

Total Extreme Wrestling 2010: Help Files

These are the TEW2010 help files, the official guide to the game.

The point of this document is to give you all the information you need to play TEW2010. With a game as wide-ranging and deep as TEW it is nearly impossible to create a guide that will cover the information you want in the order you want it, so the guide has instead been broken down into sections to match the order they are found in the game. The appendices also include useful information on more technical matters like the boundaries for the in-game grades.

If you are new to the series it is recommended that you keep the guide open as you play as a quick reference tool.

You can find more about TEW at our web site at <http://www.GreyDogSoftware.com>

It is highly recommended that you visit our forums, where there is a large community of TEW fans swapping information on tactics, little known features, suggestions, etc, which essentially acts as a supplement to this guide.

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The Basics

Total Extreme Wrestling 2010 is part booking simulator, part game. The emphasis is on capturing the realism of being a wrestling promoter booker, however some areas intentionally take a less-realistic approach in order to provide a better experience for the user.

In the game you play as the head booker of a promotion (and the owner as well if you choose to). In real life that would be the person who controls the creative aspects of the company; this role is expanded slightly in TEW as you will also handle aspects that would not normally fall under a booker's control, such as finance and hiring and firing. The end result is that you have virtually total control over every area of the promotion you are playing as.

Your major goal is simply to bring success to the promotion. This usually takes the form of a fairly simple cycle; you put on shows to make money, use the money to hire better wrestlers, use the better wrestlers to put on better shows, and the better shows lead to more money...and so on. Of course, keeping to that cycle is not always as straightforward as it sounds, as you deal with issues with your roster, financial problems, competitors, etc.

There are many ways to enjoy the game. You can play solely to bring success to your promotion at all costs. You can concentrate more on developing your own characters and storylines. You could even choose to ignore whether the promotion is gaining or losing popularity and instead focus entirely on implementing your own original booking ideas. There is really no right or wrong way to play, as TEW gives you a "sandbox" in which to play.

There are several terms which may not be familiar to people who are new to the world of wrestling. Some key terms are:

Promotion	Also called Companies, Leagues or Federations, these are the organisations that hold wrestling shows.
Booker	This is the person in control of the creative aspects of the promotion, although they may not actually own it. This is the role the user plays in TEW.
Worker	A worker is a catch-all term for people who work for the promotion. This includes wrestlers, announcers, referees, etc.
Card	Also called Events, these are the shows that a promotion puts on. In TEW terms, cards are separate to TV shows in that they are not necessarily televised.
Babyface	A "good guy" wrestler or character. In Mexico, this becomes Tecnico.
Heel	A "bad guy" wrestler or character. In Mexico, this becomes Rudo.
Gimmick	This is the personality \ character that a worker uses when wrestling. Not all promotions use gimmicks. They can range from very subtle extensions of the person's real personality to over-the-top colourful cartoon-like characters.
PPV	Short for "pay-per-view", large promotions make large sums of money by having their events shown on TV for a fee.
Angles	In TEW terms, these are the things that happen on shows that aren't matches. That includes interviews, sneak attacks, videos, etc.
Road Agent	A road agent, usually a retired wrestler, is the person who is in charge backstage. They keep order, make sure the show runs to schedule, and help wrestlers lay out what will happen in the match.

Walkthrough: Getting Started

If you installed the game correctly, you should now be looking at the title screen. (If you didn't install it correctly and are getting error messages, please see the Technical Support forum.) At the top of the screen you will see the navigation taskbar; this is used throughout the game, and is how you go from section to section.

We'll get started by working through how to start a new game, and then we'll explore each section in turn. For the purposes of this walk-through we will use the default database, "the CornellVerse." If you have just installed the game you will automatically have this selected, however it is worth checking just to be sure. Click the fourth icon from the left in the taskbar and you will load the Database Options screen. You use this screen to select which database you are using, as you can install others at a later date. If it's not already selected, pick the CornellVerse and exit.

Let's get started with a new game. Click the first icon in the taskbar. The screen will change as the game checks that the database is clear of errors. As you are using the default database, this should not present any issues. Click to Begin New Game.

The next screen allows you to select what game areas are active. Having less areas selected speeds up the game's loading times, but does mean that you miss out on seeing the entire world in action. The default is to have all game areas active, and we will keep it that way. Select a name for your game and press Done.

You will see the game get initialized (this is where the game converts your database from the "editor" form into one that can actually be played) and then will be asked how many players you wish to have. We will play a one player game for the purposes of this walkthrough.

Next, you will be asked to make two selections. First you have to pick your character (or "avatar") from those available in the database. You will have six choices if you are using the CornellVerse default data. Pick the one you like the look of most. You will also see that you get to alter your User Preferences (options that allow you to set up exactly how you want the game to run – for now we will keep the default settings) and User Talents. Your User Talents consist of four items (Negotiating, Motivating, Creativity and Leadership) and you have 20 points to begin with which you can spend on them. For now, give five points to each – this gives you the default "middle ground" where you are neither incurring penalties nor gaining any advantages. You may prefer to use different settings in future, depending on your style of play. You can learn more about what each item does later in this document, when we examine the Control Room.

Once that is done, you then have to select your starting promotion. (You can pick from any promotion except those that are "children" of bigger promotions.) You can look at each promotion via the list, and use the Tour and View Roster buttons to get more information on them. The biggest promotion in the world will automatically be highlighted at first, which in this case is the Supreme Wrestling Federation. This is who we will use for this walkthrough. Click Done.

You will now see the splash screen. This will show whenever you load a game, and gives you basic information about what's going on. Click Done to enter the game.

The help files will now be broken down by section, in the same order as they are in the taskbar. When each section has been explained we will return to the walkthrough with you as the booker of the Supreme Wrestling Federation, and we will go through the process of putting together and running a simple show.

Please note that to advance to the next day you click the "Advance" arrow in the taskbar. A loading screen will appear and show you how the game is progressing. The loading times vary from day to day depending on how much data needs to be processed (i.e. if you have hundreds of promotions and thousands of workers it will take much longer than with ten promotions and a few hundred workers), what is being done (i.e. the last day of the year may take longer as the End Of Year Awards need to be calculated), and also how much data needs saving.

Section 1: Web Site

The fictional TotalExtremeWrestling.com web site is the first thing that you will see every day of the game. It is the way that most information will be conveyed to you, and so is worth a glance. Stories are ranked roughly by importance, so any major news stories will almost always appear as part of the main five stories that are visible. You can click on a story to see more of it.

Along the top of the web site itself are seven section headings, plus an exclamation mark. These form a “sub-navigation bar”, letting you navigate the web site area itself.

The exclamation mark, to the far right, is actually a quick link for you as the user. If it is lit up, it means that there is something for you to view in your Control Room (discussed in more detail in the next section) – clicking it will take you right there. If it is not lit up then it means that there is nothing vital that needs your attention at this moment.

The seven sections of the web site are as follows:

News	Almost everything that happens in TEW generates a news report. This section allows you to browse through the reports.
Results	This gives you quick access to the results from last night’s shows. If the show was reports on the main page of the web site, clicking the story itself will give you the results page too.
World Diary	This shows you the next month’s worth of shows from around the world. It is worth noting that AI-controlled promotions can create new shows on the first day of the month in some cases, and so the diary can change significantly between Monday and Tuesday of week 1.
Promotion Wars	This shows you how the promotions compare to each other. Some owner goals (discussed later) require you to achieve certain levels on this table, and so this can be a useful reference tool.
The Power 100	The Power 100 is generated at the end of each year, and ranks wrestlers by their performance. There is automatically one for the year before you began play waiting for you when you start a new game.
End Of Year Awards	These are the awards created at the end of each year. Some of these awards can be pre-set via the editor, and so you may already be able to view past winners, depending on what database you are using.
Hall Of Immortals	The Hall Of Immortals is where the very best wrestlers of all time are honoured. This is intentionally a very exclusive club, much better than a regular Hall Of Fame, and so there is a limited number of people in it. If you wish to see the criteria for getting in, please see the editor.

Section 2: Control Room

Please note that the Control Room can also be accessed when booking a show, but some options will be unavailable. As the rest of the features are duplicated, this section of the help file can be used for both versions.

Some of the more important sections are discussed below. Please note that some sections are left out as they are self-explanatory, and that a lot of stats are explained in the later sections of this document dealing with the editor.

Roster: This is where you do your primary handling of talent, and will probably be one of the most used screens in the entire game. There are a set of icons to do most creative tasks for an individual – assigning gimmicks, managers, etc – near the top, and a set of buttons down the bottom to handle the entire roster (overview, automatic push, etc.) Most of your tweaking and modifying of the roster will happen here. Some of the key features are:

- **Alter Character Details:** This allows you to change the name, pictures and biographies of your workers, including applying existing alter egos. These are cosmetic changes.
- **Alter Push:** This allows you to alter the position the worker has on the roster. Most of the time you will probably use the Automatic Pushes button to have the AI do this for you. Pushes are important, as they indicate how a worker is seen; someone being used as a main eventer is unlikely to want to lose to somebody who is being used as a midcarder.
- **Change Division:** Divisions are used entirely for organisational purposes. The player can assign any one of a multitude of pre-set divisions to a worker, and these can be used elsewhere in the game to filter lists and find specific people.

