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## The evolution of dramatic storylines in the packaging, selling and legitimizing of Ultimate Fighting Championship

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THE EVOLUTION OF DRAMATIC STORYLINES IN THE PACKAGING, SELLING  
AND LEGITIMIZING OF ULTIMATE FIGHTING CHAMPIONSHIP

by

Brian Scott O'Hara

Bachelor of Liberal Arts  
Colorado State University  
2004

A thesis submitted in partial fulfillment  
of the requirements for the

**Master of Arts Degree in Journalism and Media Studies  
Hank Greenspun School of Journalism and Media Studies  
Greenspun College of Urban Affairs**

**Graduate College  
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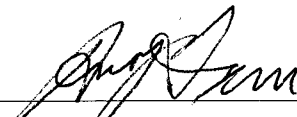
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is approved in partial fulfillment of the requirements for the degree of


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ABSTRACT

**The Evolution of Dramatic Storylines in the Packaging, Selling  
and Legitimizing of Ultimate Fighting Championship**

by

Brian Scott O'Hara

Dr. Gregory Borchard, Thesis Committee Chair  
Assistant Professor of Journalism and Mass Media  
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This thesis analyzes the phenomenon of the Ultimate Fighting Championship from a media perspective to illustrate the ability of contemporary television, especially with its emphasis on “reality” based themes, to take an activity, event, or group of people previously marginalized and to give them an elevated status in the eyes of the viewer. The goal of this thesis is to [1] provide an analysis regarding a historical representation of American prize-fighting in the media, [2] review the major areas of research related to this topic, [3] identify the evolution of production elements throughout the history of the Ultimate Fighting Championship, and [4] analyze the ability of the producers and commentators of the UFC to implement dramatic narratives throughout each contest to enhance the overall production value and to help the organization gain legitimized acceptability.

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## CHAPTER 1

### INTRODUCTION

Fighting for sport has attracted spectators and controversy from the earliest traces of human civilization. Especially in the context of contemporary American television, Ultimate Fighting Championship (UFC) broadcasts have produced a recent exponential spike in the appetite for fights. This study puts into perspective the phenomenon of the UFC from an academic standpoint, one that analyzes the connection between the history of prizefighting and media. It documents themes within UFC productions according to their relationship to recurring dramatic motifs, including depictions of competition, the fame associated with individual fighters, their physical abilities, references to historic feats, and the re-establishment of individual careers.

The legitimization of UFC parallels the same transformation of other sports, including NASCAR, professional wrestling, and in some cases, simple forms of entertainment such as the telenovela storylines. The process of legitimization through media (Lazarsfeld and Merton, 1960) depends on the mainstreaming of the spectacle through television, and the process involved with UFC parallels that of other sports, taking it from a fringe activity to one that is virtually mainstream and televised prime time. The study illustrates the ability of contemporary television, especially with its emphasis on “reality” based themes, to take an activity, event, or group of people previously marginalized and to give them an elevated status in the eyes of the viewer.

## Background: An Introduction to UFC

American journalists of the nineteenth century often documented prizefighting as a spectacle between two men who would compete in a bare-knuckle, anything goes, fight to the end. In fact, neither the government nor spectators tolerated prizefighting in early America (Reel, 2001). During that era, prizefighting exhibitions often took place in the street, sometimes in front of state buildings filled with officials who were trying to outlaw fighting in America at that time. Prizefighting advocates understood that changes were necessary in order to legitimize the sport.

During the 1880s, *National Police Gazette* publisher Richard Kyle Fox recognized that the spectacle of two fighters competing on a street corner was not the image of boxing that he wanted to portray. He decided that he would promote boxing, and embark on a crusade to gain the acceptance of public opinion on boxing. Perhaps the most significant change implemented in American prizefighting was placing the competitors into a ring. “Fox would master the art of boxing promotion by becoming one of the first to sponsor ring matches with belts, cash, and other prizes awarded to the winners” (Reel, 2001). Incorporating a ring into boxing exhibitions significantly changed the way audiences would view prizefighting in America. Fox used his journalistic skills to cover boxing matches in 1881, and became a perceptive boxing promoter in the process, which helped boxing grow at a pivotal point in time.

By sponsoring boxing exhibitions in the ring, and taking them out of the street, Fox transformed the way audiences viewed boxing. Fans began to accept boxing as a legitimate sporting event, and even purchased seats at arenas such as Madison Square Garden. Fox helped to transform the way audiences consumed the sport of boxing from

bare-knuckle street exhibitions, to a more traditional theatrical event, as the ring had become a medium for entertainment. Boxing remained the dominant form of prizefighting in America for over one hundred years. Television coverage replaced printed accounts of boxing matches, and boxing promoters, fighters, and sponsors benefited from the success the sport was generating through television.

In recent years, the sport of boxing has suffered due to poor promotions, corruption, and lack of talent in the ring. Perhaps a modification of the “age-old” sport of prizefighting was all the sport needed to regain the interest of fight enthusiasts. That change came in 1993, when the Semaphore Entertainment Group (SEG Corp.) created an organization that transformed the shape of the ring, into an octagon-shaped cage, and reintroduced bare-knuckle prizefighting to American audiences.

The SEG introduced the company as the Ultimate Fighting Championship, which featured mixed martial arts competitions between athletes who have extensive backgrounds in various combative disciplines such as boxing, wrestling, Jujitsu, and Taekwon-do. Ironically, the UFC faced much of the same controversy that prizefighting had encountered in the 1880s. Politicians tried to outlaw the UFC events, and ban the UFC fights in America altogether. Critics claimed that the sport was too barbaric, and detrimental for American society. Colorado Government Officials addressed the issue by investigating whether or not UFC competitors could be charged for their participation and pressed the Federal Communications Commission to prevent UFC promoter’s from collecting fees from television audiences (Lopez, 1995, A1).

The UFC organization lacked rules, weight classes, and time limits, which were similar problems that boxing faced in the 1880s. In 2001, amateur boxer Dana White gathered two investment partners, and purchased the UFC organization from the former

owners. White was named the president of the UFC in 2001, and as Fox did for boxing in the 1880s, White creatively promoted the UFC by emphasizing dramatic elements to the audiences. White understood that the sport was too barbaric for mainstream audiences and recognized that the spectacle of two men fighting was not going to gain mainstream acceptance, and would never share the television success that boxing did if the organization remained unsanctioned.

As the boxing ring once had, the octagon held endless potential to refresh prizefighting entertainment in America. However, simply making changes in the rules to make the sport safer would not be enough to gain major support. As Fox had once recognized that the printed press would help his promoting crusade in the 1880s, White saw television as the ticket to propelling his promotions for the UFC in 2001. White's goal since becoming the president of the UFC in 2001 has been to market the UFC, and gain mainstream exposure through television. White and the UFC have since greatly benefited from the success of mainstream television exposure.

#### Thematic Statement

The reputation of prizefighting has seen astonishing changes regarding media coverage during the fourteen-year history of the UFC. This study relies on a thematic analysis to compare and contrast a sample of UFC productions over time. By dividing the fourteen-year span of the UFC into thirds this study documents differences and similarities of the first UFC production, another one year later, a third UFC production eight years later (under new ownership), and a final relatively recent UFC production. This study identifies how the producers and commentators of the UFC implement "dramatic" narratives before, during, and after each main event to enhance audience

appeal during each production. This thesis contributes to media studies by analyzing possible reasons that may explain the recent ascending interest regarding the UFC as seen through considerably large amounts of media coverage and television ratings.

Within the fourteen-year history of the UFC, the organization has endured many downswings in the media while receiving highly negative attention. In fact, the company was struggling so much that it was about to go bankrupt until the company went up for sale in 2001. Until the company was purchased in 2001, and shortly after, the UFC had something of a cult following, but did not receive the support the organization needed to survive. It was not until the UFC had been purchased, the image revamped, and was distributed to audiences on national television that the UFC began to gain popularity and set never seen before records in television ratings. The evidence is clear that there was a significant turning point which the UFC shifted from a declining “side show” production to a legitimate sporting event recognized by major networks including MSNBC and ESPN. Identified features in this study include additions to production elements to make the events more entertaining combined with national media exposure, which contributed to the UFC becoming the fastest growing sport in popularity around the world, especially in the United States.

