in the world to be massive successes, or humiliating failures. Mr. McMahon soared to the top of wrestling bad guys, and Hart’s career withered into disappointing obscurity, should this event and the subsequent developments gone differently, there is no doubt that the Monday Night Wars would have progressed in a totally different fashion.

WOMEN’S WRESTLING IN THE 90S

Women’s wrestling was reduced to nothing but barefoot bikini matches in the 90s. Less than a decade prior, legendary singer Cyndi Lauper teamed with WWF Women’s Champion Wendy Richter to massively increase the mainstream popularity of WWF and even main event pay per view events. But as the industry shifted to more mature content, the women found themselves as a mockery of a once respected and legitimate aspect of pro wrestling. WCW even retired the Women’s Championship in 1998 and would often not even feature women’s wrestling at all on



Nitro. In summary, the women’s division of both WWF and WCW were absolutely nothing to be proud of, but based on the past success of the division, it is a safe bet that audiences are hungry for a talented and capable group of female wrestlers to rejuvenate the industry. When Madusa came to WCW as the WWF Women’s Champion in 1995, she tossed the WWF Title Belt into the trash on live TV, which was one of the first insulting gestures made by WCW to WWF, and got fans very excited for the future of the women’s division in WCW, but sadly nothing really ever came of it. One of the major tasks of this committee is to reinvent women’s wrestling, and restore female wrestlers to their former stardom.

97-99 A RACE FOR RATINGS GOLD

After the Screwjob, the war between brands became even more real. Relations between the wrestlers of each company grew bitter as it became abundantly clear that whoever lost the ratings war in the long run would likely go out of business since these were the last two major wrestling promotions in America. As the WWF began to engage in more adult content Monday Night Raw began to vastly improve as a product. Nitro was still in the lead, but the gap was shrinking. Hollywood Hogan and the nWo brought in the money for WCW, Stone Cold and McMahon brought in the money for WWF. Writer Vince Russo joined the WWF creative team and modeled Raw's stories on that of the Jerry Springer Show, a vulgar and explicit tabloid talk show that relied on shock value and crewdness to make money. WWF storylines became shocking and explicit, making for popular TV angles. While WCW's nWo, Sting, Eddie Guerrero, and Chris Jericho content maintained their supremacy in the ratings, WWF's adoption of shock based storylines made the weekly shows far more appealing for more and more viewers. WWF also emboldened younger talent, such as The Rock and Triple H, where WCW relied more on the star power of older wrestlers, a strategy that was not ideal for long term sustainability in an industry where youth is crucial to performance. Late 1997 saw Sting battling the nWo weekly on Nitro, while Stone Cold dominated Raw programming week after week.



The feud between McMahon and Austin was becoming the hottest trend in wrestling, and on April 13, 1998, after two long years, the WWF finally scored a ratings victory over WCW. Two weeks later, D-Generation X would mount an armored vehicle, drive right to Monday Nitro and wreak havoc at the show live in an unscripted, very real invasion. Raw and Nitro were airing in the same town of Hampton, Virginia, so WWF decided to allow DX to ride over to the competition in an armored truck with army gear, and just cause a ruckus. DX was starting a party with the fans right outside of Nitro's filming, but despite their best efforts, they could not enter the building and crash the actual show. The invasion was a mockery of WCW's now lesser ratings, and DX rolling up on WCW was a genuinely funny and unique segment that boosted Raw's viewership for the week and made for a great wrestling moment.

The Austing-McMahon feud was becoming too decisively popular too fast, so WCW made a change. The nWo had a schism. Hollywood Hogan led the nWo Hollywood, while Kevin Nash led the new nWo Wolfpac faction, which splintered off from the original group. At first, it was a well-received change that fans enjoyed, but after nearly 3 years of nWo, the group was becoming too stale for the fans to bear. They needed something new. Then along came Goldberg.