Talk To Worker: This screen allows you to keep an eye on the morale of your workers. For each worker, you can see a graphical scale of their happiness given in the form of smiley faces; the yellow “neutral” face is the default, and means that the worker is neither incurring penalties nor getting bonuses for his morale. The further to the left the highlighted face is, the more unhappy the worker is, and the further to the right it is, the happier the worker is. It is important to try and avoid unhappy workers, as it will affect their in-ring performance and potentially lead to them leaving. You can view a log of what is affecting their morale at the bottom of the screen. It is important to note that the “strength” of each item diminishes over time. For example, a worker may be absolutely furious that his best friend was fired, but six months later may have calmed down to the point of only being slightly annoyed. A worker will naturally bias towards “big” events too; if he has one thing that has got him absolutely furious, it may trump fifteen small happy events. You can also give time off and bonuses from this screen, which can be used to help control morale – please note that if you give somebody time off, you cannot call them back until their vacation is over.

Chemistry: This is a store for all the chemistry that has been found since you’ve been playing the game. It automatically only shows entries that involve two workers that both work for you. It is important to note that chemistry is randomly created at the start of each new game, and so findings from one game have no bearing on another. (NB: Chemistry can also be pre-set via the editor, and so in some databases there may be chemistry that will be the same in every game.)

Brand Split: The brand split allows you to break your promotion into up to three separate chunks. This can be useful as a way of organising your talent, especially if you have more than one television show. Moving people from brand to brand at will does not occur a penalty, nor does using workers on brands they are not part of. You can also set whether each brand is a Major or Minor; if set to Minor, it will only feature midcarders and worse, leaving the “big names” for the Major brands.

Schedule: This allows you to deal with house shows, TV shows and events. House shows are small non-televised events where nothing important happens. They are, however, a good way to keep your promotion in the public eye in regions you may not want to visit for bigger shows. They also contribute toward your income by way of increasing merchandise. With events, you can hold as many as you like. However, it is highly recommended that you don’t do more than two events a month (except if you are running a single weekly event); fans get tired of having numerous shows shoved down their throats, and attendances and popularity will suffer.

Business: Your owner's attitude \ patience is represented by a smiley face, visible on the left of this screen. As his patience erodes, the face gets progressively angrier – when it starts steaming you know you're in trouble! His patience goes down as you fail the goals he has set you (if turned on), and goes up as you complete them. Once a failed goal takes him past breaking point you will be fired. You can choose to intentionally ignore some goals and take the "patience penalty", but if it gets too low the owner can block you from breaking any more goals. Please note that the higher the importance of the owner goal you break, the more damage it does to the patience level. New owner goals can be assigned whenever he feels like it, but normally will be given during the first week of gameplay and then refreshed as they are passed or failed. Also from this screen you can handle:

- **Product:** This allows you to fine tune your promotion's product settings. This can be useful to keep up to date with modern trends. It is important to note that you do not have full control over this – the owner can block you if he feels you are going too far.
- **Investments:** This allows you to use your financial muscle to gain extras like dojos, development territories, venues, and defunct title belts. Development territories in particular can be very useful if you are a big promotion and wish to train up new stars.

Size: This shows how big your promotion is, plus an explanation of how to get to the next level. You will note that there are two types of view, Importance and Popularity. Importance is your popularity multiplied by the importance of each region; this is used when deciding your size, and so is very important. Popularity is simply a display of how popular you are; this is used when deciding how many fans you can draw and how good your shows are expected to be.

Backstage: The backstage environment is calculated by looking at the personalities and relationships within your company, plus any notable incidents that have affected company-wide morale (individual morale is not shown, but is taken into account because it can impact a worker's influence, as shown in the Notable Personalities list – for example, somebody who is normally a negative influence may disappear off the list if his personal morale is high, as his "good mood" neutralises his normal negative influence). The worse the environment gets, the more bad incidents that will start to happen, and so it is wise to try and keep the environment as happy as possible. You can also set your Backstage Rules here; these are your personalised instructions on how you want the backstage area run. This is something of a balancing act, as some rules impact morale but can also alter potential behaviour. For example, banning alcohol may upset workers but also lower the chances of drunken incidents, so it is up to you to decide which is more important. Keeping your backstage as happy as possible is one of the key parts of the game, and can be the difference between success and failure – therefore, it pays to think carefully about how your actions may affect the locker room.

Decisions: All negotiations are handled via this screen, but it will primarily be used for talking to workers about contracts. When negotiating with somebody you will have two key items to watch for; their rejections and their patience. When you make an offer, the worker can reject any and all terms – this is indicated by a red cross next to the item. Lots of terms have knock-on effects, so although a worker may reject a certain amount of pay one time, he may be willing to accept it the following time because you increased some other benefit. His patience is represented by a bar at the bottom of the screen. Every failed offer will cause it to reduce; if it reaches zero, he will walk out. The amount that the bar erodes depends on the worker's personality and how eager he is to join your promotion.

User Profile \ User Talents: You had the chance to set your User Talents when you first began the game, and they can be altered here. You begin with 20 points to spend, and gain 1 more every 100 shows you complete (to simulate your experience growing). Each of the four categories can range from 0 to 10 points, with 5 indicating an entirely neutral state that will have no advantages or disadvantages – therefore, giving each category a 5 essentially "switches off" the feature. It is important to note that once you spend (and save) points, you cannot reassign them later. The four categories are as follows (please note that only the advantages are listed; the disadvantages are simply the exact opposites in each case):

- **Negotiating:** A high score will lower worker's tolerance during contract negotiations (meaning it is easier to get them to sign the deals you want) and also increase their patience (meaning they are less likely to walk out).

- **Motivating:** A high score means that your natural ability to motivate your workers will see them work harder in the ring and therefore result in less “off nights” and generally better performances.
- **Creativity:** A high score means that turns and gimmick changes that you trigger will be more likely to be a success.
- **Leadership:** A high score means that you have a tighter control of your backstage area, which means there will be greater harmony and less negative backstage incidents.

Section 3: Companies

This section is where you can view all the different companies in the world, including your own. The filter allows you to break the list down further.

One of the key items you will see here is the promotion's prestige value, in the form of a grade. If you share wrestlers with a promotion, this grade can become very important. When combined with the promotion's size, it will determine who a wrestler gives his priority to. For example, if a wrestler works for both a Cult promotion with a B grade for prestige and a Cult promotion with an A grade for prestige, he will always choose to attend the shows of the latter first. Prestige can change over time, primarily via jumps in size.

You will also see the promotion's momentum. This rises and falls primarily with changes in size and the quality of shows, but can also be affected by gaining or losing major stars, financial issues, etc. A promotion with high momentum becomes a more attractive proposition to workers, TV networks, PPV carriers, etc, as they are clearly on the rise. It also gives a good indication of who is currently "hot".

An important point to make about companies is that their size is not always tied directly to their popularity, as there are two exceptions. The first is that a "child" promotion can never rise above Regional status. The second is that after a promotion falls from National (or higher) size to Cult (or lower), it enters a six month 'cooling down' period. During this phase the promotion cannot regain National status, regardless of its popularity.

For ease of use, size is also displayed as a graphical logo involving houses; the more houses shown, the bigger the promotion. There is one house for each level, so two houses indicates the second level (Local -> *Small* -> Regional...).

To view a promotion in more detail you can either click the logo or the View Company Profile button. This will load the Promotion Profile pop-up window; this can be opened from many places within the game, and gives you specific information on the promotion in question.

The Business button of the Promotion Profile is important, as it gives you access to four vital controls. From here you can try to become owner or head booker of the promotion (if those positions are available) and, if you are already employed, you can also try to take over the promotion entirely or propose a talent trade (swapping wrestlers temporarily).

Section 4: Dojos

Dojos (alternatively called Training Camps) are facilities that train young wrestlers. This screen gives a list of all the currently active dojos.

It is important to understand how dojos work. Firstly there is the element of ownership. If a dojo is owned by a promotion then any graduate will automatically be offered to that promotion first; no other promotion can jump in beforehand, so this essentially allows the dojo's owner a "first refusal". If the dojo is not owned then the graduate simply enters the free agent pool as normal. There is also the element of the graduates themselves. They can either be pre-set via the editor, or happen randomly – the latter is only possible if the database has been set up to allow that. Therefore, if random workers are turned off and no pre-set workers have been assigned, dojos can essentially be rendered useless.

There are no specific advantages, other than the "first refusal" feature, for a worker to come into the game via a dojo. However, random graduates do have their skills altered via the quality of the dojo and so it can come as something of a "mark of quality" – for example, if a random worker comes from one of the top dojos in the world, there is a much better chance that he is a future star.

The following information is available via this screen:

- Reputation: This is a mark of how good the dojo is. The higher the reputation, the better quality the random graduates from it will be.
- Head Trainer: The head trainer is a figurehead, and has little or no impact on the running of the dojo itself. However, if a dojo is "privately owned" then it belongs to the head trainer personally, who will close the facility entirely when he leaves the game world.

If you are currently running a promotion that has a dojo, viewing them in this screen will cause a "Set Up" button to appear in the lower right hand corner. This is where you can control the dojo, by altering the head trainer and emphasis.

New dojos can open during the course of the game, as retired wrestlers decide to "give something back" to the industry.

Section 5: Characters

This section is where you can view all the workers who are active in the game world. The filter allows you to break the list down further. Avatars are not shown in this list.