### Significance of the Study

Lazarsfeld and Merton (1948, 1960) provided particular insight about the role that television and media play in our daily lives. According to Lazarsfeld and Merton, the media functions to suggest what may be acceptable and non-acceptable. They encompassed this notion with the term status conferral, which is the tendency that media has to influence our values and the ability to instill confidence in objects within the media

that may otherwise be deemed undesirable. The UFC successfully established such confidence in viewers through legitimizing their product through the media. The idea of status conferral may include media content, objects, and genres such as reality television programming among others.

America has an apparent voyeuristic fascination with events that take place in other peoples' lives, especially when witnessed through television. The concept of voyeurism describes gratifications of viewing images or people without being seen, and the voyeuristic nature of reality television may fulfill these desires for most Americans. Since the late 1990s and the explosion of "reality" television on major network and cable outlets, media scholars have devoted increasing amounts of time and effort to studying the style of programming.

The popularity of wrestling endured for generations, and has origins dating back to ancient Rome with gladiators facing every mortal challenge that the emperor could think of. The idea of appointing "good guy" and "bad guy" roles between gladiators, who were often weaponless and placed into a ring to maul Thracian slaves was created by Lubricius, leader of the World Gladiator Union (Grossberger, 1998). Over time, ancient Roman wrestlers were pitted against each other, with dire consequences, sometimes death, for the loser; however, the evolution of wrestling has taken the mortality out of the sport, existing solely on scripted narratives for entertainment value. In the 1950s, wrestling became popular among millions of viewers and television became an important medium for the sport; however, it was not until recently that professional wrestling became the cultural phenomenon that it is today.

As Grossberger (1998) pointed out, contemporary professional wrestlers not only have to be physically appealing, but the job also requires a great deal of method acting, as

wrestling's biggest stars appear in elaborate subplots and will actually wrestle on occasion. New technologies such as the Internet have replaced traditional magazine coverage, adding to the legitimization of the sport and providing journalists with extensive avenues in which to cover it. Web sites such as thefightnetwork.com, wrestlinginc.com, and prowwrestling.com cover the sport's latest news and rumors, focusing on the narrative nature of contemporary wrestling above all else.

Such attention to media figures from viewers is not at all exclusive to sporting events. In the United States, Mexico, and elsewhere, soap operas, or their Latin American counterparts, telenovelas, contain storylines with features including family relationships, love interest, unreal dialogue, and class struggles among others. Recent telenovelas have shifted to realistic subject matter, although they still feature embellished and glorified scenarios. Leading scholars including Latin American theorists Mauro Porto and Reginald Clifford (2005) showed how successful Brazilian soap *Terra Nostra* illustrated the history of Italian immigration, while such historical stories are framed to act as commentaries for modern political events (338).

Differences between soap operas and reality television programs in the United States and Latin America exist in so far that television shows in the U.S. film months in advance, while a Latin American telenovela do not film as far ahead and they show a specific daily theme, sometimes for up to nine months. Latin American actors are not required to learn their lines; their lines are fed through an earpiece and they are prompted by stagehands behind the scenes. Lastly, a large difference between a Latin American telenovela and any other soap opera from another country is that a telenovela will wrap up before the season is finished, while Australian soaps tend to leave cliffhangers and remain unresolved for the next season.

The narratives popularized in Latin American and American soap operas have translated into the story lines of productions beyond typical television entertainment as well, including popular sporting events, such as NASCAR. The organization was formed in 1948 and sponsors initially included automobile-industry companies who catered to a small but loyal demographic of spectators; however a historic event took place in 1971 that changed the face of NASCAR forever when President Nixon banned all cigarette advertising on television and the radio in America. As a result, the R.J. Reynolds Tobacco Co. had ample capital to spend, and offered to sponsor NASCAR's Junior Johnson race team for a full season, now known as the Winston Cup series (Burns, 2006). According to Burns, corporate America saw the success that R.J. Reynolds Tobacco Company had within NASCAR and promptly realized the marketing potential that NASCAR offered, resulting in the most Fortune 500 companies than any other sport as of 2006. Many major Hollywood studios subsequently created partnerships with NASCAR, virtually closing the gap between the sport and legitimization through entertainment related products. NASCAR has made the leap from standard television coverage of the sport to a developing a reality television series titled *Fast Cars and Superstars*, which aired June 7, 2007. Accordingly, a number of the dramatic elements found in this program appear in the UFC productions and most other reality programs as well.

Although reality shows have become highly ritualized forms of television programming and appear to be new and innovative, the idea of reality television dates back to popular trivial game shows created in the 1950s. These shows were mostly unscripted and portrayed a new mode of television viewing, one that offered genuine human response and allowed audiences to identify with the contestants. Moving forward, from the trivial game shows of the 1950s, shows like *Candid Camera* took place in



carefully, schematized settings and documented actual human reaction in real time. Playing off this format, the popular show in the 1980s *America's Funniest Home Videos* further captured the essence of human behavior in non-scripted and natural settings, which is arguably the purest form of reality television. Among the most popular in contemporary American television programming are shows such as CBS's *Survivor* with 13.6 million viewers, ABC's *Dancing with the Stars* with 18.1 million viewers, and Fox's *American Idol* with 26.6 million viewers, all of which are branches from the evolutionary chain of reality TV.

Television ratings prove that audiences have become infatuated with similar types of interactive and user-friendly reality television entertainment. All contain common themes regarding dramatic narratives, competitive agents, personal reputation, physical competence, chronological events, and the rejuvenation regarding occupation.

The UFC launched its own reality television series that aired on Spike TV in January 2005 titled *The Ultimate Fighter*, and is concurrent with the period that the UFC began to gain an exponential rise in popularity around the United States. According to Abu Dhabi Combat Club, *ADCC News.com*, UFC 1 had a pay per view buyrate (pay-per-view purchases) of 86,000 in 1993, UFC 33 drew a 75,000 buyrate in 2001, and MMA weekly reported that UFC 52 had an exceptional increase of 280,000 buyrates in April of 2005 just four months after the premier of the *Ultimate Fighter* reality series on television. The fact that the number of UFC fights nearly tripled indicates not only its popularity, but also its unique role in the rise of reality television.

Production elements featured in UFC evolved significantly between 1993 and 2006, due mostly to the contemporary reality television genera. Early 1990s productions of the UFC paid little attention to "cosmetic" appearance and dramatic motifs and

focused production on actual fights. Dramatic elements missing from these productions included background stories, glimpses into the personal lives of competitors, and narratives commonly found in reality television programming. These elements can be found in other television productions as well, but their transformation in UFC particularly demonstrates the standards of “reality” TV throughout the 1990s and until today.

### Literature Review

Limited research on the UFC specifically is available given the relative newness of the sport; however, research regarding sports violence on television and related violent effects on audiences are extensive. As a result, sources for this research focused on a wide range of literature concerning televised production elements, violence, sports violence, types of violence, patterns of viewing television and media technology. To date research findings regarding violence and media effects on audiences are determined to be inconclusive. Scholastic literature argues that heavy exposure to violent content on television has detrimental effects on heavy viewers; however, other research findings claim that multiple factors contribute to aggressive behavior among viewers other than viewing heavy violent content on television. Straying away from violence and television effects, other effects have been proven to exist. Multiple research projects contain consistent findings regarding heightened stimulation among viewers due to announcer commentary during sporting events, and the role that media technology plays in televised events. Findings also explain how audiences are intrigued by seemingly morbid television content and how such negative publicity may not always result in a decline of audience interest for an organization.

Fred Krauss' (2003) thesis *Selling the Drama: A Content-Analysis of Prescribed Storylines in ABC's Monday Night Football*, among the more insightful recent studies on this particular topic, evaluated the storylines in ABC's *Monday Night Football*. Summarizing his findings, he wrote, the sportscasters during their pre-game portion of *Monday Night Football* and with the help of opening teasers, carefully selected camera shots, pre-game interviews, and identified specific players and/or coaches, while introducing designated themes or motifs adjoining those "actors" which may or may not be carried out through the remainder of the broadcast (68). Krauss' analysis observed what storylines were maintained, and why, and what storylines were abandoned, and why (68). Krauss found that certain storylines in Monday night football were predetermined by current happenings surrounding players, coaches, and teams and were introduced during the opening segment of the game.

Although the game itself cannot be manipulated, that is, the final outcome or pace of action, there were specific "actors" during a broadcast who were emphasized based on what a team was doing at the moment in the game and other storylines which were introduced in the pre-game introduction through teasers and commentary were ignored. Krauss' findings explained that the decision to emphasize certain storylines and actors are intentional because viewing Monday Night Football on television has become an American culture phenomenon, and the producers must devise methods of entertainment outside the game itself to maintain the attention of television audiences. For example, should the football game become noncompetitive or one sided, the predetermined storylines and commentary, if made interesting, is considered the producers last resort to keep audience members tuned in to the broadcast.