Bill Goldberg was an ex-NFL linebacker who was booked as an unbeatable monster during his run in WCW. Goldberg's finisher was a vicious spear tackle that looked like it could split a man in two. Goldberg went 173-0, and the unstoppable rampage of Goldberg was a smash hit which put WCW back on top for a time. When Goldberg defeated Hollywood Hogan for the World Championship in July, 1998, 5 million people tuned in to watch the spectacle. The undefeated streak of Goldberg was enough to even the odds at the height of wrestling's popularity, and WCW was competitive as ever.

In early 1999, Raw and Nitro amassed a cumulative 10 million viewers per week. Wrestling was all over popular culture. Magazines, commercials, movies, and more all featured the wrestlers of WWF and WCW. The war between the companies propelled professional wrestling to heights previously believed to be unattainable.

OWEN HART

One of the saddest and most horrifying moments in professional wrestling was Owen Hart's death. At the pay-per-view event Over the Edge 1999 Owen Hart was to descend from the top of the arena into the ring via a cable. Sting often entered WCW rings from the tops of the arenas suspended on cables, so McMahon wanted to emulate this and make Sting's entrance seem less unique. However, Owen was not properly secured and the locking mechanisms on the cable snapped. Hart fell 78 feet to his death in front of thousands of people. WWF was airing a pre-taped segment at the time, so viewers at home did not see the tragedy live.



Shockingly, Vince McMahon continued the show. Owen's corpse was removed from inside the ring, as the Undertaker and Stone Cold Steve Austin had a WWF title match just moments later. Videos of Austin and Undertaker's horrified reactions as they look upon the blood stained mat where their friend died can be found on YouTube to this day.

McMahon somehow seemed to escape both public backlash and legal liability for the incident, the WWF went largely unaffected by the entire tragedy. Still, Owen Hart's death remains the most tragic and terrifying moment in all of wrestling history, and is a testament to the kind of businessman McMahon can truly be.

THE FINGERPOKE OF DOOM

While 1999 saw the heights of the war reach unprecedented levels, the beginning of the end for WCW was near. World Champion Kevin Nash was set to face Goldberg in the main event of Nitro, but Goldberg was arrested, in kayfabe, not real life, mid show. Hollywood Hogan returned after some time off and was Nash's new opponent. Nitro viewers were very excited about this matchup as the men who formed the once great nWo were now set to face off. When the bell rang, Hogan poked Nash, Nash fell to the ground and let Hogan pin him for the win. The nWo reformed, and no one was happy. Fans, naturally, were outraged that they were cheated out of what should have been a historic match. Unsurprisingly, the credibility of WCW tanked after this, and the company continued to use similar booking tactics which would decrease viewership and attendance until its demise.

WWF was achieving higher ratings than ever, and WCW continued to insult fans' intelligence with booking matches where contestants changed last minute, and then the match ended seconds later anyway. WCW was sinking fast.

End of an Era

POOR MANAGEMENT, POOR RATINGS, POOR WCW

Vince Russo joined WCW's creative team in late 1999 in a desperate attempt to save the company, but by then he had lost his touch with writing wrestling shows, so the addition was not noteworthy in a positive sense. Legitimate criticisms of the company was that older wrestlers such as Hogan and Flair played backstage politics to stay in the spotlight and not allow younger stars like Booker T or Chris Jericho to enter the main event picture, which is bad for the longevity of the company. WCW creative tried to turn this into an on screen rivalry between older and newer wrestlers, but the idea flopped with fans. At this point WCW was desperate. Actor David Arquette became champion in an attempt to gain casual viewers. Vince Russo was even champion at one point. The product became more and more confused with each week, viewers began to tune out of WCW Nitro for good.

One of the final nails in WCW's coffin came at Bash at the Beach 2000, where Champion Jeff Jarrett was forced to lay down and allow Hogan to pin him for the victory under Russo's orders. Hogan was so disgusted with the decision to cheat fans out of a title match that he left WCW that very night. Russo, that same night, ordered a reversal of the outcome, making Jarrett the champion again, only to have Jarrett lose it that very night to Booker T. The pay-per-view was an utter disaster, and the fans were angry. Ratings were dismal and WCW fans had a diminishing population.