From this screen you can see who employs a wrestler, plus his biography, mini-biography (a computer generated description based upon his stats), and skill overview. The skill overview changes depending upon the worker; for wrestlers it will show categories relating to their in-ring skills, while non-wrestlers will show more appropriate categories. The grades shown are calculated by an in-game formula designed to give an overview of the skill in question. For example, the Rumble grade is based upon Brawling, Puroresu and Hardcore. You can see what skills relate to which category via the Worker Profile pop-up, under Skills.

You can get the Worker Profile pop-up by either clicking the worker's picture or the View Profile button. This gives you lots of information relating to the person in question.

Key amongst these buttons is Negotiate. This is a quick link that allows you to instantly try and get negotiations for employment started with the worker. (If you are a promotion that is set to tour, you will also be asked to select whether you want to negotiate for a normal or touring contract.)

There are other important buttons too.

Chemistry	This gives you a list of all the chemistry connections that you have found. This is unique to each player, so player 1 can only see what he personally has discovered, not what other players or the AI have picked up on. Entries into this section are automatically made.
Personal	This section shows relationships, languages and personality. The behaviour box is particularly important, as it gives you an outline of the person's known major traits. This can be helpful when dealing with a worker in a specific situation.
Characters	This shows any pre-defined alter-egos that this worker has. This can be useful if you need inspiration on how to package them when they work for you.
Availability	The availability calendar shows the worker's current schedule. A red cross means that they are currently set to work that night (it is not a guarantee that they will actually perform that night, only that they are scheduled to be at the show ready to work.) This calendar is not static; if a promotion arranges a new show or gets a new TV deal, it will of course impact all its employees.
Shortlist	This allows you to add the worker to your shortlist, which is available via the Control Room. Please see that section of the help file for details on the Shortlist.

Section 6: Media

This section covers everything relating to television and pay-per-view.

The main part of the screen shows what TV shows are being shown on the coming evening. Note that it is shows that are being broadcast that night, they are not necessarily actually being held (they may be pre-taped.)

Along the bottom of the screen are buttons to access the different sections. The three screens which allow user interaction are:

TV Shows

This gives a list of all currently active TV shows, plus their ratings. It is important to note that the ratings given are only for the showing currently highlighted; select a different showing (if one is available) to see the specific ratings for that broadcast.

If you are employed and have a TV show you will have access to the controls at the bottom. The Announcers button lets you change who calls the action. Adjust Details allows you to alter things like the picture and length (if the network agree to it). The Extend Contract button allows you to try and increase the number of shows you are contracted for. Cancel Contract is for when you want to get out of a deal.

TV Networks

This shows you all the active networks, together with their details. The key elements are size (the bigger they are, the bigger the ratings they can produce), style (different styles dictate what sort of promotions they are willing to deal with), patience (how long they will allow bad ratings before they cancel the show), risk levels (what sort of content they will allow) and minimum promotion size and prestige (the minimum values required for them to consider dealing with a promotion). You can also see what regions they broadcast to.

At the bottom is a grid showing their current schedule. The darker red the colour, the lower the audience interest (and therefore ratings) that that particular time slot on that particular day gets. The brighter the colour, the higher the audience interest. White indicates a ratings “monster”. These are important as they contribute to competition. For example, if you run a show on a Monday in the Evening slot and another network that shows in the same regions as your show has a white block there, that means that you will likely find your ratings are lower than normal because a lot of your potential audience will be watching that show instead. These schedules change with each season.

There are three action buttons at the bottom of the screen. New Show allows you to try and get a new show on the network. The Expand Show button allows you to try and take one of your existing shows onto the network – as there is a limit to how many individual shows you can have, this is a good way to reach new people, as you can have the same TV show on multiple networks broadcasting to many different regions. Extend Show allows you to try and extend your contract with them (this is the same as the button found in the TV Shows section.)

When trying to get new deals done, as well as viewing the network’s statistics to see if a deal is likely, it is also worth viewing the Game World section (discussed later) and seeing what sort of levels the wrestling industry is like. When the industry is particularly low, networks are much less likely to want to deal with wrestling companies.

PPV Carriers

This shows all the active pay-per-view carriers, and allows you to request negotiations or cancel a contract (assuming you are currently employed!) The carrier’s size is important, as that will influence who they will deal with; the bigger the carrier, the bigger you have to be to get a deal. Their risk level, shown as a gauge, is also important. The lower it is, the less the carrier will be willing to allow risky content to be shown; this can lead to them stopping you from booking certain segments.

Section 7: Game World

The game world section is essentially broken into two parts.

At the top of the screen is your access to information on the world itself. Hovering over a flag displays information relating to that area, clicking a flag opens a pop-up with further information. The Economy and Wrestling Industry grades are particularly important. The Economy directly impacts the amount of fans who will turn up to shows and buy merchandise; when it gets really low, you should be ready to tighten up your promotion and not leak unnecessary money. The Wrestling Industry effects numerous things, including attendance levels and how interested TV networks are in having wrestling on the air. These levels generally follow a cycle of going up and down in a linear fashion, but (unless the database has been set up to) will not always go all the way to a full peak or valley before changing. Important changes in levels are reported on the web site page. You can also see Trends; this indicates which product settings are currently popular and which aren't, and also shows what impact it is having on each promotion. Trends can alter over time, but are generally quite slow to change.

The bottom half of the section showcases the National and Regional battles. These are crucial elements of the game. The section will be blank unless there is information to display.

National Battle

National battles occur in each game area on the final day of each month. Promotions are automatically sucked into a national battle if they are based in the area and are of National, International or Global size. Promotions who are based in different areas can also become involved, but only if they are both at National (or above) size already and are also popular enough in the area that they would be National (or above) if they were based there. Promotions who have only just jumped to National have a one month 'warming up' period during which they are ineligible to be involved. Touring promotions are only eligible for months when they are on tour. National Battles only occur if three or more promotions are eligible in total for that month.

When a battle happens, the promotions who are involved are ranked by the quality of the best show they have produced during the previous month. There is then a "domino effect" of damage. The promotion that comes top lowers the popularity of all the promotions that came below it in each region of that particular game area. The damage done is based upon whether they were more or less popular in each region, and whether a relationship between the promotion existed (a war relationship increases the damage, a friendly relationship means that no damage is done). The winning promotion can also steal a small amount of prestige if it began with less. The "domino effect" then continues as the promotion that came second damages all the promotions below it, then the promotion that came third damages all the promotions below it, and so on. Therefore the promotion that comes last gets damaged multiple times, and so will be in the worst shape afterward.

The end result is that it would be very difficult for any game area to support more than two major promotions at once, and so the national battles become a dogfight that usually ends with the loser(s) ending up falling back down to Cult size.

Regional Battle

Regional battles work almost identically to national battles. Each region in the game world is checked, and a promotion becomes eligible if it fits two criteria; they must be of Small or Regional size, and have between an F+ grade and a D+ (inclusive; so a D+ grade means you are eligible) popularity in that region. Please note that it is raw popularity that is measured, not importance. A promotion does not have to have run a show in the region to be eligible. As before, touring promotions are not eligible unless they toured during the month.

The battle takes the same "domino effect" format as the national battle. Unlike national battles, promotion relationships do not have any impact upon the damage done.

Promotions who did not hold a show during the month (usually because they weren't touring) are excluded from both types of battle.

Section 8: Game Options

The options screen allows you to tinker with the way the game plays. Most options are self-explanatory, but there are three that require further information.

Multi Advance: If you wish to skip multiple days at a time you can select Full or Partial Multi Advance. The difference is that Full Advance will continue through until it reaches the date set. Partial Advance has the ability to stop itself if something important happens; meaning that an e-mail classified as “important” is sent to the player. There are only a handful of “important” e-mails, they are primarily sent when a head booker position becomes available. For that reason, Partial Advance is recommended if you wish to fast forward until a potential job comes up, Full Advance is recommended if you are just looking to simulate a long period of time.

New Worker Frequency: As noted on-screen, each database is set with a date when new workers should begin to appear. Before that date, even if the frequency is set to high, nobody new will get made. There is an exception however; if a game area becomes dangerously low on a certain type of worker (like announcers or referees) then the AI can over-rule the settings and create enough characters to fill the gaps.

Death Frequency: On average, Low will result in one death every five years, Medium will result in one every two years, and High will result in one a year. It is important to note that this frequency only refers to purely random unforeseen deaths – it has no impact at all upon deaths relating to habits (such as drinking, smoking or drugs) or old age.

You also have access to several buttons down the left hand side which allow you to alter your “live” database, giving you access to importers, exporters, and editors.

Section 9: PM Overview

This screen (and the following PM screens) only happen if you have a show to run, otherwise you cannot access the PM mode (it is called PM because it is set in the evening of the show; the previous screens are all in the AM mode and are meant to be your actions during the working day.)

From this screen you get details on the show and a list of which workers are unavailable, plus a smaller version of the AM Backstage feature. It is important to note that any backstage incidents that have occurred before the show will be handled here – if any have happened then the button will be enabled ready for you to deal with them; you will not be able to start the show until they have. It is highly recommended that you deal with them before moving on to the booking, as some decisions can result in workers becoming unavailable for use.

You can also use the Cancel Show button if you absolutely have to get out of PM mode, but it is highly recommended that you don't as you will incur a massive penalty.