Other media outlets must also be considered when investigating media affects. For example, Scharrer (2003) conducted a large-scale comparative analysis of media content over time by measuring the amount of violence that appeared in both fictional portrayals in prime-time television and non-fictional accounts of television news, newsmagazines, and newspapers. Scharrer defined violence as the “overt expression of physical force” that compelled action against the will of the subject with the threat of pain of being hurt or killed, or actually hurting or killing someone or something (3). The definition also included violence as a physical act or the threat of physical acts by humans designed to inflict physical injury to persons or damage to property. Scharrer’s study concluded that violence was covered significantly less in printed media than in television coverage. Findings show the limited amount of research regarding the effects of print media on audiences as well (pp. 5- 6).

It may be easy to believe that negative publicity will have derogatory results for an organization’s reputation, however, research supports that this may not always be the case. Dean (2004) investigated the effects of company reputation and social responsibility before and after a company crisis, as well as the responsibility for the event in public perception. The study investigated an experimental test of image restoration strategies for organizations. An unexpected finding occurred when results showed that an inappropriate response by a bad company resulted in an increase in regard for the organization, and the same response by a good company resulted in a decrease in regard for the organization. Dean provided a possible explanation for this occurrence by stating that a perfect image of a good company may suffer more from an inappropriate publicity response due to higher expectations of the consumers regarding the company, whereas a bad company does not set such high standards. Limitations to this study include

participant involvement with the company, type of product, and its brand. These limitations were due to the fictional brand used for the study. This research provides evidence that there may be positive reinforcements for negative media publicity.

Furthermore, research rejects the notion that audiences may be turned off by information regarding tragedy in the media. In fact, such tragic information may be used as a tool to confer or gauge the social status of audience members. Bryant and Miron (2002) suggested the apparent appeal of news reports about disasters and negative news stemmed from a fascination with tragic events such as morbid curiosity, audience catharsis, and social comparison where people contrast their own situation with the suffering parties that they witness. They found that research has failed to clarify the responses to displaying tragedies in the lives of people through the media. "Not only does it remain unclear why respondents are initially drawn to watching truly tragic events, but it remains particularly puzzling why exposure is sought out repeatedly, as it seems likely that immediate responses were noxious and noxious experiences are generally avoided" (572). They concluded their discussion with an analysis of tragedy and the popularity of bad news requires further research.

Sports violence and reasons for acceptability regarding violent acts in sports seemingly receives less attention than other violent content such as crime related acts. Tamborini, Skalaski, Lachlan, Westerman, Davis, and Smith (2005) conducted a quantitative analysis of televised professional wrestling programs to analyze the frequency of violent interactions, the characteristics of perpetrators, and contextual features such as the extent of violence, its consequences, its reasons, and its rewards, as well as the weapons used by characters in programs. Their results were compared with a sample of prime-time television from the National Television Violence Study (NTVS),

but the authors' definition did not consider acts of violence as a rule of sport, that is, violence within a controlled environment with limitations, enforced rules, and supervision. However, they did create a classification of violence for their study that was not listed in the NTVS reasons for violent actions. The study added a new reason for violence listed "as mandated," which classifies sports violence that is required by rule in sports. This category of mandated violence is distinct from other reasons for violence, that is, violent acts that are specific to sports. "In general we might be able to explain the surprising scarcity of research of mandated sports violence resulting from a belief, wrongly or rightly, that sports violence is somehow less problematic than other forms of media violence" (216).

The role of media technology plays an important role in understanding how and why audiences consume media content. Marshall McLuhan (1994) explained how electronic forms of media extend our senses and consequently, "the medium is the message" (8). For example, the octagon, using McLuhan's theory, is a medium that controls action by serving as a platform that encourages violence. The octagon is also a medium that necessitates companionship of other entertainment elements such as television, lighting, and loud commentary. Human association of sports violence packaged as entertainment may be a side effect of the medium. The entertainment associated with sports violence can supersede, in some cases, the actual violence that is taking place, or, in the McLuhan's words, it acts "like the juicy piece of meat carried by the burglar to distract the watchdog of the mind" (18).

The octagon functions as a medium for packaging violence in sports and presents it to audiences as a new form of entertainment. This phenomenon may be a possible explanation for why American audiences view sports violence as entertainment. Through

television, the excitement surrounding the octagon as a new medium to view the sport from ways never before seen, may possibly work to distract audiences from the violent nature of the sport because they are distracted by the entertainment value. According to McLuhan, electronic mediums are extensions of natural senses (7). From this perspective, and presented through the medium of television, the octagon extends the visual senses. The visual perspectives of audiences now extend to eight or more ways in which they can view modern prizefighting, opposed to four perspectives that the traditional boxing ring allowed. Through television, each corner of the octagon is an eye to watch the action closer and more extensively than ever.

Media technology may also explain why audiences are more willing to watch violent acts in sports, that is, it is more comforting to watch such acts in the comfort of one's own living room opposed to seeing violent acts in person. In addition, the television allows the viewer to receive encouragement from commentary who may glorify violent acts by embellishing the act(s) as a grand or outstanding performance by the player.

Bryant, Comisky, and Zillmann (1981) researched the appeal of violence among sports viewers. They found respondents reported increased interest in sporting events when the events included higher levels of violence. They also discovered that telecasts with commentary provided by announcers increased the emotions among viewers. The authors suggested that television extends the visual and auditory senses of audiences, especially with added stimuli, including commentary. "Perhaps this at least partially explains why more fans are happy to stay at home and get their football at home each year" (261). Bryant, Comisky, and Zillmann found viewers often expect violence in sports for a number of reasons. Among those reasons are that sports violence is regarded differently than other types of violence, such as violence in drama, because athletes are

physically trained to withstand physical impact, and they wear equipment to reduce the level of injuries. In addition, penalties are enforced in sports for violent actions that do not follow the rules of the game. The authors also found that violence is legitimized by rules of the game. Consequently, violence in sports does not have an impact on social and moral characteristics, which may be thought to decrease the enjoyment of watching television. D.B. Sullivan (1991) provided additional evidence for this phenomenon in a study on the impact of commentary on perception of violence in sporting events. The study showed that commentary encouraged violent activity in sporting events, and even encouraged fighting, blending objective, judgmental, and historical narratives when engaged in a second function—that of dramatizing game events.

Media technology contributes to ritualized television viewing patterns, especially those of sports related contents. Television viewing in groups is not rare; however, live sporting events take place within enormous social gatherings, which may encourage audiences to consume televised sporting events in smaller social groups. Journalism historian and media scholar James Carey (1989) developed a compelling view of the transmission of messages that explained how a viewer might see a medium, such as television, as a source for disseminating knowledge in larger and larger packages over time. The character of prizefighting has changed since the 1880s, and the shape of the square boxing ring to an octagon has changed; however, the violent content has not. Carey's ritual view of communication suggests that the medium itself does not provide new information. The reader discovers more than simply pure information but also a portrayal of the contending forces in the world (20). Changing the shape of the ring provides an example of how Americans have packaged violence in sports and presented it as entertainment while using the medium of television. The way sporting events are



watched ritually, that is, in social settings may encourage audiences to view and support violence in sports as entertainment. Ritualistic consumptions of television in social settings may confirm the beliefs of audiences that violence in sports is somehow different from other forms of media violence.

In a study titled *Drama in Sports Commentary* (1977), Bryant, Comisky, and Zillmann conducted an analysis of broadcast transcripts to track every reference to words that made thematic reappearances in sportscaster's descriptions of events. Their analysis developed a list of fifteen motifs, or themes, which they argued can make the basis of a narrative study of sporting events in general (pp. 143-144). In their entirety, the fifteen motifs were shown demonstrably to apply to a number of sporting events, including football, as demonstrated in Krauss' thesis (2003). Albeit Bryant, Comisky, and Zillmann (1977) listed fifteen dramatic motifs in their study, only four were used for the current analysis including statements regarding pride as a motivator, references to historic feats, mentions about overcoming the underdog status, and comments referring to glory. Although these motifs appear in the UFC, they are not the only dramatic elements used in productions used to capture dramatic narratives. Among other themes found in the UFC are the dramatic storylines paralleled in the Mexican telenovela.