The booking had become too outlandish and stupid for even the most diehard fan to handle. Actors were winning titles, winners were changed after the matches concluded, it honestly seemed like the company was run by people who did not have a grasp on what it meant to put on a wrestling show. Nitro, which only a few years prior was absolutely dominating the world of pro wrestling, was now a poor husk of its former self.

FINAL DAYS OF THE WAR AND VICTORY FOR MCMAHON

In order to secure the older wrestlers that brought WCW its initial fame, Bishoff was fairly trigger happy with Turner's checkbooks. In 2000, WCW had to pay out nearly \$62 million to fulfill contracts to those older wrestlers, bringing the company near financial ruin. Everything was going wrong for WCW, and redemption was beginning to appear impossible.

Financial devastation forced the new CEO of Turner Broadcasting, Jamie Kellner, to remove WCW programming from TNT network. With no fans, no money, and no network to air, Bishoff had no choice but to sell WCW to Vince McMahon for a mere \$3 million. A fraction of a fraction of WCW's once massive worth. The war was over. WWF had won. The final results of the war are - 154 wins for Monday Night Raw, 112 wins for Monday Nitro, and 4 ties. With the purchase and the migration of WCW talent to WWE, the most iconic era in wrestling history, came to a close. And the wrestling monolith known today as WWE was born.

World Championship Wrestling

GOING INTO COMMITTEE

Committee will begin on September 5, 1995. One day after the premiere episode of WCW Monday Nitro. The committee will be the wrestlers, announcers, writers, and executives of WCW managing the week to week activities of the company. Professional wrestling is an industry where experience is everything, but nothing matters more than results. Veteran wrestlers often take the roles of creative writers, but individuals like Bishoff and Sting who are relatively new to the sport but know how to draw an audience are given considerable freedom as long as they are making money. The creation of characters, factions, storylines, crowning of champions, signing of new talent, and expansion of the product are entirely in the hands of the body. The formation of pay-per-view events, long term storylines, and major expansions to the product are expected to be addressed in directives.

Delegates will have to balance creating a functional touring live TV show with advertising the product, forming popular and financially lucrative partnerships, and sabotaging WWF all at once.

Additionally, as part of the agreement to host a traveling live show, Ted Turner expects a MINIMUM of 4 Live Pay Per View Events Per Year which he is confident will be extremely profitable due to the incredible array of talented individuals assembled here trusted to run this company. It should also be noted that since Ted Turner owns this network and this company, you all are at his behest and must accommodate any changes he asks of you in regards to the content of the product. So please do your best not to sour this relationship as it could be the difference between a multi million dollar expansion or a trip to the unemployment line.

REACTING TO THE WWF

Vince McMahon and the WWF are the enemy. The body will consistently be updated with the ratings and happenings of Monday Night Raw so that all delegates are well aware of what the competition is up to. It is important to note that WWF will sometimes pre-tape their Monday Night Raw shows instead of airing them live from an arena to save money. This means that attempts to uncover the tapes and spoil Raw results are not only very possible, but highly encouraged. Sabotage is one of the most important aspects of the Monday Night Wars. Spoiling results, stealing successful wrestlers / writers, purposefully installing bad wrestlers / writers, and buying ad space on the competition's network are all strategies that Vince McMahon will most certainly be using to kill WCW. Delegates should be ready to do anything and everything to beat out WWF in the ratings, because rest assured, Vince McMahon has crafty sabotage plans for all of you in his quest to become the world's sole wrestling empire.

RATINGS RATINGS RATINGS

Ultimately, the goal of this committee is to make the most money, and create the best entertainment product. As in real life, these two promotions are beholden to the fans in our committee. Delegates will know at all times what the ratings standings are, and will be updated regularly as to what the fans are feeling and thinking in regards to all decisions made by the body. As fun as it may be to pursue a personal agenda and craft a fun arc for yourself, it will all be for naught if WCW gets acquired by WWF and you all lose your jobs. Every decision must be made to PLEASE THE FANS. If they aren't happy, they won't watch, then it's goodbye to WCW.