Section 10: Venue Selection

Before a show can go ahead, a venue needs to be chosen. This screen gives you access to everything you need.

You can click the flags at the top to swap game areas.

The region selector top left corner allows you to scroll down the available regions; as you go, you will notice that the stats on the rest of the screen change. Where you choose to go is up to you, but normally you would try to focus mainly on areas where you are popular, but without ignoring other regions (as you can lose popularity if you stay away too long without being seen.)

The recommendation in the center of the screen is a good guide to use, as it will give you an indication of what sized venue to hire. Once you've selected the venue you wish to use, you must remember to press the Assign As Tonight's Venue button. The yellow writing in the center of the screen will confirm your selection.

Section 11: Booking Screen

The booking screen is probably the most important screen in the game, as it is where you actual put together your shows. You'll know when you've got a show ready to launch, as the button in the top left hand corner will turn green (you can see in the boxes to the right of it just what the criteria are.) You'll also get a warning in these boxes if the game has calculated that you're running more or less angles than your fans are likely to be happy about.

Down the left hand side are useful buttons; these are mostly the same ones you have in your Control Room, duplicated for ease.

In the center is your booking sheet; this tells you what has been booked and in what order.

Along the bottom are your booking controls, these allow you to alter the booking sheet to your own design.

Booking A Match

How and why you book matches is up to you, and depend on a number of factors. You could be trying to open a show by matching up two exciting young prospects to get the fans energised, or you could be trying to figure out the main event to your biggest pay-per-view of all time and want to book something memorable. There is little point in discussing booking strategies here, as it is something that you will learn with experience.

There are however some parts of the booking screen that need explanation.

You will notice that there are white blocks next to the announcers, referee and road agent. These are toggles. Clicking them will turn them red ("on") and will change the menu; if the toggle is on, you will only be able to select workers who have an appropriate push level (i.e. you will only see people who are set to be referees when selecting the match official). Turning the toggle off allows you to pick anyone.

You will notice that there is a line of text in yellow that tells you how much "non wrestling time" is to be added. This varies from match type to match type, and is basically the time that it takes to set up the ring, etc. This is added on top of the match time you select. So if you book an eight minute match that also has two minutes of non-wrestling time, the segment will take ten minutes in total.

Your Road Agent Notes are located on the right hand side of the screen. These are your instructions that are relayed to the workers via the road agent. Essentially, this is your creative input as to how you would like the match to play out and what you want it to achieve. You can see descriptions of what each note means when adding them. Again, the strategies for when to use each of these will come with experience, or you could visit the Grey Dog forums to discuss them with other users. It is important to note that you do not need to use them if you don't want to – the game can run perfectly well without them, and you would not be at a huge disadvantage. However, they can sometimes come in very useful, and as you become a more experienced player you will likely learn how to incorporate them to make you a much better booker.

Booking An Angle

There are two parts of booking an angle that need particular attention.

The first is the name; the name you give the segment will be used in the results of the show, and stored as such. Therefore it is recommended that you use something appropriate.

The second is that with some angles you will notice a toggle button next to the worker selection menus. This allows you to switch between seeing your entire roster and your active roster (hovering your mouse over the toggle will show you which is currently active). The reason for this is that parts in the angle which are off-screen (i.e. the worker does not actually appear on camera) can be played by people who are not actually present at the show. This allows you to have people talk about workers who may be working elsewhere that night.

Section 12: Match Output \ Show Output

Once you have booked a show and clicked the green button to start it you will be taken to a new screen where you will see it unfold.

The key parts to watch out for are the grade and the road agent notes.

The road agent notes are the game's way of giving you hints and general feedback on why certain things happen. They are by no means intended to explain everything, they are simply hints and signposts to inform you when certain things have occurred.

The grade itself is a measure of how successful the segment was; the higher the better. It is important to remember that the level of grade you can achieve, and what you should be aiming for, will depend entirely on the promotion. A D+ match may be an utter disaster for a huge International promotion but an absolute highlight for a Local federation. By in large, the key grades are the ones near the top of the card, as your main event is the most important rating. Generally speaking, you want to achieve a better grade than your overness in that region in order to have a hit show. So if you are at a C grade across the country, you should be aiming for A and B grades in your main segments, as this will likely translate to an A or B grade overall rating, and therefore an improvement in popularity.

If you have it turned on, you will also have access to the Dirt Sheet feature here. This gives a list of all the items, both positive and negative, that affected the rating. It is important to note that you can only see what items were taken into account, not the size of the impact. You could have ten positives and one negative, but that does not guarantee that the overall effect was positive, as the ten positives could all have seen a 0.1% bonus, while the negative may have been a whole 25% penalty. It is also vital to understand that you cannot avoid every negative, nor is that the point of the game. There are many items that you can do absolutely nothing about, and the game intentionally works this way – the original rating (i.e. before penalties and bonuses are taken into account) is biased towards being unusually high specifically because there are almost always going to be more negatives than positives. Therefore you should not worry unduly if the Dirt Sheet shows you a lot more negative points than positive ones.

When all the matches and angles are done you will be taken to the post-show screen. This recaps the segments, gives you notes on the show as a whole, and presents you with a final grade. This final grade is critical, as it is used to decide the impact of the show on your popularity, your TV ratings, etc, etc. The grade is not an average of the segment grades as is commonly thought. It is calculated on the grades achieved during the show, with a heavy bias towards the “main event” segments (the latter few segments of the show), and is then modified by a number of other items, some of which are mentioned in the road agent notes. For example, the show itself may have achieved an A grade, but it could then have been lowered right the way down to a C if there were too few segments and you didn't hold some big matches that you promised.

As with booking, it is pointless discussing all the different things that could happen here; there are so many different things that could occur that the only way to learn them is through experience. Again, it is recommended that you join in at the Grey Dog forums, where you will be able to tap into the combined experience of thousands of other players.

Walkthrough: Setting Up For Our Show

Now that we have looked at each section, we will now walk through booking a show as the Supreme Wrestling Federation. We will start from where we left off, looking at the web site on Monday, Week 1, January 2010.

Navigate to the Control Room. At the top you will see that our next show is tomorrow! Fortunately the SWF are already pretty well set up, so there's not a lot for us to do. You will notice that the Extreme Eye has an exclamation mark next to it, so open it up. We have three things to do according to the Eye; give ourselves a position on the roster, put some announcers onto our TV show, and create a few storylines. Let's tackle them one by one.

First go to the Roster and find the avatar that you selected. Select the Push button from the control area (it's the double ended arrow), and pick the push you want to give (you can use the Recommendation button if you need help.) The push will depend on who you pick; I picked The Grand Avatar, and so am set as a Personality.

Next up, head to Announcers and use the menu to select SWF Supreme TV. You should now pick your announcing team. You can see the stats underneath them when they are picked. I go for Peter Micheals (A grade announcing) and Emma Chase as my colour commentator (A grade charisma, vital for a colour commentator). Save and exit.

We now hit the Storylines section. Normally you'd put a lot of thought into what storylines to choose, how long they'll take, etc, but as this is just a one show walkthrough we'll not waste time; just put together three storylines of your own choice and exit. Once you're done, click to Advance (via the navigation bar.)

You should now be on Tuesday, and odds are that you will find that you have an e-mail; Richard Eisen, your boss, has given you some new goals. You can check these out via Control Room -> Business -> Owner Goals. These will be different from game to game. When you're done reading them, and dealing with anything else that may have happened overnight, hit Advance and we're off to hold our show.

Walkthrough: Booking Our Show

If you followed the previous sections we're now on Tuesday night about to book SWF Supreme TV. As the overview screen will tell you, we have an hour and a half to book...and will be without anyone who was unlucky enough to get injured during the first day's loading phase! As SWF has a fairly harmonious backstage area, we are unlikely to have any incidents...but if you have any, be sure to deal with them before going any further.

We'll pick our venue first, from the Venue Selection section. We'll head to New England, as it's one of the key regions (A grade for Importance) and we're quite popular there. Select that from the region box. The recommendation is that we'll get about 18,000 fans, which means we should take the Connecticut Symphony Hall as that can hold slightly more; highlight it and press Assign As Tonight's Venue. Then move on to the booking section and let's get the show written.

As it's our first show, we'll go with an epic main event – it's always best to book the main event first and then work backward. Add Match and select the 1 vs 1 Iron Man (60 Mins) match type (you can double click the name in the list). Click the box at the top to select the competitors. We're going to have a main event calibre match, so the first competitor is going to be Jack Bruce, the former world champion. If you wish to view him closer, click his picture – under Skills you'll see that he has Stamina of B grade; not great for an iron man match, but not disastrous either. For his opponent we'll select Remo, as out of the four main event heels, he is the one with the best stamina and so is less likely to ruin our match rating by becoming exhausted. Select them in the dropdown boxes to the left, then exit. Note that you can drag-and-drop their names into the dropdown boxes if you want to save typing.

Fill in the name of the segment by using Auto Name. We already know the match must be 60 minutes, so fill that in. The referee and road agent should already be in place, filled in by the AI, but you may need to fill in the announcers yourself (you can preset them via the Announcers button in the Control Room to save this step in future).