Slade and Beckenham (2005) conducted a study for modifying and developing new programs based on the telenovela genre using theoretical perspectives assuming that audiences' are emotionally attached to the telenovela in ways that other genres are unable to attain. The authors qualitatively incorporated a virtual perspective to analyze Mexican telenovelas, employing television ratings, focus groups, and interviews. The model of social imaginary was applied to the production and broadcast of telenovelas based on the need for ratings and feedback for the TV Azteca chain in Mexico. The study indicated

that telenovelas are particularly unique because they reach viewers in the intimacy of their own home and connect viewers to gendered, generational, and class oriented issues within the Mexican culture. For example, a parent may use telenovelas to probe their children about certain issues such as sex or alcohol abuse without giving the impression that they are intruding on their children's personal space.

The idea behind social imaginary is the assumption that people make sense of their world using a mix of constructs. Interviews and focus groups were conducted using photographs in the initial stages and following with questions regarding identification of telenovela characters. What remained, according to Slade and Beckenham, was a map or pattern that was specific to the individual and varied among social classes. Results showed that respondents reported in terms of the way they had the world "figured out" and the connection they made between their world and characters found in the telenovelas became the focus of the study. The results found were that viewers saw telenovelas as a larger window that does not exist in real life, and viewers claimed they felt a sense of security and certainty while watching telenovelas.

The findings of the article strengthen the connection between telenovelas and the impact that they had on Mexican culture. Research showed that telenovelas create communities, which allow audience members to simulate vicariously elaborate scenarios in their own lives. The research explains why telenovelas remain popular among the Mexican culture, and why recurring themes and formats still exist within these television programs. Although the author touched on sub-topics such as gender and age differences, the study failed to go into depth on the various social settings where people view telenovelas. For future consideration, scholars may conduct ethnographic studies of

families watching telenovela programs followed by interviews to discover to what degree participants feel telenovelas actually help them to conceptualize real-life situations.

Although fighting in its various forms, from the Ancient Greeks to modern boxing matches and those of the UFC, has consistently maintained an element of violence, the mediums used to communicate the events have changed. This idea can be seen in other contact sporting organizations including arena football, indoor soccer, and professional wrestling. The UFC is one example of the organizations that have reshaped the area or platform where the contest takes place, and introduced the event as new and authentic.

### Methodology

A critical thematic analysis of the themes, content, and standpoints regarding the Ultimate Fighting Championship will include motifs, narrative, story telling, interviews, production elements, and participants. This study relies on reading of commentary and camera shot selection from for UFC DVDs, which are copies of the entire original productions: UFC 1 (Nov. 12, 1993), UFC 2 (March 11, 1994) UFC 47 (April 2, 2004), and UFC 60 (May 27, 2006). Because the UFC has held more than eighty events during the past thirteen years, it was necessary to limit the range of sources for this study to four events, selected as cross-representations of the UFC's history: The first televised UFC event; the second UFC event one year later; one towards the middle of UFC's history, and one relatively recent event. A thematic analysis of narrative commentary during four UFC productions, including four main events, began at the start of every main event and concluded when the production was finished.

The footage studied included each entire event reproduced on DVD, starting with the opening montage until the concluding commentary remarks made by the announcers

at the end of the event. A frame-by-frame analysis of every shot leading up to and after the main event was done on Aug. 15, 2007. Using a DVD player, a single coder played each DVD from the beginning (not including the credits) and, using a remote control, paused the DVD every time a new camera shot was displayed on the screen. While the DVD was paused the coder documented what type of transition was used, every camera movement, every graphic(s), and documented verbatim every comment made by the participants of the production leading up to and after the main event. It tracked the individual characteristics based in these production elements to identify narratives involving carefully selected participants built-up by producers and announcers. Interview techniques were also analyzed to determine what has changed since *UFC 1* to recent UFC events. Although virtually every production element was documented, each actual non-main event and main event match was not included by design. It was determined that each actual non-main event match and main event match did not necessarily contribute to the aim of this study. Narratives through commentary, in conjunction with carefully selected camera angles and improved interviewing techniques have added to the increasing production quality over time in the UFC.

A summary of each DVD featured in this thesis has been described in narrative form in Chapter Two of this thesis. For an itemized description of each DVD by transition types, camera movements, graphics, and verbatim commentary from announcers, see the Appendix at the end of this thesis.

The strength of this study relies on its ability to show how the UFC reflects modern trends in the media and how such trends support the notion that media acts as a status conferral function. This thesis is important because it analyzes timely trends in contemporary television, the most dominant trend found in contemporary television being

America's voyeuristic fascination with witnessing other peoples' lives through television, namely reality television programming. The producers of the UFC recognized that implementing a proven formula of successful television programs could take a niche market audience and expand it to legitimized popularity. By improving production elements and enhancing the presence of dramatic narrative during their events, the UFC has achieved similar success as that of other mainstream sports and television programming. This study is important because scholastic attention to this topic, in general, is lacking. Few studies have addressed the phenomenon of the UFC and its connection to reality television, telenovelas, and the status of contemporary American media. This study identifies the correlation between these areas to understand why the popularity of the sport is the fastest growing in the world.

## CHAPTER 2

### NARRATIVES

The selected events for analysis were *UFC 1*, *UFC 2*, *UFC 47* and *UFC 60* (under new ownership) because the material accurately illustrates the history of the company and reflects the evolution of the sport. *UFC 1* and *UFC 2* were chosen because they were the first ever events of their kind, and demonstrate what production elements were applied from the origination of the sport. *UFC 47* and *UFC 60* were selected because they were produced under new ownership and are excellent examples of how the production has evolved over time. Themes within UFC productions were identified according to their relationship to recurring dramatic motifs, including, but not limited to, depictions of competition, the fame associated with individual fighters, their physical abilities, references to historic feats, and the re-establishment of individual careers.

#### UFC 1

The first televised Ultimate Fighting Championship, *UFC 1*, aired Nov. 12, 1993, at McNichols Sports Arena from Denver, Colorado and was later released on DVD (*UFC 1*, Lion's Gate, 1993). The event featured an elimination tournament between eight fighters from various martial arts disciplines. The commentators for this event were Bill Wallace, NFL Hall of Fame running back Jim Brown, and Kathy Long. Ringside analysts were Rob Machado, Brian Kilmeade, and ring announcer Rich Goins. The

broadcast began with an opening montage starting with a shot of downtown Denver. The montage featured each fighter with subtle music playing in the background. The montage was a series of clips approximately three seconds long of each fighter practicing martial arts maneuvers in a training facility. The montage introduced the audience to the never before seen event while explaining the concept of the sport, as well as the rules, which did not include a point scoring system or time limits. The opening montage concluded with an animated graphic of the UFC logo and a voiceover from the announcer who said, "Eight street tough warriors wage combat in a battle where anything can happen and probably will."

The pre-fight segment of the broadcast highlighted eight individuals including Gerard Gordeau, Tella Tuli, Keven Rosier, Zane Frazier, Ken Shamrock, Patrick Smith, Royce Gracie, and Art Jimmerson. After the opening montage, one of the commentators said, "Eight of the world's most deadliest fighters in the world will meet in a no holds barred combat to determine who is the ultimate fighting champion." The commentators spoke about the uncertainty of what would take place during the event and they stressed how each fighter was a true professional in their own mixed martial arts discipline.

After the first four matches, a graphic was displayed for the home audience to show the semi-final match-ups. Royce Gracie was the only fighter to go through the eight-man tournament undefeated to become the *UFC* Champion, signified by a graphic with his name and the word "Champion" underneath his image on the television screen. Ring announcer Rich Goins informed the audience that Gracie was the winner and ringside analyst Brian Kilmeade conducted an interview inside the octagon with Gracie and he was given a large check for \$50,000 and a medal. A graphic of Royce Gracie was shown to the television audience followed by a waist shot of Gracie standing in the

octagon with his medal around his neck. Bill Wallace spoke to the home audience thanking the home audience on behalf of all of the ringside commentators and announcers involved in the production. The production concluded as the credits rolled over random shots of the arena, while music began to play in the background.