Questions To Consider!

1. How can wrestling incorporate other forms of media? Recall that while promoting the first WrestleMania, Vince McMahon partnered with MTV to form the Rock and Wrestling Connection, a massively successful ad campaign which bridged professional wrestling and the music industry. How can WCW incorporate other forms of media - film, music, television, radio, books, and others to expand the influence and popularity of the product? These are exactly the type of questions McMahon and his team will be trying to answer, and I have a feeling they've got some interesting ideas in store.
2. What kind of wrestling product are you trying to deliver? The 1980s were rife with wrestlers who created cartoonish characters that appealed to children. The 90s found more success with appealing to young adults, but both approaches can, and have, proven incredibly profitable. What should WCW's approach to prime-time television be, family friendly or M for Mature? Be careful to consider the opinions of executives at TBS, if you push the product too far, or play it too safe, they may cut funding or even screen time as a result. Seek a balance between family friendly content and over-the-top violence. Or don't. The ratings will let you know what works best!
3. Who should be the face of WCW? The early years of WCW saw aging ex-WWF stars dominate the championship picture. Using established stars to get the company off the ground was an excellent move, but a lack of rising talent hurt WCW's plans for long-term relevance, and ultimately contributed to its downfall. Ask yourselves, who should be the faces of our company, not just to increase ratings now, but to secure ratings in the long run?
4. How will WCW stand out from WWF? Wrestling is an industry that lends itself to copy-cat business strategies and the Monday Night Wars were no exception. As soon as WCW began trying adult, "realistic" content, WWF followed suit and found massive success in doing so. Characters like The Undertaker were emulated in the re-birth of Sting. You must consider what characters, wrestling styles, PPVs, and segments you wish to emphasize in order to differentiate Monday Nitro from Monday Night Raw. With a more established name and legacy, it's safe to assume that WWF has more room for error in trying new things, and less to lose by copying WCW. Create a unique identity or McMahon will steal yours, market it better, and win out the ratings war of attrition.

Positions

DISCLAIMER: Not all of the individuals listed were actually signed to WCW in the year 1995. For the purpose of having the most influential and interesting people in-room, it will be assumed that the individual is part of WCW at the time. For instance Chris Jericho does not join WCW until 1996, but we will operate as if he has been in the company with his given role in 1995. Additionally the wrestlers that did work for WCW in 1995 will have the character they used at that time. For example Hulk Hogan had not turned heel yet, and Sting did not debut his Crow inspired character at this point in history.

HULK HOGAN, WCW CHAMPIONSHIP BOOKER AND WRESTLER

The WCW Champion at the time committee begins, Hulk Hogan was the most popular wrestler in WCW in late 1995. A veteran of the industry and creative genius, Hogan is responsible for the storylines, wrestling feuds, and victors of the WCW World Championship. Hogan has the final say as to which wrestlers compete for the title, what the plotline should be, and who ultimately wins the championship and when. Hogan must use his wrestling insight to make sure each new champion is popular and well-received enough to sell tickets, while simultaneously ensuring that his booking is not stale and leaving audiences feeling as though the product is too predictable. Hogan of course is a wrestler as well, and can/should be wrestling often. He can choose to be in the championship scene, or work with other talents who are not in the title scene based on what he feels is best for business.

BOBBY “THE BRAIN” HEENAN, COMMENTATOR / MANAGER

Bobby Heenan is one of the most iconic commentators in wrestling history. His commentary over wrestling matches in WWF and WCW greatly heightened the wrestling experience for viewers at home. As a veteran of the industry, Heenan works closely with Bishoff to select potential stars to join WCW. Heenan is also responsible for selecting additional commentators to work alongside him to give play-by-play of each match, as well as have entertaining dialogue to keep viewers engaged. Heenan should always have two additional commentators by his side at the announcer's table, he may reach out to anyone, anywhere to assist him, but they must be entertaining otherwise they will be rejected by the fans at home.