Now we fill in the road agent notes. These are important as they allow us to add a degree of control to the proceedings. We want Jack Bruce to win, so select him as the victor. We'll go with a decisive finish as we want him to look great, and we'll have the work an All Out Match – they're the main event and so they may as well try and steal the show. Save the booking when you're done.

We are left with 28 minutes to proceed. With a heavily entertainment-based promotion like SWF, we need to add some angles in to keep the fans happy. Use Add Angle to create yourself a handful of angles to take up 15 minutes. Interviews and brawls are always good! If you don't know who to use, go back and check your roster; you want to use some of your more entertaining or popular players, so try guys like Angry Gilmore, Christian Faith, Vengeance, Emma Chase and Steve Frehley. Remember to match the worker to the angle if you can; Vengeance and Frehley, for example, aren't fantastic on the microphone but are extremely popular – so a non-speaking brawl is perfect for them, a lengthy interview isn't.

(NB: An important point to remember is that workers can only appear in angles or matches if they have a push assigned – your own avatar will not at first.)

We should have 13 minutes left, so let's put on one more match. It's up to you what you want to do, but I decided to go with a match that would get the crowd going but not overshadow the main event; popular upper midcarder Lobster Warrior against midcard heel Paul Huntington. Using the road agent notes I made sure that Lobster got the win, and that they should “work the crowd”.

Once you're done, make sure to organise the card into the right order (the main event should be at the lowest point on the grid.) You should notice that the button has turned green, so we're ready to go. Press it and we're off!

Of course, what happens next will depend on your specific game!

Once you're done with the show you will return to the web page, and we're on Wednesday. You'll have got some e-mails, including the TV rating for your show and probably a message from Remo asking for some recovery time following his iron man exploits. You'll have no doubt also learnt a thing

or two from the show, and will want to tweak some parts of the roster...and so forth. With TCW coming up fast behind you, you've got your work cut out for you to keep the SWF as the #1 promotion in the world!

Booking 101

As booking shows is one of the key aspects of TEW, we will now explore some of the key concepts behind it. There is no right or wrong way to book, everyone has different styles and goals, but there are some basics that everyone should know.

Structure: The most important match on any show is the main event, and so that should always be your priority. It is therefore always smart to book “backward” from the main event to the opener. The final show rating is always biased in a “top heavy” fashion; that means that the main event rating is always the most critical score, followed by the semi-final match, and so on. In most cases, the overall rating’s ratio will be approximately 70% main event, 20% semi final, and 10% undercard (the “undercard” refers to a rough average of every other match on the show). With the main event having such a high weight attached to it, it is therefore obvious that a show will live or die based on how good it is.

Popularity: Even in promotions that highly value ring work, a wrestler’s popularity is king. Fans buy tickets to see wrestlers they know and care about, and so it is always best to have your main event level workers near the top of the card – they will get the best segment ratings because the fans are invested in their matches and, as explained above, you want your highest rated segments near the top of the show. Good in-ring workers are still important, and their skills can help them get over, but ultimately a popular worker is more useful than a good worker in almost all cases. Ultimately, it pays to simply stick to a wrestler’s push level – main eventers should be in or around the main event, midcarders should be in the middle of the card, as so forth.

Match Ups: There are two types of booking technique that can be very useful; *learning match ups* and *complimentary match ups*. Learning match ups are where you pair up a worker who is either very good or very experienced with a lesser wrestler; this is useful because wrestlers learn quicker based upon who they are in the ring with. Competing with a wrestler with 100% Psychology will raise the other wrestler’s Psychology much quicker than if he is in the ring with somebody with only 60%. This is why it is often a good idea to keep some veterans on your roster and to have them feud with younger workers, as it will help make the younger wrestlers better overall. The second type, complimentary match ups, are where you purposely pair wrestlers who can cover each other’s flaws. For example, if a wrestler has very poor psychology, you can cover this up by putting him in the ring with somebody who has great psychology – as only one person is needed to “call” a match, one wrestler will be able to not only improve the other’s skills, but also make sure that the match doesn’t suffer as a result.

Resource Management: It is important to remember that your role in TEW involves a heavy dose of management, particularly resource management. That’s simply a technical way of saying that you need to keep an eye on the bigger picture in regards to your roster. You don’t want wrestlers unhappy, so it important that you try to make sure that nobody gets ignored by being left off lots of shows in a row (obviously an opening-level wrestler can be left off more shows than a main eventer, as they clearly won’t expect to be used as heavily), you don’t want to over-use specific wrestlers (this could lead to fatigue, injuries or even over-reliance where a wrestler becomes so important to your promotion that losing him to injury or another competitor might be devastating), and you don’t want to continually do things that cause a wrestler to complain. This is one of the most key elements of the game, and also one of the hardest as it means you have to be organised and plan ahead. Regular use of the Talk To Worker and Backstage sections can help enormously, as can using the Notepad to help remind you of “hints” that come via road agent notes or worker’s responses. You won’t be able to keep everybody happy all of the time, but the closer you can get to that ideal, the easier your job.

The Editor \ Statistics \ TEW Folder Structure

The in-game editor allows you to customise the game to your own needs, with the user having near total control over all the statistics. In this section we will discuss some features of the editor, and then go through what the different statistics mean. The way that TEW is organised on your PC is also discussed.

TEW Folder Structure

You will normally find TEW in the Program Files \ GDS \ TEW2010 folder on your hard drive.

There are three folders that you may need to locate in certain situations.

If you wish to add pictures to the game, they should be added to the relevant part of the Pictures folder. This contains places for logos, wrestler pictures, etc, subdivided by database. So if you wish to add a wrestler picture to the Default database, you would go to Pictures \ Default \ People. All graphics should be 150x150 except for banners, which should be 500x40.

The Databases folder is subdivided into folders named after the database being used. For example, everything relating to the Default database is in Data \ Default. If you wish to distribute a database you simply need to copy this folder. If you wish to send a specific save game you need to go into the relevant database folder and into the folder named SaveGames. From there you need only copy the folder with the same name as the save game you wish to distribute.

Finally, there is the Skins folder. This is subdivided by available skin, and each one contains a full selection of graphics required to run the game. If you wish to create a new skin you should copy the Default folder, paste it to your desktop, rename it, then paste it back into the Skins folder (so you will end up with Default and your new folder side-by-side). You can then edit any of the files within to create a new skin. You should never delete any files from within, only replace or modify them – missing files will cause a crash.

You should never create folders by hand, you should always use the in-game tools (via the editor) instead. The sole exception to this is making new Skins folders, which need to be done by hand, as explained above.

The Editor

The editor is a powerful tool that allows you to edit your database. It is absolutely vital to understand that the editor treats databases as a whole item; there are numerous links between files that have to be carefully handled to avoid errors occurring. **Therefore it is critical that you do not move individual files around by hand.** This can completely destroy a databases integrity. Instead, you should always use the in-game tools and importer; this will make sure that all links are handled properly.

We will now move through the editor topic-by-topic and describe some of the statistics. Please note that not all statistics are covered here; most are self-explanatory and do not need to be written about.

Database Info

Picture Folder	This indicates which subfolder within the Pictures folder is used to contain the images for this database. Only subfolders that are in the correct format are valid.
Variance	If turned on, every new game will be subject to variance; this is a small amount of random change applied to most of the stats associated with a worker. Stats that begin at zero or 100% are exempt, and the amount of change cannot exceed 1%. This feature allows an extra degree of randomness to be added to games.

Game World

Importance	This is a measure of the strategic importance of the region. It is a key figure as it directly impacts a promotion's size; a promotion with 60% popularity in a region with 25% importance would only actually get 15% towards its size rating (25% of 60). If the importance is set as being too low in too many regions, it can become impossible
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	for promotions to reach certain size levels. It is highly recommended that most regions do not fall below 85% unless there is a good reason.
Community	This is how big of a wrestling community there is in the region, which impacts attendances.
Affluence	This is how rich of a region it is, and impacts attendances and merchandise sales.
Worker Loyalty	If loyalty is set to be active, wrestlers will take into account their loyalty settings and can develop their own during the game. A wrestler who is loyal to a promotion is very unlikely to leave them, and will go out of his way to join them. This is specifically designed to be applied to Japan only.
Young Lions	If the Young Lion system is active, fans in that area will expect “young lion” workers to pay their dues before they can defeat more established stars. A young lion is a worker who has less than a D- grade in Respect and is under 32 years old.
Trends	Each product type within Trends can be given a starting level, stability (how often the level will alter), and minimum and maximum values (which the level cannot exceed).

Agers

Agers allow a worker to be given a new picture when he hits a certain pre-determined age. The change impacts their default profile and any contract in which they are using the previous default picture. It will not impact contracts which use a different character or picture.

Alter Egos

Alter-Egos are essentially “masks”; they allow a worker to have several identities (or even the same identity just with a different picture or biography) that can be used depending on who hires him.

Promotion	This is which promotion the alter-ego is linked to. If it is set to None, that means that alter-ego can be used anywhere except in promotions that already have an alter-ego for that worker specifically assigned to them.
Usage	The usage is given as a percentage, but that isn’t strictly true. It is a value that indicates how likely the alter-ego is to be selected. In all cases, all possible alter-egos have their usage added together to create a total. For example, if there is a choice between three alter-egos all at 50%, each one actually has a 33.3% chance of being picked (50 + 50 + 50 divided by 3). If there are alter-egos specific to a promotion, one will be chosen from them – only if none of them are valid will the default character be used. If the alter-ego is being selected for a promotion with no specific alter egos, the default character automatically becomes an option, with a usage value of 75.

