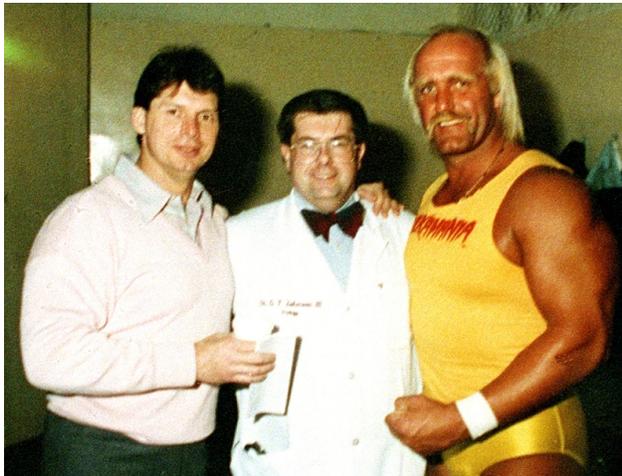


I've been a part of the wild and crazy world of pro-wrestling for almost 30 years, an historian even longer, and a fan my entire life. And if there's one thing I've consistently seen is that the stories that happen behind the curtain are often more interesting than the stories in the ring.

Darren Arnofsky's *The Wrestler* was a brilliant and gritty film about a wrestler's tragic life outside the ring, but to *really* paint the picture of what wrestling is about, you need an MA-rated 60-minute drama series. A giant epic serial, like a novel come to life with a full ensemble cast, in a massive *Game of Thrones*-like soap opera to illustrate the wide spectrum of this world.



And it has to be in the 1980's, when wrestling exploded across America. Because while we were all watching bodyslams in the ring, there was an entire corporate war going on behind the scenes that took a continent, divided into over a dozen territories and wittled down to two, all in an R-Rated world of sex and drugs, these wrestlers were living 24/7. And with more shows and movies appearing with wrestling as its backdrop, the time is now to produce THE definitive show about the pro-wrestling business.

LOGLINE

In this over the top, fictional re-telling of the sex, drugs, and muscles world of 1980's Pro-Wrestling, an obsessive genius seeks to destroy and re-create an entire industry ruled by him, while the forces of good line up to stop him... or join him?

KINGS OF THE RING is the adaptation of the most downloaded Sports Fiction podcast in history! It takes the stories, anecdotes, tall tales, rumors, and even 'what if's?' of wrestling history and modifies, re-arranges, and compiles them into the context of one gigantic epic soap opera. While the characters are based on archetypes, they are fictional. But many of the events, no matter how unbelievable or outrageous, are based on a version of something that actually happened in the insane world of pro-wrestling. So please kids, DO NOT try any of this at home!

It's *GLOW* for men but darker, with the surreal look of Zack Snyder's *Watchmen* or *The Boys*, and the family and corporate warfare of *Succession* or *Billions*. The format is similar to *Game of Thrones* or *Nashville*, a 60-minute serial with a large ensemble cast following 3 or 4 parts of

the country to illustrate the variety of wrestling in the Territory days, each with a distinct cast of characters. Because that's how wrestling worked in the early 80's. There was no NFL or NBA for wrestling, America was divided into regional Territories, each with their own fans, arenas, wrestlers, and champions. The owners of each of these worlds, bound by a decades old agreement called "The Alliance" to govern and control the industry, like Freemasons or the Mafia.



CHARACTERS

The twist to this show is the main character IS the villain. Julian Cain is the son of the creator of this "Alliance". Julian disagrees with the entire concept, which he felt was holding the sport back from what it could be: One company ruling the nation, *with him as conqueror...* while destroying everything his father built in the process.



Julian is a combination of Steve Jobs, Gordon Gecko, and Dr. Doom. A brilliant salesman with an obsessive level of drive, along with a vision and understanding of pop culture and how society is growing in the 80's yet is burdened by his own personal torment. Despite growing up the son of a millionaire, his Harvard elite

classmates mocked him for being in a *carnie wrestling family*. Yet the actual wrestlers in his father's company disregarded him as a *pretty boy yuppie*, not cut out for the wrestling business. These are just some of the seeds of the bitterness that formed the chip on his shoulder, and the world will feel his wrath because... Julian's father is now dead, he inherits the kingdom, and this perfectly ordered world of complacency is about to be shattered.

DIVERSITY

The primary story arc of the series is Julian Cain in the Thanos role, trying to conquer the entire Alliance while the other Territories fight back, dismiss him, or submit to him. It's a large and diverse soap opera-sized cast to complete this world with the challenge being to represent the diversity of modern times in a wrestling era not known for equality, including a strong female wrestler (and daughter of a promoter), an African American wrestler whose story can best illustrate the racism of the day, a Latino outsider trying to break into the business, and more. I can present a well-rounded cast while still maintaining the authenticity of the era, as these wrestlers and these *Kings of the Ring*, react to the nuclear bomb that Julian Cain is dropping on their perfectly ordered world, all while telling their own stories of wrestling along the way.

LIFESPAN OF SHOW

With the real-life people, events, road stories, exaggerated tall tales and even what if's of wrestling acting as the fictional bricks of this Kings-verse, and the creative license that the fictional filter gives us, the *source material* which covers literally the 80's through the 90's and beyond, is enough to carry this show for 10 seasons and beyond.

CONCLUSION

If you like the corporate warfare or the heart wrenching father-child dynamics of *Succession*, the one-man's vision/sports empire building and retrosexual 80's partying of *Winning Time*:



Lakers Dynasty, the real-life stories and scandal placed in a fictional world like *The Morning Show*, or the multitude of characters in a grand epic like *Game of Thrones*, with its complex weaved plotlines that span season after season, or for those who simply enjoy learning the secrets of a world like *Ballers*, *Silicon Valley*, *Mozart in the Jungle*, or *Mad Men*... and of course, if you ever liked wrestling, then this is the show for you.

Ladies and gentlemen, welcome to the Kings of the Ring...