MADUSA, WCW WOMEN'S CHAMPIONSHIP BOOKER AND WRESTLER

Formerly known as Alundra Blayze in WWF, Madusa is an incredibly gifted in ring performer and seasoned wrestler. Madusa is responsible for the booking of Women's Championship matches, storylines, and winners of the title. Women's wrestling in 1995, and especially in WCW, is nothing spectacular. Madusa must work closely with Bishoff, Heenan, and others to sign more women into the company to improve the quality of the women's division. Madusa has full control over the prestige of the Women's title and should be using this position to strengthen the popularity of women's wrestling and improve the quality of WCW's product. As an impressive performer, Madusa should also be wrestling frequently to give excellent matches to the fans and establish that the WCW Women's Division is no joke. The future of women's wrestling lies almost entirely in her hands and she must use the status of the WCW Women's title to embolden the division as best she can.

RIC FLAIR, MAIN EVENT BOOKER AND WRESTLER

The dirtiest player in the game, Nature Boy Ric Flair is arguably the most influential wrestling personality in the history of the industry. A multi-time world champion for every noteworthy territory and promotion in America, Flair's skills, both in the ring and as a booker, are unparalleled. Flair is charged with booking the main event, the matches just prior to WCW World Championship matches. His job is to create the wrestlers who will go on to win the WCW World Championship in their near future. He must decide which wrestlers are skilled and popular enough to enter the world title scene, create compelling storylines that bolster their popularity, showcase them on weekly shows and pay-per-view events, and then pass them on to Hulk Hogan to be booked for the World Title. As an iconic wrestler, Flair should be wrestling and interacting with the crowd frequently, as he alone is enough to draw money in. Flair should personally wrestle with those he feels worthy of winning the title, because wrestling Ric Flair is a sign of true greatness to come. Maintaining the reputation of himself and the soon-to-be superstars of the main event should be his top priority. Not just anyone can beat Ric Flair, but Flair should not be afraid to lose to someone he honestly feels is ready to hold the World Championship.

CHRIS JERICHO, CRUISERWEIGHT CHAMPIONSHIP BOOKER AND WRESTLER

WCW's cruiserweight division was the birthplace of many soon-to-be superstars. The cruiserweight championship matches occurred in the middle of the show and was a title of less value and merit than the World Title, but a title nonetheless. Jericho's job is to create the stories, feuds, and champions of the midcard. The midcard is for skilled wrestlers who are relatively popular, and the Cruiserweight Championship is a test run for wrestlers that may be skilled enough to compete in the main event. Jericho should be crowning champions that he expects will grow and go on to face Flair and Hogan in the highlight matches of WCW events. As a cruiserweight himself, Jericho should hold this title from time to time to maintain its merit and prestige as a WCW attraction.

DUSTY RHODES, HEAD CREATIVE WRITER

The American Dream Dusty Rhodes has more charisma than any other in the business of wrestling. While his days as a wrestler are not entirely over, his talents are mostly reserved for creating compelling storylines and segments for the younger wrestlers. Dusty is charged with creating segments that fill the breaks between wrestling matches. Backstage scenes in which the wrestlers interact with each other on camera. Sometimes they get into an argument and fight, sometimes they prank each other, sometimes they break into each other's homes and threaten each other at gunpoint (google it). Essentially, Rhodes must create entertaining segments so fans can stay engaged with the show in between matches. He must use his knowledge of the business to strike a balance between family-friendly and violent content to strike that perfect middle ground and create entertainment that belongs on a wrestling show, but isn't actual wrestling. The segments are anywhere from 30 seconds to 9 minutes long and happen several times in one weekly show or pay-per-view event. Dusty has total creative control so should he opt for Shakespearean theatre set pieces or backstage rap battles it's all good because this is pro-wrestling and anything goes.