Angles

Type	This is important as storylines call for angles to be of a specific type. TEW2008 users will note that the number of types has been streamlined to increase user friendliness.
Impact	Major angles have an impact on a show’s final rating, Minor angles do not. This does not affect whether the angle alters the workers’ popularity (which happens if the angle is over 3 minutes in length) or skill improvements (which happens if the angle is over 5 minutes in length).
Risk	This is a measure of how risky the content of the angle is, and is used in deciding whether a network or PPV carrier might want to block it.
Role	This is important as storylines call for workers to take on specific roles.
Rated On	This is what skills the worker will be rated on when the angle is rated during a show. Entertainment is a general term that allows the worker to be rated on a combination of looks, charisma, and microphone skills.
Appearance	Off-screen means that the worker does not have to physically be at the show. To stop this being abused, off-screen workers cannot also contribute to the rating of the angle.
Categories	These are used purely in conjunction with the “quick filters” used when booking angles. They allow the user to quickly narrow down the angles he is looking at.
Auto Name	The text entered in the auto name is used when the player selects Auto Name when booking, replacing the angle’s name. Leaving this blank means that the angle’s name is used by default.

Chemistry

The chemistry section allows you to pre-set results. Under normal circumstances, all chemistry is randomly created at the start of each new game. If the game finds some pre-set chemistry, it will use that instead.

Dojos

Prestige	This is a measure of how well respected the dojo is. The higher it is, the higher the class of graduate it will produce during the game (for random workers; pre-set graduates use whatever stats they were given via the editor).
Parent	This indicates if the dojo is owned by a specific promotion. If it is, all graduates are offered to the parent on a “first refusal” basis. If the parent is set as Privately Owned it means that the head trainer owns it, and therefore the dojo will close when he leaves the business. This is different from having the parent set to None, as that means the dojo is not dependent on the head trainer, and his position will simply pass on to someone else when he leaves the business.
Emphasis	This affects the type of random worker that will graduate from the dojo. It does not impact pre-set graduates.

End Of Year Awards

This section allows you to pre-set End Of Year awards for years prior to the game beginning. Any awards created that fall within the years the player is active will not be used. Each record can be partially filled in, empty categories will simply be ignored.

Eras

Eras allow certain game-altering preferences to be added for specific time periods.

Gender	This alters the percentage of male to female workers being generated. It is important to note that it is an alteration to the existing ratio, not a replacement. Therefore, choosing “Far More Women” means “Generate Far More Women Than Would Normally Happen”, not “Generate Far More Women Than Men”.
Product Popularity Settings	These settings have an impact on the game world’s trends.

Events

Importance	This is a measure of how important the event is in terms of the wrestling world, not to the organisation itself.
Postfix	This is what will be written after the event name. If Year is selected you will see “Event Name 2010”, if numbered is selected you will see “Event Name 3”, and numerals would generate “Event Name III”.
AI Instructions	These tell the AI how to book the show. It is important to note that this does not affect the player in any way when he is booking.
Schedule	This indicates how often the event is held. “Special” indicates that the event is not regularly scheduled; once held, it will become dormant and the player must manually “revive” it when he wants to use it.

Gimmicks

Some gimmicks have special attributes; these are extra bonuses or penalties that apply in certain conditions. These are highlighted in blue.

Basis: Brute	Used for characters who use their size and strength to destroy. Special attributes: Workers using this gimmick get greater bonuses when booked to look dominant, but get higher penalties when losing to Comedy or Gimmicky gimmick types.
Basis: Cocky	Used for overly-confident or arrogant characters. Special attributes: Workers using this gimmick will find that wins and losses have a greater impact on popularity and momentum changes than normal.
Basis: Comedy	Used for laughs or comic relief. Special attributes: Workers using this gimmick take less damage to their popularity from losses, but will be penalised when used in an upper midcard or main event role in promotions that do not have a heavily comedic product.
Basis: Cool	Used for laid-back \ confident characters. Special attributes: Workers using this gimmick will find that wins and losses have a greater impact on popularity and

	momentum changes than normal.
Basis: Crazy	Used for insane or out-of-control characters.
Basis: Gimmicky	Used for characters who are unrealistic, not grounded in reality, or fantasy-based. Special attributes: Workers using this gimmick get greater penalties when losing to Legitimate or Realistic gimmicks, get greater penalties when over-exposed in lengthy matches or angles, but gain momentum faster normal.
Basis: Legitimate	Used to portray genuine fighters \ athletes. Special attributes: Workers using this gimmick get greater bonuses when booked to look dominant, but get higher penalties when losing to Comedy or Gimmicky gimmick types.
Basis: Realistic	Used for characters who are grounded in reality and act like normal people would. Special attributes: Workers using this gimmick get higher penalties when losing to Comedy or Gimmicky gimmick types.
Basis: Unique	Used for gimmicks that defy description, one-of-a-kind characters that do not really fall into any other category.
Basis: Weasel	Used for cowardly two-faced characters.
Basis: Weird	Used for odd-ball characters.
Basis: Wholesome	Used for idealistic “good guy” characters.
Risk	The higher the value, the riskier the gimmick is in terms of content (i.e. the higher it is, the more offence it is going to cause.)
Difficulty	The higher the value, the harder this gimmick is to get to work, and therefore the higher the risk that it will flop. The lower the value, the easier it is to get to work.
Subtlety	The higher the value, the more subtle the gimmick is. The lower the value, the more cartoon-like and overblown it is.
Racial Types	These are the racial types who can realistically play the gimmick.

Hall Of Immortals

The Hall Of Immortals is meant to be a place where the very best of all time are honoured. It is not merely a hall of fame, as it is far more exclusive. The criteria for HOI entry are based upon modern day settings; for workers from a previous era, the user may have to use their own discretion. A worker gets a set number of points for each achievement, and must meet a certain target to be inducted.

Status	Not Inducted means the worker will only get into the HOI if he has met the achievement criteria when he retires. Future Inductee means that he will definitely be inducted when he retires. Inducted means that he begins in the HOI. NB: A worker who is set to Not Inducted but has been given enough achievements to be guaranteed a place in the HOI is exactly the same as one who has been set to Future Inductee. Both are acceptable.
Major Champion	This is if he has won a main event level title in a promotion above Cult level.
Headliner	This is if he was in the main event of a historic or legendary rated show (Events - > Importance) in a promotion that was above Cult level.
Show Stealer	This is if he achieved an A* singles or tag team match in a promotion above Cult level.
Year Of Glory	This is if he was voted Wrestler Of The Year.
National Icon	This is if he achieved 100% levels of popularity throughout a whole game area.

Locations

Wrestling Hotbed	If this is ticked, the crowds will be more rowdy and vocal than usual; attendances will also be increased slightly.
Owned By	If a venue is owned by a promotion, no other companies can run shows there. Also, the promotion gets a 40% reduction in the cost of using the venue (the remaining 60% covers things like security and insurance that would have to be paid even if the promotion owns the building).

Match Types

Style	The match style impacts which workers are best suited for it; for example, a Brawl Based match will be best suited to people with high brawling stats, but will lessen the rating of workers without that skill.
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Prestige	This is a measure of how important the match type is; it is used for filtering only.
Rules	One Fall means the match ends at the first decision. 2\3 Falls means the winner is the first to win two falls. Most Falls means that the match has a time limit and the winner is the wrestler or team who has the most pinfall or submissions at the end. Elimination means that a team is eliminated once any member is defeated. Total Elimination means a team is eliminated once all its members have been defeated.
Content Risk	This is a measure of how likely networks are to object to the content of the match. For example, barbed wire matches would have a high content rating due to their gruesome nature.
Name Value	If a match is set to have name value it will be named in match results when run by the player; for example, you will see “X pinned Y in a cage match” rather than just “X pinned Y.”

Media Group

A media group is a collection of TV Networks. It is used primarily for network-owned promotions so that they can move around all the networks within a group.

Moves

Moves (and Move Sets) are not required to play the game; they simply add flavour to match reports. They can safely be left entirely blank without any issues at all.

Type	An Impact move is one where the victim gets hit with it and then the attacker makes a pinfall. A Pinfall move is one where the victim ends up in a pinning predicament as a result of the move itself. A Submission move is one that ends in a tap out.
Level	A finisher is a move that is used to end a match. A secondary finisher is a move that can end a match, but would only do so if the victor is a high-level star and the victim was a low-level wrestler. An uber-finisher is a move so impressive and deadly that it is only used in special occasions, and even then, only rarely.
Marinete	A martinete is a move where the victim is spiked directly onto his head, such as with a piledriver. They are highly illegal in Mexico.

Narrative

Narratives allow a specific event to be pre-set to happen on a certain date. It can either be an event twinned with a new story, just an event, or just a news story. The Effect Strength indicates how powerful the impact will be.

PPV Agreement

Exclusivity	This means that the pay-per-view carrier only carry one promotion’s shows and will not take onboard other clients.
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PPV Carriers

Size	The higher the size, the greater the potential ratings but the bigger the promotion needs to be to retain their deal.
Risk Levels	This is how much of a risk the carrier will take; the higher it is, the more they will allow.