## UFC 2

The second televised UFC event, *UFC 2*, aired March 11, 1994, at Mammoth Gardens from Denver, Colorado and was later released on DVD (*UFC 2*, Lion's Gate, 1994). The production featured an elimination tournament between sixteen fighters from various martial arts disciplines. The announcers for this production were Brian Kilmeade, Jim Brown, Ben Perry, and Herb Perez, and ring announcer Rich Goins. Kilmeade said, "I don't know how this event is going to turn out. I don't think anyone does." The next graphic showed a Roman Numeral II with the words "There are no rules." A clip of downtown Denver was shown while the announcer recapped the previous (*UFC 1*) event. A montage of highlights from a previous UFC event featured interviews with fighters Daugherty, Morris, Smith, Wizard, Levicki, Rhodes, Hamaker, Luster, Weit, Lucarelli, Leon, Pardel, Baker, DeLucia, Ichhara, and Gracie.

The montage before the fight, at the beginning of the DVD recording, lasted 2 minutes 18 seconds and included the following commentary, not identified by name:

The rules were simple. Two men enter as one man leaves. Anyone doubting that claim was quickly convinced as speed and accuracy confronted mass and power. Some weren't prepared for this type of anything goes match and couldn't adapt to the rhythms and techniques. Champions accustomed to a particular range were forced to alter their



strategies. Unexpected shifts left them vulnerable to sudden reversals and painful defeat. Like dueling chess-masters, the victor was the one who could think two moves ahead. There was no room for paper tigers. After two hours of grueling combat, two battle weary masters squared off in the final test. (*UFC 2* 1994)

Referring to the returning champion Royce Gracie, the announcer said, “Tonight he returns to defend his title in a battle against sixteen world class martial arts masters. If you thought he had it rough last time, you ain’t seen nothing yet.”

Before each fight, a white, blue, and purple graphic was shown to the home audience that read each individual fighter’s martial arts specialty while Brian Kilmeade explained their martial arts backgrounds. Kilmeade said, “One of the things we like to talk about as well as the fighters and their history is the discipline they study. It will help you at home understand more about what you’re seeing and appreciate it. Let’s take a look at the five families of disciplines and some of the details.” A purple and white graphic was displayed that read Karate in basic white lettering. Short wipes were used to show the same style of graphic that read “vs.,” and another wipe brought additional slides of the same style that read the opponents discipline. Each fighter entered the arena from a portal that featured blue lighting and smoke effects. Music played during their entrances, but appeared to be added in post-production. Wipes transitioned to a pre-produced clip of each fighter featuring the fighter in their martial arts dojo performing karate moves. A voiceover was added to explain their background in martial arts and subtle music was played throughout the interview. The competitors conducted a brief interview to provide more background information. Kilmeade said, “There are some

really intriguing matches. It's hard to believe and the more experts we talk to, the more we're backed up by this; this is really more of a chess match than anyone understands."

After the match, ringside analyst Herb Perez conducted an interview with Smith on the floor of the arena outside of the octagon. Next, they showed a slow motion clip of the fighter directly after the fight. Announcer Brian Kilmeade said, "Not only are you going in there representing your person, yourself, you're representing your style, your discipline." The winners who moved onto the semi-finals were Smith, Ettish, Paddel, and Grace, signified by their names highlighted in yellow. Royce Gracie won the match and the tournament. Herb Perez interviewed him in the octagon afterward. A small computer graphic was displayed for the home audience that read Royce Grace in basic white lettering and Champion *UFC II* underneath in yellow. Ringside commentators Brian Kilmeade, Jim Brown, and Ben Perry thanked the audience and production team and the production concluded. Credits rolled over shots of the audience and clips of the fights while music played.

## UFC 47

*UFC 47* aired April 2, 2004, live on pay-per-view from Mandalay Bay Events Center from Las Vegas, Nevada and was later released on DVD (*UFC 47*, Zuffa, 2004). The announcers for this production were Mike Goldberg, Joe Rogan, and Randy Couture. The event featured fourteen competitors including Mike Brown, Genki Sudo, Wade Shipp, Jonathan Wiezo, Wes Sims, Mike Kyle, Robbie Lawler, Nick Diaz, Cabbage, Andrei Arlovski, Yves Edwards, Hermes Franca, Chris Lytle, Tiki, Tito Ortiz, and Chuck Liddell. This production featured eight fights leading up to the main event. *UFC 47* was named "It's On" because of the long awaited match between the main event fighters, Tito

Ortiz and Chuck Liddell. At one point in his career, Tito Ortiz was the most popular fighter in the UFC, and was credited with putting the sport on the map. During that time, “The Ice Man” Chuck Liddell suddenly became popular due to his knockout ability and his blue-collar personality. These two men were former training partners, and, supposedly, friends who agreed to never fight each other. This broken friendship was the entire basis of narrative for *UFC 47*. Announcer Mike Goldberg said, “The odyssey has been well documented. Friendships, films, finances, delays, disappointment, and finally a friendship that is broken. We are all here with heavy anticipation of the greatest fight in mixed martial arts history as Chuck and Tito are set to collide.”

Just after Mike Goldberg’s introduction to the main event, the producers cut away to a montage for the main event. The montage documented the interviews, comments, and previous accomplishments by each fighter in the UFC leading up to the rivalry. During the montage, both men discussed their side of the story regarding the friendship and the ill feelings toward each other leading up to the fight. The match took place and Chuck Liddell won the fight. During the post fight wrap up, announcer Mike Goldberg asked Randy Couture, “Final question to you Randy: At what point does ego become an enemy because Tito vowed to do this but he lost in the process? At what point does ego become an enemy?” The production ended with Mike Goldberg re-capping the happenings of *UFC 47* and posing questions to set up future UFC events.

## UFC 60

*UFC 60* aired live on pay-per-view on May 27, 2006, from the Staples Center in Los Angeles, California and was later released on DVD (*UFC 60*, Zuffa, 2006). The announcers for this production were Mike Goldberg, Joe Rogan, and featured guest co-

host Randy Couture. The production featured fourteen fighters including Joe Riggs, Mike Swick, Assuerio Silva, Brandon Vera, John Alessio, Diego Sanchez, Melvin Gullard, Rick Davis, Gabriel Gonzaga, Fabiano Scherner, Spincer Fisher, Matt Wiman, Matt Hughes, and Royce Gracie. The production began with a well-produced shot of a gladiator putting on equipment while a song reminiscent of that era played in the background. A black fade transition brought the home viewer back with a black and white medium close up of UFC Welterweight champion Matt Hughes during an interview about his opponent. A quick cut showed another black and white medium close up of the challenger Royce Gracie during an interview of his opponent Matt Hughes. They continued to cut back and forth from Hughes and Gracie while showing short clips of each fighter discussing his outlook on the fight. A black fade transition brought the viewer to another shot of a gladiator preparing for an event and leaving the area into presumably what would be an arena for battle. An opening montage featured short clips of each fighter highlighting their previous accomplishments in the UFC (octagon). The highlight reel also featured Royce Grace in *UFC 1* with a slow-motion shot of Gracie on his trainer's shoulders, along with his name in the bottom left corner of the screen.

The purpose of this montage was twofold: 1) to inform the home audience about Royce Gracie; and 2) to his previous accomplishments in the UFC. By doing this, the producers were able to build to the storyline by showing the legendary status of the first UFC Champion, Royce Gracie. The montage ended with a series of nine brief clips of UFC Welterweight champion Matt Hughes ending with a slow motion shot of Hughes on his trainer's shoulders after a fight and his name in the bottom left corner of the screen. Again, the montage contributed to the storyline by showing the success that Matt Hughes has had in the UFC, suggesting that Royce Gracie will have a true battle on his hands

during that fight. A white flash transitioned from the shot of Hughes to a waist shot of Gracie, which zoomed to a close up. A transition faded from the graphic to a shot of the Hollywood sign followed by a series of live shots outside the arena and a new song began. UFC commentator Mike Goldberg said, "Under the bright lights of Hollywood and the beautiful beaches of southern California, stars are out in abundance tonight here in the Staple Center in downtown Los Angeles. There has been a buzz on this Memorial Day weekend because for the first time, the UFC is playing Hollywood."

A dissolve transitioned from a live shot of the crowd in front of the Staple Center to a live shot of the crowd inside the arena. Next, they cut to a live shot of the audience and then dissolved to a shot of ringside announcer Mike Goldberg with a graphic that showed a yellow UFC logo, his name, and his title as a ringside announcer in black and white. Goldberg set up the main event with an extensive discussion regarding Gracie's accomplishments in the UFC and his legendary status. Next, a cut transitioned to a montage featuring Royce Gracie's accomplishments in the UFC. Between clips, they showed an interview with Gracie. "I'm not just a part of the history. I am the history. This is my House. I built it," he said. "I want to know how Matt Hughes is going to beat me. I'm curious to know that. He's talking saying he's going to knock me out. Take me down and ground and pound and the judges will give it to him. I want to see that."