BOOKER T, TAG TEAM CHAMPIONSHIP BOOKER AND WRESTLER

One of the first black world champions of modern wrestling, Booker T got his start as the charismatic half of a promising new tag team called Harlem Heat. Incredibly gifted as an athlete and as a talker, Booker T quickly established himself as a reliable tag worker with potential to move up the ladder down the line, but for the time being he is the trusted booker of the tag team division. His role is to decide which teams of WCW compete for the title belts, which team wins, and what his role is in the division. A skilled storyteller, he is trusted with creating captivating storylines to bolster the reputation of the often underrated WCW Tag Team division.

STING, UNITED STATES CHAMPIONSHIP BOOKER AND WRESTLER

Before he was The Icon, Sting was a blonde, buzz cut sporting boy scout. An ex-world champion and world class athlete, his less than topical persona meant that Sting found himself as a midcard champion at best. Sting is responsible for the booking regarding the U.S Title, a mid-card title in WCW alongside all the accompanying storylines. Since there is a second midcard title, the Cruiserweight Championship, Sting may want to speak to Chris Jericho, the Cruiserweight booker about unifying these two to bolster the status of the midcard and reduce the clutter of all the champions on one weekly 2 hour show so the audience isn't overwhelmed. Of course, Sting is also a talented wrestler so he himself may compete each week to further his own career and increase the popularity of WCW.

THE GIANT, MID CARD BOOKER AND WRESTLER

The Giant is the world's largest athlete and a promising young star. Already he has cemented himself as a mid card talent with the potential to go far beyond. As it stands though, he draws up the storylines and matches for the middle of the shows. He will pick and choose which wrestlers move on to compete for the Cruiserweight and U.S Championships, as well as work very closely with Bischoff, Rhodes, and Malenko to form storylines that keep the middle of each episode of Nitro from being a snooze. The Giant is encouraged to wrestle as often as he can, because a man of his size performing in the ring is always a highlight for fans.

EDDIE GUERRERO, UNDER-CARD BOOKER AND WRESTLER

The Guerrero family never fails to produce incredible athletes, and Eddie is no exception. His skills as a high flyer are unmatched, but his persona leaves much to be desired. Bischoff and Rhodes rightly feel that Eddie needs time to develop a character and a personality, but recognize his insight for the physicality of the sport. So, Eddie rules the undercard, the initial matches of the show, the introductory matches that grab the fans' attention and gets them hyped for 2 hours of Nitro. These matches and storylines are totally under his control, Guerrero would be wise to use this freedom to improve his persona and formulate a unique identity and gimmick for himself so he can become a more popular performer.

DIAMOND DALLAS PAGE, WRESTLER / YOGA INSTRUCTOR

Where other wrestlers try to strike up deals with major companies, DDP must forge his own. Aside from being a wrestler who can perform on the card wherever he wants, DDP has a yoga VHS series he promotes. WCW has allowed DDP to pursue this side gig as long as they get a cut of the profits, so DDP will be a full time wrestler, as well as dive into the realm of yoga and do whatever he can to become the hottest yoga sensation in America. DDP is responsible for doing talk shows, advertisements, whatever it takes to make DDP Yoga a must-have at home fitness program. How exactly DDP will balance yoga superstardom with the quest for the world championship is entirely up to him, but the WCW viewers are no doubt dying to see how it all works out.

GOLDBERG, UNDEFEATED WRESTLER

Goldberg is booked as an undefeated, unstoppable monster, and his job is to make sure he stays that way. As an ex-NFL player, one of Goldberg's tasks is to use his connections into the world of sports to create as many WCW partnerships with sports companies as he can. He is also responsible for ensuring that as a wrestler, he provides an entertaining break from Hulk Hogan, the nWo, Sting, and other WCW staples so the product does not get stale. He will go from competing in the main event, to the tag division, to the mid card, anywhere he feels he will be best used to improve ratings, he is one of very few wrestlers capable of going up and down the card as he pleases. As an unhinged maniac, Goldberg should also not shy away from causing trouble outside the walls of WCW arenas. Fans tend to like it when wrestling gets real, and Goldberg can rest assured that the full firepower of the Turner Legal Team has his back, assuming he doesn't do anything too outlandish, or as long as it draws money.