Promotion Pact

Type	Parent Company indicates that the first promotion owns the second and uses them as a development territory. At War With means that they cannot share workers and have access to dirty tricks. Non-Aggression Pacts mean that the promotions cannot steal each others worker. Working With means that the promotions can use talent trades. Hostility means that the promotions have some tension and may boil over to war with any arguments, but ultimately have not yet gotten far enough to have any restrictions with each other.
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Promotions

Property Of	A promotion can be owned by a specific TV Network or Media Group. If they are, they can only get TV deals with those networks (but have an easier time getting deals in the first place) and can be closed by the network if they become too small. It is important to note that this is not the same as being owned by
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	another promotion to be used as a development territory – this is assigned via Promotion Pacts.
Prestige	This is a measure of how much prestige they have within the wrestling industry; generally the more successful and long-lived the promotion, the higher the prestige.
Momentum	This is a measure of how “hot” the promotion is at the moment. It is usually around the same level that the ratings of their shows would be.
Brand Focus	The brand focus adjusts the promotion’s default product settings whenever a show is run from that brand.
Drug Policy	This is what their starting drug policy will be; it can be changed in game.
Hiring Rules	Hiring Rules allow up to 10 requirements to be stated; AI-controlled promotions cannot break these (they have no impact on player-controlled promotions). They only apply to workers being newly hired (so do not apply to contract extensions) and only to active wrestlers – they do not apply to staff or wrestlers in the women’s division. These rules do not change over time. (NB: When using the “Style Must Be X” note, more than one can be added and the game will automatically consider them all. For example, if you stipulate the signings “Must Be Brawler” and “Must Be Psychopath”, the game will read that as “Must Be Brawler OR Psychopath”.)
Popularity	This is the promotion’s raw popularity, an indication of how popular they are and therefore how many fans they can draw. This value is multiplied by each region’s importance to form the values used when calculating the promotion’s size; for example, 60% popularity in a region of 25% importance counts as 15% (one quarter of 60.)
Potential Founder(s)	When a promotion opens it will look for a new owner; if any of the three people set as potential founders are available, they will be the ones selected (if more than one is available, they will be ranked in the same way as if they had been the only applicants under normal circumstances). If nobody is selected, the application process is done as normal. If some potential founders are set but none are available, then either the process will continue as normal (if set to Preferred) or the promotion will not open (if set to Mandatory).

Promotion Product

The promotion’s product is an indication of how much each element is present in what the promotion gives to the customer. The overall combination, as well as the individual elements, have numerous effects including helping to decide what workers are interested in coming to the promotion and what TV networks will broadcast their shows.

Traditional	The element of traditional “good guy vs. bad guy” wrestling, where the emphasis is on telling a story via ring work, characters, and storylines.
Mainstream	The element of entertaining the masses with family-friendly easy-to-understand characters and skits, plus all the associated glitz and glamour.
Comedy	The element of having comedic parts to the wrestling and angles.
Cult	The element of appealing to the minority, being more of an “outlaw” \ rebellious entity than mainstream, through darker and edgier material.
Risque	The element of having more lewd and sexually-charged entertainment content, of going more low-brow.
Modern	The element of having faster-moving, edgy, flashy matches and angles for the benefit of the modern short attention span.
Realism	The element of keeping the action very realistic within the boundaries of “wrestling logic”, without straying to MMA content.
Hyper Realism	The element of incorporating MMA content into matches.
Hardcore	The element of bringing more bloody, brutal content into the promotion than is the norm; to appeal to the more bloodthirsty minority.
Lucha Libre	The element of bringing the more kayfabe-oriented world of lucha libre into the promotion, including its faster-paced matches.
Pure	The element of old-school mat wrestling and hold \ counter hold type action.
Daredevil	The element of including extremely high risk moves and stunts into the in-ring action and angles in order to provide highlight-reel action.

Min \ Max Level	These set the highest and lowest levels that each product element can go. This is important because when a promotion is taken over by a new owner, he is able to start the process of altering the product to his own tastes – the minimum and maximum levels prevent him from turning a promotion too far away from what it is meant to be about.
Match Intensity	This is a measure of how physically demanding the matches are. A product that favours stiff strikes, a quick pace and a minimum of posing would get a high rating.
Match Danger	This is a measure of how likely wrestlers are to get injured. A product that promotes moves that drop people on their heads, take huge bumps, or get thrown from heights would be considered dangerous.
Auto Set Product	This button is at the bottom of the screen; using it automatically calculated the “best” Minimum and Maximum values for each product type, based on the current level.

Stables

Membership	A major member is effected fully by all stable-related boosts and penalties. A minor member only gets a reduced impact.
Momentum	This is how “hot” the stable is. A group that is involved in highly rated angles and matches would get a high score. The momentum should be about the same level as the best segments the group is involved in.

Storylines

A storyline is a set pattern of matches and angles that involve between 2 and 8 workers. Each worker is either playing a Major Role (gets the full impact of ratings) or a Supporting Role (gets a vastly reduced impact of ratings). In order for a storyline to progress, the user must precisely fulfil the criteria given for each stage, and must do them in order.

Tag Teams

Promotion	If a team is set to be in None, that means that they exist as a team but currently have no home. They can be reunited by the AI if they end up in the same promotion at the same time.
Type	Regular means that the two workers team up very regularly. Occasional means that they are either primarily singles wrestlers or that the team itself only comes together for the purposes of storylines. The difference between the two is non-existent for human players, but does impact the chance of them being used by the AI during its booking. If the team is set to be Inactive it means they are not currently considered to be together, but could be reunited at a later date – Inactive Regular and Inactive Occasional refers to what type they will be if they are brought back.
Experience	This is a measure of how many times the team has worked together, but can also be used for a natural understanding if they are relatives who would have been fighting together for years. The higher the experience factor, the greater the bonus when teaming up.

Title Lineage

Order Number	This is the order in which the belt was held; number one is the very first person to hold it.
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Title Belt

Level	This is an indication of what level of wrestler will fight for it. For example, Low level will mean that only wrestlers who are Midcard or below will compete for it. A Floating level means that the title will be handled with reference to its prestige; for example, a Floating title of 80% would be considered a Main Event title due to it being in that bracket of prestige. Floating titles are useful as they can move between levels, unlike fixed titles, and therefore adapt to the champion.
Function	This is used by the AI when booking to choose suitable contenders and champions. For example, a High Flying function would prohibit the use of wrestlers who have no Aerial skills or are heavyweights. This has no impact on player-controlled booking, other than when talking to workers (as they will take it into consideration purely for realism).
Tournament	If a belt is set to be a tournament title, the AI will book a tournament in the first show

Title	that month to compete for the title. The belt will then remain inactive until the next year. This has no impact on the player, who can use the belt however he wants.
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TV Networks

Patience	The higher the patience, the longer the network will wait before cancelling a poorly-performing show.
Risk Levels	The higher the value, the riskier the content the network will allow to occur.
Min. Popularity	The network will require that any promotion has this minimum level of popularity in at least 25% of the regions in which the network has coverage, or it will not deal with them.
Min. Prestige	The network will require that any promotion has at least this minimum level of prestige or it will not deal with them.
Shows Total	This is a measure of how many wrestling shows the network will allow to be on air at any one time. It will never allow this number to be exceeded.
Product Preferences	Each of the twelve product types can be given a preference rating; these are then used to calculate the network's reaction to a promotion's product definition. If the reaction is negative, the network will not want to deal with the promotion.

TV Slots

Exclusivity	If a network has exclusive rights to a show, it cannot be shown anywhere else. If it has exclusive rights to all of a promotion's shows then that promotion cannot broadcast content anywhere else.
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User Characters

Reputation	This is the booker's reputation; it is used within the game when the player looks for new jobs or wants to open his own promotion. The higher the rating, the better the booker.
	Please see the Workers table for information on the rest of the User Character data.

Worker Relations

Strong Friendship	This should only be used when the friendship is extremely strong; it is wrong to set this just because two workers are occasionally seen hanging out together.
Strong Dislike	As above, this should only be set if there is an extremely strong relationship, it should not be used for any report that has ever been seen on the Internet.
Family Feud	This means that two blood relatives currently do not get along.
Simmering Tension	This means that there is currently some tension between two workers; if nothing happens to cause it to go any further within six months, the relationship will automatically disappear.