Next the producers cut to a montage of Matt Hughes and his accomplishments in the UFC with a voice over featuring UFC President Dana White who said, "Ladies and gentlemen the greatest welterweight of all times". The montage featured an interview with Matt Hughes who said, "The Gracie's have always said that there way is the best. You don't need to learn anything else. And I get to prove to them, you know, all of them that their wrong." The montage continued to cut back and forth between Gracie and

Hughes discussing their thoughts about the fight. The main event took place between the competitors, with Matt Hughes emerging as victor. Announcers Mike Goldberg and Joe Rogan summarized the main event fight and speculated about the future of Royce Gracie to close the production.

Many changes took place from the first televised event, which aired in 1993 to *UFC 60*, which aired in 2006. The original events, *UFC 1* and *UFC 2*, used a tournament format, and did not include time limits or weight-restrictions. As the sport grew, and became legally sanctioned in multiple states rules were enforced and production elements began to improve. Accordingly, the UFC transformed from a shocking ‘side-show’ spectacle to a legitimate sporting event. Although there was evidence of narrative from the onset of *UFC 1*, the producers of the UFC popularized the sport while focusing on dramatic narrative and improved production elements. In addition, key participants such as referees and ring announcers played a more significant role throughout the productions.

## CHAPTER 3

### FINDINGS

What makes this study unique is that it identifies the turning point, virtually to a specific date, where a change took place regarding audience perception of this sport. It has been through the careful selection of dramatic narratives and reliance on storylines in the packaging and selling of the UFC that launched the company into an astronomical status. The following factors were identified in order to accomplish such legitimized acceptability. Increasing the roles of the participants (actors), implementing recognizable names, utilizing interviews, improved production elements, and saturating the market with television exposure are all key contributors that make the UFC productions similar to those of the telenovela genera.

#### Actors

In a study regarding storylines found in *Monday Night Football*, Krauss (2003) championed the term actors when he referred to the participants who contributed to the production including players, coaches, and even franchise owners. Virtually any person who played a significant role in *UFC 1*, *UFC 2*, *UFC 47*, and *UFC 60* productions was included in this analysis, and will also be referred to as actors. These individuals included designated fighters, ring announcers, referees, and commentators in the UFC.

Customary to dramatic television programming such as the telenovela, actors function to carry out the ideas of the producers. The role of each actor in the UFC was to present dramatic narrative in order to sell their product to mass audiences. The producers of the UFC used a variety of actors for three apparent reasons: 1) to contribute and enhance immediate dramatic storylines; 2) to legitimize occurring happenings before, during, and after a main event; and 3) to set up future storylines for upcoming events. Carried out through the actors, the producers of the UFC carefully present each moment in a pre-determined dramatic fashion.

Among the most important actors involved in the UFC productions were the commentary team. It was the role of the commentators to present and emphasize pre-determined storylines. Bryant, Comisky, and Zillmann (1981) discovered that telecasts with commentary provided by announcers increased the emotions among viewers. The authors suggested that television extends the visual and auditory senses of audiences, especially with added stimuli, including commentary. An announcer's presentation of a background story leading up to a main event fight can create a great deal of dramatic anticipation. For instance, the main events at *UFC 47* and *UFC 60* began with a monologue by Mike Goldberg, followed by an analysis between Mike Goldberg and Joe Rogan. The two men successfully broke down each fighter's strengths and weaknesses and emphasized various animosities and historical events leading up to the main event matches. This narrative informed others about the fighting styles of the competitors as well as providing a sense of inclusion in the fighters' personal lives. Although Rogan and Goldberg played a significant role during the productions, the producers of *UFC 47* introduced a third actor, who contributed to building future storylines as well. During the



main event pre-fight commentary, UFC Light Heavyweight contender, Randy Couture, was placed as a guest ringside commentator.

The UFC used plots revolving around actors the same way that producers of telenovelas use actors to establish dramatic narratives. The main event at *UFC 47* featured a grudge match between Tito Ortiz and Chuck Liddell. Although the main storyline surrounded these two men, Randy Couture was introduced, which added to the subplot. Joe Rogan asked, “Who will win? Who better to ask than the one man who’s beat them both, ‘The Natural’ Randy Couture who knows them both intimately, and is right here with us right now.” By introducing another UFC actor into the broadcast booth, the producers of the UFC set up a sub-plot for future storylines. Because the winner of the match between Tito Ortiz and Chuck Liddell would knowingly face Randy Couture to see who would move on to a UFC Light Heavyweight title match, it was no coincidence that the producers brought Randy Couture into the commentary circle for the main event. The fact that Randy Couture appeared just before the main event is evidence that he was not there for his skills as a commentator—he was strategically placed by the producers to build a future storyline by using Randy Couture as a sub-plot actor. Actors were not limited to the commentary team or individual fighters however.

In any telenovela or dramatic television program, there are main actors and there are supporting actors. Other “supporting” actors in the UFC included the role that particular referees played as well. Unlike *UFC 1* and *UFC 2*, the referees played a noticeably larger role in *UFC 47* and *UFC 60* productions. Referee John McCarthy, former Los Angeles, California police officer and self-defense instructor, began his career with the UFC at *UFC 1*. Over the history of his career in the UFC, McCarthy has achieved something of a celebrity status. Although referee McCarthy has been a part of

the UFC production since *UFC 1*, McCarthy and others became an increasing part of the production as the sport has grown. For example, during *UFC 1* and *UFC 2* his presence virtually went unnoticed. However, the producers of *UFC 47* used specific camera shots to enhance his presence in the octagon and the commentators recognized his presence much more in later UFC productions.

During the *UFC 47* and *UFC 60* telecasts, commentators devoted more attention to his presence by making comments about how great of a job McCarthy was doing as a referee. For example, if a fighter was in danger of being injured and McCarthy stopped the fight, the commentators spoke about the professionalism that McCarthy exuded. Although not yet completed, an autobiography about McCarthy's life, martial artist, and role as a UFC referee is currently being developed. McCarthy is best known for his catch phrase "Let's get it on," a phrase he says before he begins each fight. The phrase became so well known that McCarthy decided to trademark the phrase making it against the law to use it without his permission. The reason this phrase became so popular is due to another improved production element that is common in every telenovela and reality-based programming; placing microphones on every actor involved in the production. A microphone was attached to McCarthy during the *UFC 47* and *UFC 60* productions. With this feature, the overall experience for the home audience was enhanced by bringing them closer to the action than ever before. This technique virtually placed the viewer in the octagon where the action was and provided a more intimate experience. Other roles developed over the course of the UFC's history including the ring announcers.

The producers of *UFC 1* and *UFC 2* hired ring announcer Rich Goins to introduce the fighters to the audience. Goins played an insignificant role in these productions, and his introductions were simple and lethargic. Goins served as a UFC announcer until *UFC*

5. As the UFC gained increasing legitimized popularity, the producers of the UFC decided to hire a more recognizable figure. Bruce Buffer, brother of famous boxing announcer, Michael Buffer, replaced Goins. The legendary status of Michael Buffer makes him most known for his trademarked phrase, "Let's get ready to rumble," which he has used for twenty years during his introductions before most major boxing matches. Beginning his career at *UFC 6*, Bruce Buffer has announced almost every UFC event including *UFC 47* and *UFC 60*. Buffer is well known for saying, "Ladies and Gentlemen it's time!" which he says before each main event. Buffer's ability to capture the moment leading up to a main event fight and his knack for building to the dramatic tone makes his role an intricate part of every UFC production.

Early UFC productions did little to focus on actors other than those actually competing in the octagon. They failed to maximize the potential of the referees, announcers, and commentators. For example, although *UFC 1* and *UFC 2* featured NFL Hall of Fame running Back as a ringside commentator, Brown and his commentating partners had no scripts to work with and relatively lacked knowledge about the various fighting backgrounds. By carefully developing dramatic scripts for the announcers and commentary team to carry out and increasing the roles of the commentators, fighters, and referees, the overall production value improved over time. It may not be coincidental that as the UFC gained increasing popularity, the roles of these actors also increased. Regardless if they were directly involved in the fight or not, during *UFC 47* and *UFC 60*, all of these actors combined to add to the dramatic storylines, the same as typical actors would add to a telenovela production.