"MEAN" GENE OKERLUND, BACKSTAGE INTERVIEWER

Often hailed as the best interviewer in the history of pro wrestling, Mean Gene is a master at improving the popularity and intrigue of wrestlers with outstanding backstage segments. Mean Gene is in charge of numerous backstage segments each week in which he has some alone time to interview or host any wrestler he chooses, however he sees fit. Mean Gene has total control of these segments so he can take any approach he likes, but he will be hosting wrestlers and special guests on his backstage show. He can invite anyone he likes, they don't have to be WCW talent, but one of his primary jobs is to host WCW talent and help them become popular and advance their storylines. Okerlund has a reputation of producing some of the most entertaining segments of the show with his sharp wit and professional demeanor, his presence alone brings a sense of class and groundedness to an otherwise animated and high-energy product.

MISS ELIZABETH, MANAGER OF MACHO MAN RANDY SAVAGE

The first lady of professional wrestling, Miss Elizabeth manages legendary wrestler Macho Man Randy Savage. Her job is to help Macho Man be as successful as possible in WCW, and use her real life relationship with her ex-husband to craft dramatic and scandalous storylines with the Macho Man. As a manager, she is also responsible for going out and making public appearances outside of WCW to increase the popularity of the company and promote the brand. Miss Elizabeth has on occasion, expanded her role to that of commentary, but it is not something she has yet decided to fully pursue as part of her career. Elizabeth has full say over which storylines and championships the Macho Man will pursue, and her experience in the industry makes her a valuable asset to training future managers for the company.

SCOTT STEINER, MID CARD TAG TEAM BOOKER AND TAG TEAM WRESTLER

Big Poppa Pump has the biggest guns in professional wrestling, and alongside his brother formed one of the most fierce tag teams in WCW history. Steiner is responsible for creating the storylines of the tag teams that will move on to be tag champions, as well as recruiting new tag teams to come into WCW and improve the division. He is the Cerberus at the gates of WCW tag team elites, and his judgement is trusted to decide which teams are qualified to compete for the title. As a skilled athlete, Steiner does wrestle regularly both as a singles competitor and alongside his brother in the tag division.

JIMMY HART, MANAGER OF THE DUNGEON OF DOOM

The Dungeon of Doom is a faction of gimmick horror characters in WCW that posed as a villainous tag team hopeful to feud against the nWo. The Shark, Kamala, Big Van Vader, and the Zodiac are the current members, and as it stands, they are not so hot. But the potential is there, and Hart's job is to ensure their success. He creates storylines for the faction, books their matches, increases their popularity, and does what he can to make the general public aware of, and very afraid of the Dungeon of Doom. This promising heel faction is entirely in the hands of Jimmy Hart, and Bishoff is very excited to see what the iconic manager can do with this crew.

KIMBERLY PAGE, WOMEN'S TAG TEAM BOOKER AND SPOUSE OF DIAMOND DALLAS PAGE

As previously mentioned, WCW's female division is nothing to write home about. So, Page's job is essentially to build a women's tag team division from the ground up. Recruit female tag teams, make the fans love it, and conjure up jaw-dropping matches that will make WWF and WCW fans unite to fall in love with women's wrestling all over again. As the spouse of Diamond Dallas Page, it puts her in an interesting position to possibly try scandalous storylines with her husband that blur the lines between kayfabe and reality in an attempt to grab attention easily, but that is entirely up to her and her husband to decide.

ARN ANDERSON, CREATIVE DIRECTOR AND TRAINER

An original Horseman and one of the greatest talkers in the business, Anderson is responsible for taking the new talent that Dean Malenko finds, and teaching them to craft a wrestling identity for themselves, and learning how to work the mic in the world of WCW. Anderson creates programs for the rookies. HE creates their characters, their gimmicks, their initial stories. He may even want to consider creating a house show, or dark matches (matches that occur before Monday Nitro goes live) to train these wrestlers and see what they got. Anderson will be working very closely with Malenko to ensure the future of the company, as well as very closely with Dusty Rhodes to create the storylines and feuds that keep WCW entertaining.