Workers

Regenerates	If set to Yes, and if the feature is enabled via the Options menu, when the worker retires (either from active competition or from the business, whichever comes first) he will regenerate – that is, a new character will be created who has the original worker's picture and basic details (nationality, size, style, etc) but is a rookie and has new stats. This is useful if you want the game world to continue to populate itself over time.
Relationship	If set to Yes, the worker is involved with somebody who is not in the database, and so will not form new romantic relationships.
Race	If a worker is mixed race, the user's discretion should be used.
Potential	This refers to how much better a worker is likely to get in terms of in-ring talent. For veterans, this would be set to Random or Very Low, and the game will do the rest.
Personal Stats	The higher the value, the more impact the item has on the worker's life. If "reformed" is ticked, it means that the item has now been rejected; the higher the value, the more likely they are to slip back into the habit. A worker should be set to Known if his habit is confirmed and in the public domain; this is important, as only Known habits are visible in the worker's profile and can be caught by owner goals.
Personality	The closer the slider is to one end, the more biased the worker is toward that personality quirk. A value in the middle indicates a fairly balanced mind set. See below for a description of each type.
Popularity	This is a worker's name value in relation to the reactions he gets from a crowd (overall, not just "entrance pops") and what sort of impact his name would have on

	ticket sales.
Mask	This is the prestige of the worker's default mask, if he has one. This is referenced in matches where he can lose his mask.
Hair	A worker can either have hair or be bald. This is used only in reference to matches where the worker would be shaved bald.
Quick Move Set	This button in the editor allows up to three moves to be assigned to a new move set; this is purely for user friendliness, as it negates the need to go through separate screens.
Business Reputation	The higher this value is, the bigger the promotion the worker can become owner for. A value of zero means they cannot become owner during the game.
Style Preference	The worker's style preference only become active if he takes over a promotion during gameplay; his preference will be taken into account and may cause him to begin making changes to the promotion's product (these changes are not instant, they may take months to fully take place).
Booking Reputation	This is how well respected the worker is as a booker. The higher this value is, the bigger the promotions that will hire him as head booker. A score below 25, for example, would almost certainly limit him to jobs with small promotions. A score of zero means he can never become head booker during gameplay.
Booking Skill	This is how good the worker is at booking. A score between 70 and 80 would be considered "neutral"; anything higher than that and he would have a beneficial impact on the promotion, anything lower and he would have a negative impact. Booking skill primarily impacts hiring (a very low score would introduce a large element of randomness and result in far more poor quality hirings) and booking (a very low score would mean more randomness in who he books in what position on the card against what opponent, resulting in bizarre badly-booked events).

Worker Skills

The skills marked below in blue are considered "primary" stats; this is because they are used to create the basic rating for a segment (NB they aren't all weighted the same; Brawling is obviously far more important than Hardcore, not to mention more useful in terms of versatility). For example, a worker with Brawling of 80%, assuming he is in a match that allows him to use that skill successfully and that's his best stat, would generate a basic rating of around 80% too.

The red stats are considered "secondary" stats, and then come into play; they are used to modify the basic rating. Not having great secondary stats can mean major penalties, but ultimately it's far better to have great primary and poor secondary stats than the other way around, because it's the primaries that contribute the most to the rating. Again, they are not all weighted the same – poor Basics and Psychology is far, far worse than having poor Flashiness.

Brawling	His ability in brawl-based matches.
Puroresu	His ability in hard-hitting, slowly-built "Japanese style" matches.
Hardcore	His ability in weapons-based matches.
Aerial	His ability in high-flying fast-paced matches.
Flashiness	His skill at adding extra flash to matches.
Mat Work	His ability to work a mat wrestling style.
Chain Wrestling	His chain wrestling ability.
Submissions	His ability at submission based work.
Microphone	His skills on the microphone when giving interviews.
Charisma	His natural charisma.
Acting	His acting ability.
Announcing	His ability to do play-by-play.
Athleticism	His natural athletic ability.
Toughness	His natural physical toughness.
Stamina	His stamina levels.
Power	His physical strength.
Basics	His ability and training level at the basics of wrestling like footwork.
Psychology	His ability to incorporate psychology into his matches.
Safety	The higher the value, the less likely he is to hurt his opponents or himself.
Consistency	The higher the value, the less likely he is to have an "off day." Most people would

	have a rating above 85%. A rating of 100% would guarantee that off days were almost unheard of.
Selling	His ability to “sell” moves and matches.
Respect	His respect within the industry; the more accomplished the wrestler, the higher his respect will be.
Reputation	His reputation within the industry. It will default to 100% as the worker has done nothing wrong, and go down for things like showing up late or getting into fights.
Sex Appeal	The worker’s physical attractiveness.
Star Quality	His “X factor” in terms of whether he can be taken seriously as a major star.
Menace	His natural menace.
Intensity	The higher the value, the more intense he is in the ring.
Stiffness	The higher the value, the stiffer (more realistically hard) he works.
Resilience	The higher the value, the less the worker will get injured. Most workers would have about 80% in this category unless they had a track record for getting injured.
Refereeing	His ability to referee matches. The rating would need to be around the same as the matches he would be working; for example, if the referee is regularly involved with matches that get 80% ratings, he would need to have a score of around that in order not to cause a penalty.
MMA Style	His ability to incorporate an MMA style into a wrestling match. Please note that it has nothing to do with his actual skill or ability in terms of genuinely competing in MMA. It is highly recommended that workers receive a zero in this category unless they have a specific background in MMA and if a hybrid promotion was created they’d be a comfortable fit on the roster.

Worker Personality

Humble-Egotistical	Egotistical workers will be more likely to complain about their treatment and especially the way they are booked.
Generous-Selfish	Selfish workers will be a negative influence on others.
Compassionate-Ruthless	Ruthless workers are more self-centered and will therefore be more biased toward taking action that benefits themselves.
Optimistic-Pessimistic	Pessimistic workers are more likely to see any situation as being “against them”, and so are more likely to react badly to incidents.
Naïve-Manipulative	Manipulative workers have a greater ability to see the bigger picture and so are better at getting what they want from contract negotiations and knowing when to speak up about situations.
Dependable-Flaky	Flaky workers are more likely to be late or no show events.
Social-Antisocial	Antisocial workers will keep to themselves, and are less likely to get involved in incidents (except when somebody is provoking them, in which case they are more likely to lash out).
Loyal-Mercenary	Mercenary workers will bias their decisions more heavily toward whatever action would see them make more money.
Timid-Bold	A bold worker is more likely to speak up about actions and to get himself involved in incidents (both good and bad).
Hesitant-Driven	Driven workers are more likely to push themselves hard, and thus gain skills quicker, but are also more demanding about how much attention and praise they want.
Conservative-Liberal	Liberal workers are more open to taking part in matches and angles that have questionable content. Conservative workers will be less inclined to want to work for risqué promotions. (NB: This stat has nothing to do with a worker’s political views.)

Protecting Your TEW2010 License

When you purchase TEW2010 you are given a license code (also known as your “order ID”). This code is what allows you to “unlock” the game on a specific computer. The following notes will help you protect and use your license.

Your license allows you to “unlock” the game on one computer. The license can be transferred from one computer to another, *but can only be active on one computer at a time*. The game cannot be licensed on portable media.

There are two parts to the process, licensing and unlicensing.

To license the game, simply run a copy of TEW2010 on the computer in question. You will be asked to enter your code. If the code is valid and available, you will be able to play the game. Please note that when your first purchase TEW2010, the game will automatically be unlocked on the computer upon which you made the purchase.

There are two ways to unlicensed the game. The most common is to go into Control Panel and find the E-License folder. If there is a copy of the game currently active on the computer, you will find it inside this folder. Simply highlight the license and choose Unlicense from the menu. If you cannot access the folder, please see the Technical Support forum for information on how to use the command line.

You should never reveal your license code to anyone, unless it’s an official Grey Dog Software member of staff in relation to a technical support query.

When you purchase the game you should print off (or write down) your license code and keep it somewhere safe. This will allow you to get help should your computer have a hardware failure. **Please do not simply save the license code on the same computer as you play TEW – this will not help if the computer becomes unavailable or inaccessible!**

If you have any issues with the license you should check the official forums. There will be a topic at the top of the TEW2010 Technical Support forum informing you who you should contact.

Appendix: Tabled Information

This section contains a variety of tables of data from within the game. These are included as a reference point for the more technically-oriented players.

Grades

A*	95.1 – 100%
A	89.1 – 95%
B+	83.1 – 89%
B	77.1 – 83%
B-	71.1 – 77%
C+	65.1 - 71%
C	59.1 – 65%
C-	53.1 – 59%
D+	47.1 – 53%
D	41.1 – 47%
D-	35.1 – 41%
E+	29.1 – 35%
E	23.1 – 29%
E-	17.1 – 23%
F+	11.1 – 17%
F	5.1 – 11%
F-	0.0 – 5.0%

NB: The A* grade boundary changes to 99.1% - 100.0% when applied to matches.

User Reputation

Greatest	100%
Very High	80 – 99.9%
High	60 - 79.9%
Average	40 - 59.9%
Low	20 - 39.9%
Very Low	0 – 19.9%
Lowest	0

Promotion Sizes

Global
International
National
Cult
Regional
Small
Local

Worker Sizes

Examples are rough guidelines; Size actually takes into consideration height, weight and body shape.

Giant	Special cases
Super Heavyweight	380lb +
Big Heavyweight	320 – 380lbs
Heavyweight	290 – 320lbs
Light Heavyweight	260 – 290lbs
Middleweight	230 – 260lbs
Lightweight	Most male wrestlers under 230lbs, large female wrestlers
Small	Unusually small male wrestlers, female wrestlers
Very Small	Smaller female wrestlers, small male non-wrestlers

Miscellaneous

Using Modern Versions Of Windows

If you are using a modern version of Windows, that is Vista or later, it is important to note that it is a requirement that you use the game in administrator mode; if you do not, the game will not function correctly. If you are not sure of how to do this, please see the FAQ in the Technical Support area of the Grey Dog Software forums. Please be aware that just being the sole owner \ admin of the computer does not automatically mean you are running the game under administrator mode, you must physically right-click on the game's icon and tick the appropriate box.

Minimum Monitor Size

The minimum resolution for this game to run is 1024x768. It is physically impossible to run it on a lower resolution due to the size of the graphical backgrounds.