## Storylines

Storylines are the key ingredient in any successful televised drama including telenovelas and other similar television programs. Using storylines as a unit of analysis for this study, beginning from the time the main event began to the time the production ended, major dramatic themes were identified. The major storylines found in the UFC productions closely relate to the motifs established by Bryant, Comisky, and Zillmann (1977) and regarded references of history, competition, and glory among others. Because the producers plan these events months in advance, they have the opportunity to select and emphasize specific storylines. These storylines were introduced during the main event montages, and were found in discussions before, during, and after the main event fights. However, depending on the outcome of each main event, the producers and commentators had the ability to emphasize established storylines and/or introduce other dramatic storylines.

Because *UFC 1* was the first of its kind, the producers and commentators lacked material to build storylines. Consequently, the producers of *UFC 1* primarily speculated about the uncertainty of any outcomes during the event. However, the storylines became evident from the onset of *UFC 2*. For example, during the introduction of *UFC 2* at the beginning of the DVD recording, the unnamed announcer said:

The rules were simple. Two men enter and one man leaves. Anyone doubting that claim was quickly convinced as speed and accuracy confronted mass and power. Some weren't prepared for this type of anything goes match and couldn't adapt to the rhythms and techniques. Champions accustomed to a particular range were forced to alter their strategies. Unexpected shifts left them vulnerable to sudden reversals and

painful defeat. Like dueling chess-masters, the victor was the one who could think two moves ahead. There was no room for paper tigers. After two hours of grueling combat, two battle weary masters squared off in the final test. (*UFC 2* 1994)

Speaking of the returning champion Royce Gracie the announcer said, “Tonight he returns to defend his title in a battle against sixteen world class martial arts masters. If you thought he had it rough last time, you ain’t seen nothing yet.”

Another example of an accomplished storyline was found in *UFC 60* and rivaled that of a well-scripted telenovela featuring storylines of young vs. old or naivety vs. experience. The production featured a main event bout between the young, dominant UFC champion Matt Hughes and UFC veteran and legend, Royce Gracie. Royce Gracie had not competed in the UFC in nearly eleven years, and he was slated to fight the best UFC fighter at that time, Matt Hughes. Therefore, it was essential that the producers establish a storyline to package and promote the fight to their audience. Right before the main event, about three-quarters through the DVD, announcer Mike Goldberg said:

You know UFC fans the story is well documented. A man named Helio Gracie basically created a system to allow the little man to survive in a fight against a big man. Helio Gracie is here in attendance tonight. His son Royce Gracie brought that system into the octagon. Soon afterwards, he became the legend and a UFC Hall of Famer. Matt Hughes tonight wants to tell Royce Gracie that he respects his Brazilian Jiu-Jitsu, but times have changed. Matt Hughes tonight wants to send a message to all, that the game has changed. And Royce’s time is now in the past. (*UFC 60* 2006).

The producers of *UFC 60* were able to establish well-scripted narratives during that event. These narratives included dramatic themes such as pride, history, overcoming the underdog status.

Concerning Royce Gracie, announcer Mike Goldberg added to the storyline by discussing pride as a motivator for the obvious underdog Royce Gracie. Classified by Bryant, Comisky, and Zillmann (1977) as the glory motif, this storyline referred to elements of fame, recognition, reputation, and achievement of records. Mike Goldberg's comments contributed to the storyline of the event and influenced the viewers' perception of the individual fighter. Goldberg said, "Joe talked about it, pride. Pride not only for himself, pride for his family, pride for everything he is. That's a pretty strong motivator." The announcers spent most of the time in the pre-fight commentary talking about Gracie, along with his accomplishments and skills. The commentators noticeably spent a small portion of the time talking about Matt Hughes and his strengths and weaknesses. It was apparent that the focus was on Gracie and his return to the UFC.

As Gracie entered the octagon, the announcers transitioned from a discussion of pride as a motivator to a discussion regarding history. According to Bryant, Comisky, and Zillmann (1977), the history motif includes items related to nostalgia, tradition, or general statistics. The producers of *UFC 60* relied heavily on historical nostalgia that surrounded Gracie and his family's contribution to the sport. For example, Joe Rogan said, "What you are looking at right there is one of the most famous, influential martial artists in the history of the world. You're talking about a guy who changed everybody's perception about fighting. With his performances in the early UFC's he completely redefined how everybody thought about fighting." Rogan continued, "And he did it in the old days with no rules and no time limits. And now here he is agreeing to fight on

completely different terms.” Mike Goldberg added to the historical storyline by saying, “He will tell you that he is not the legend. Royce will quickly tell you that the legend is my father, Helio.”

As the two men stood in the cage, Mike Goldberg continued with more historical references by saying, “The history of this sport is well documented. It goes well back to 1993, and tonight the past is set to face the present.” As previously discussed, Bruce Buffer contributed to the storyline during his pre-fight introduction of the competitors. “And now introducing two UFC warriors that have entered the octagon,” Buffer said, “one a UFC legend and the other a UFC champion. Live from Staples Center here, in Los Angeles, California, it’s time!” These examples show how the producers of the UFC establish pre-determined storylines.

One significant inconsistency was that the producers of *UFC 60* had Royce Gracie’s record listed as undefeated, however according to the most trusted mixed martial arts website available, [sherdog.com](http://sherdog.com); Gracie actually had two losses and three draws heading into *UFC 60*. The producers blatantly embellished Gracie’s record in order to contribute to the storyline regarding Gracie’s legendary status. Although his undefeated image was questionable, the tactic of “stretching the truth” effectively added to the hype surrounding this event.

The producers set up each main event with a variety of storylines for two apparent reasons: To act as a safety net for the producers should an upset take place (so the announcers could fall back on storylines established in pre-fight comments, therefore legitimizing the upset); and to create future storylines for up coming events featuring particular UFC actors. Although the producers and announcers cannot likely influence or

dictate the outcome of a fight, they can develop storylines that make a lop-sided fight appear to be an even match between two athletes.

By carefully selecting comments and remarks, as well as acting shocked to see an almost obvious outcome, a viewer may believe that what he or she is watching is truly a surprising outcome. At the very least, the viewer may be more interested in the fight based on the easily excitable commentary. Mike Goldberg began the main event commentary by saying, “Well Joe in the words of Royce Gracie, ‘I have no idea how Matt Hughes believes he is going to beat me.’ How can Matt Hughes beat Royce Gracie?” Joe Rogan replied, “First of all Matt Hughes can beat him if he decides to keep the fight standing.” This comment may lead the viewer to believe that there is only one way that Matt Hughes could possibly win the fight and that Royce Gracie had a good chance at winning the bout.

Some discussion revolved around Matt Hughes and his ability to keep the fight from going to the ground, said to favor Royce Gracie. “Randy Couture said, “Can Matt stay composed and not get over aggressive and not put this fight on the ground because that’s his background? That’s the question.” These comments seemingly gave credit to Royce Gracie as the stronger ground fighter. However, Joe Rogan’s comments took a different perspective. Rogan said, “I believe that Matt Hughes has superior stand up. Matt Hughes has an excellent ground game. His jiu-jitsu is just as beautiful as any Brazilian Jiu-Jitsu Black Belt I’ve ever seen in the octagon. Matt Hughes has a variety of skills, but he’s fighting a very proud man with a history of victory in the octagon.” Both Rogan and Couture’s comments took individual standpoints on the fight, whether or not they were true in order to create the illusion that the match was going to be competitive.



The ambiguous nature of these comments suggest that a lot of information is being given to the audience, and depending on the eventual outcome of the fight, the producers and commentators have the chance to go back and rely on certain storylines established in the pre-fight commentary opposed to others. The ambiguity of the comments both sensationalized Royce Gracie and served as a safety net for the commentators should there have been an upset in the outcome of the fight.

As the main event match began Mike Goldberg said, "The legend has returned." He continued by discussing Royce Gracie's game plan to get Matt Hughes to the ground, and how that would be detrimental to Matt Hughes unless he wanted the fight to go there. Joe Rogan talked about how Royce Gracie was accustomed to having a strength disadvantage, as he has defeated fighters much stronger than him in the past. But within the first minute and a half, Matt Hughes initiated a ground fight. At no point did the commentators comment about the surprise that Matt Hughes took Royce Gracie to the ground, although their pre-fight comments suggested that this is not where Matt Hughes wanted to be during the match. Joe Rogan said, "That would be a definitive statement if Matt Hughes can mount Royce Grace." Again, his comment somehow suggested that Matt Hughes was the underdog in a ground fight against Royce Gracie. Such comments may lead a viewer to believe that what he or she was watching was something of an upset or an unlikely happening although the younger, stronger UFC Champion was clearly the more dominant fighter. Shortly after, Matt Hughes continued to dominate Royce Gracie on the ground to score a TKO victory. Mike Goldberg said, "Perhaps the most amazing thing was that Royce was not submitted by Matt Hughes." Because Royce Gracie's return to the octagon was the basis of the storyline, the announcers continued to focus on Gracie although he had lost the match.