DEAN MALENKO, TRAINER AND WRESTLER

As one of the most physically talented individuals in the company, Malenko is responsible for finding prospective wrestlers, training them to be outstanding in the realm of wrestling, and then sending them up to WCW to become a star. Malenko's job is to visit Japan, Mexico, Europe, all the wrestling hotspots of the world and acquire wrestling prodigies before Vince McMahon can get to them and take them for himself. His primary goal is to ensure the future of wrestling talent in WCW. Of course, being as talented as he is, Malenko has a spot on the WCW roster and can freely pursue a career as a performer alongside his training duties.

BEWARE REVISIONIST HISTORY! Vince McMahon is an egomaniac and the Monday Night Wars is one of very few times in his entire life that he was not king of the world of wrestling. As such, many details of the history of WWE and the Monday Night Wars have been stretched or totally fabricated to appeal to McMahon's ego. Attendance and sales numbers of many WWF events are often wildly inaccurate. Sting and the nWo were far more popular than DX and Triple H ever were. Vince McMahon absolutely did legitimately screw over Bret Hart. If during your research you use a WWE-made documentary or WWE article, please make sure to double check because you could be falling for fake news. Revisionist history is one of the many charms of the insane world of professional wrestling and it would be a shame if some of your research is misguided and not applicable for committee because of Vince McMahon's unyielding narcissism.

MR. T- REFEREE

Mr. T has long been an established name in pop culture, from his previous wrestling experience in the WWF, to his character B.A. in the hit show 'The A-Team'. He is beloved for his catchphrase 'I pity the fool' and his tough-guy persona. As far as WCW experience, Mr. T has both participated as a tag-team partner and referee for some of WCW's biggest matches. Mr. T is looking for interesting matches to referee, and with his experience as an actor, is more than willing to wrestle in some of these matches and put on a good show for the audience

MARK MADDEN- COMMENTATOR

Madden worked primarily as a wrestling writer, and was a large reason why WCW's previous president, and therefore why Eric Bischoff is president today. Madden served many roles in the Monday Night Wars, mostly hidden away from sight. He was mainly a color commentator, and also became friends with Ric Flair, his childhood idol. He was frequently a commentator, though was occasionally brought into the ring as a heel. Madden, in general, seeks to have a good working relationship with WCW; he's the type of guy who makes his displeasure fairly well-known.

JESSE VENTURA- COMMENTATOR

Ventura is a veteran in multiple senses; he both served in the Vietnam War and was one of the WWF's best-known talents. Years away from an eventual gubernatorial campaign, in 1994 Ventura was working as a WCW commentator when Hulk Hogan, a friend-turned-rival, joined the WCW. This has made tensions uneasy, as Bischoff has elected to keep both men employed. Ventura is pro-union, and that was a large reason why he left the WWF. To this day, he despises Vince McMahon. Ventura is best know for his heel persona and if the commentary is done right he could attract huge ratings away from the WWF.

LEX LUGER- WRESTLER

Luger is one of the WCW's most recognizable wrestlers, having a unique persona as neither a face nor a heel. He was a large part of Nitro when that program first started out, and he has a long-standing friendship with Sting. Particularly memorable was his role in the New World Order storyline, as part of the group attempting to take down the now. Luger simply wants entertaining wrestling formats for him to fight in (and also for the writers to make him victorious over the now).

MICHAEL BUFFER- ANNOUNCER

Buffer is WCW's main announcer, and since 1992, he's done a fantastic job. Formerly a boxing announcer, Buffer is famous for his trademark phrase "Let's Get Ready to Rumble". He's a large part of the success of WCW Monday Nitro, and is widely respected as one of the greatest announcers of all time. He's able to hype up any wrestler he announces, and his talents should be secured for the WCW for as long as they can be.