Mike Goldberg introduced a new storyline towards the end of the production regarding the evolution of the athletes in the UFC. “The one thing that never happens is history leaving us because history will always be historic and he will always be a legend, Royce Gracie, but Matt Hughes has made a statement about the present day mixed martial artist today in defeating the legend.” Mike Goldberg also discussed how the sport has changed implied that the evolution of the sport is what caused the one sided fight, although this point was not the focus of the pre-main event discussion. These and other similar comments appear to compensate for what turned out to be an obvious one-sided match with a semi-predictable outcome. Although Matt Hughes won the fight, the post-fight wrap up discussion mainly focused on Royce Gracie, his previous accomplishments, and his future in the UFC. Joe Rogan said afterwards, “He’s not going to quit early, he gutted it out. He did what he was capable of doing. Unfortunately he was there against a guy who was much stronger, much bigger, much more athletic, much more explosive, and a guy who is more evolved.” Rogan continued, “If he does want to continue fighting he has to stop and think about how much work he’s going to have to do to try to catch up to even guys who are not as good as Matt Hughes. It’s a very difficult road ahead if he chooses to take it.” Under the given circumstances at *UFC 60*, Royce Gracie was a heavy underdog going into this fight against Matt Hughes. However, the producers and announcers created a storyline that suggested that Matt Hughes was the one who would have to withstand the attack from Royce Gracie.

Another specific example of an ambiguous storyline was identified in Mike Goldberg and Joe Rogan’s comments before the main event at *UFC 47*. Goldberg said, “Joe lets talk first and foremost about the emotional roller coaster that brought us to tonight.” Rogan responded by saying, “It’s the biggest grudge match in the history of

mixed martial arts that's about to occur moments from now. These guys truly hate each other." Although announcer Joe Rogan made it clear that the fighters hated each other, neither man personally indicated hatred during their interviews. This example shows how it is up to the announcers and producers discretion to build on any dramatic storyline(s) even if it means embellishing the actual feelings of each fighter. In fact, immediately after the fight Tito Ortiz walked over to Chuck Liddell and embraced him with a hug. This act suggests that there was no sign of hatred between these two, which contradicts the statements made by the commentators.

Another example of an ambiguous storyline came during a discussion among ringside announcers Mike Goldberg, Joe Rogan, and Randy Couture at *UFC 47* about Tito Ortiz's improved boxing skills. Although Ortiz was not well known for his boxing skills, the announcers spoke about how improved Ortiz's boxing skills have become. Randy Couture said, "Tito has said time and time again in the last few fights that he has been working on his hands, and he's shown that. He came out in his fight against Ken and his hands and his combinations looked great. That was two years ago and he's just continued to progress in that area." Although many comments were made about Ortiz's improved boxing skills, Joe Rogan left the door open for the possibility that Tito Ortiz may not do so well in the fight against Chuck Liddell. Rogan said, "If he stands and fights Chuck Liddell on his feet, it might not be the best decision."

The announcers spent a significant amount of time building up the skills of each fighter. Mike Goldberg made a particular contradictory statement to the comments made earlier about Ortiz's improved boxing skills. Goldberg said, "Tito has always said that he will go toe to toe with Chuck. And Chuck has always contended that Tito does not have the guts to go toe to toe. I don't know if it is guts or a lack of a good game plan though if

he does choose to do so.” Although the announcers spent a significant amount of time discussing Ortiz’s skills as a boxer before the main event, Mike Goldberg’s comment created ambiguity, and was contradictory to their comments made during the main event build up. This example was intended to show how the announcers created ambiguous storylines, which they were able to fall back on should there be an unexpected outcome.

In addition, the difference between the comments made by the announcers before the fight versus the comments made after the fight showed how the announcers would follow through with given storylines and disregard another. Midway through the fight, Joe Rogan talked about how good of a chin that Ortiz has and how he can take a good punch. Rogan said, “He took a big right hand from Ken Shamrock and recovered. He’s got a good chin.” This statement continued to build the persona of Ortiz who was being legitimized by the Joe Rogan as a good boxer. Mike Goldberg made further comments that reinforced how improved Tito Ortiz’s boxing skills were and how well he could withstand a punch. Chuck Liddell knocked Tito Ortiz out shortly after that point. Randy Couture said, “He found his range at the end of that first round. He came out, settled down, and landed a devastating combination that followed right through”. Mike Goldberg said to announcer Randy Couture after the fight, “Tito chose to stand up with Chuck, Randy, and Tito picked his poison and in the end it proved to be lethal.” Although they spent a significant amount of time building Tito Ortiz as a boxer in the beginning, the outcome of the fight determined which storyline to go with, even if it meant contradicting what was previously said regarding Tito Ortiz’ boxing skills and how well he could take a punch. The commentators went on to discuss how much punching power Chuck Liddell had and they completely strayed away from any previous discussion of Tito Ortiz and his skills as a good boxer. Although the producers and

announcers have no apparent control on the outcome of any given fight, they do have the ability to create storylines and follow through or abandon others.

As discussed earlier the producers of the UFC use key actors to promote dramatic narrative during their productions. For example, ring announcer Bruce Buffer played a subtle but important role to increase dramatic build up while introducing the fighters during *UFC 47* and *UFC 60*. Bruce Buffer addressed the audience as he read from a card written by the producers before the fight. Buffer said, “And now, after two years of media hype and speculation, it’s all come down to this historical UFC moment as these two UFC warriors face off to battle each other in the arena of champions. Ladies and gentlemen, talk is cheap. And now finally, it’s on.” Although the producers of *UFC 1* and *UFC 2* used ring announcer Rich Goins for the events, he did not introduce the fighters in such dramatic fashion. His role at that time was simply to introduce the fighters to the audience. However, later UFC productions such as *UFC 47* and *UFC 60* made Bruce Buffer’s role more important, even to the extent of the length of the introductions and the scripted comments made. Buffer’s introduction is another example of how the producers of the UFC maximize every opportunity to build hype by adding to the dramatic storyline during UFC events.

Creating future storylines is crucial for any producer to draw more attention to upcoming events. By adding another actor to the production, UFC light heavyweight contender Randy Couture sat as a guest ringside announcer, which allowed the producers and commentators to establish future storylines. By doing so however, the attention to Randy Couture focused on setting up such storylines and distracted from the action in the octagon. For example, guest announcer Randy Couture observed that Tito Ortiz had suffered a large cut on his nose from opponent Chuck Liddell. This was a major concern

for a fighter during a fight, however Joe Rogan failed to address Couture's comment and the potentially fight changing cut. Immediately after Randy Couture made the comment, Joe Rogan moved away from the action in the ring and quickly introduced a new subplot revolving around guest ringside analyst and UFC light heavyweight contender, Randy Couture. Joe Rogan asked the UFC contender, "Randy when you fought both of these guys, who felt physically stronger?" This comment is irrelevant to the fight at hand, and is evidence that the producers desired that Joe Rogan and Mike Goldberg keep Randy Couture's involvement in the storyline known for the home audience. The three announcers went on to discuss Couture's previous fights with Ortiz and Liddell for over 45 seconds, all of which had nothing to do with the immediate action-taking place in the octagon. This tactic helped to build anticipation for a future fight between Randy Couture and the winner of the fight.

#### Narrative

Perhaps the most important part of any entertainment event is the structure in which the production is packaged and presented. According to Krauss (2003) human conflict is arguably the most important factor in dramatic narrative and the role of the producers to present drama to the audience is essential (82). An example of narrative was found during *UFC 47*, which featured a main event fight between Tito Ortiz and Chuck Liddell. The opening montage contained an interview with both men. The producers decided to focus on the broken friendship between the two men. Adding to the pre-fight hype, commentator Mike Goldberg said, "We have waited and waited for the odyssey to conclude and finally the time has arrived. It is time for Chuck and Tito to fight."

As the fight began announcer Mike Goldberg shouted, “Here we go the friendship is over.” Mike Goldberg addressed the importance of the fight when he said, “The winner will head up the mountain for another run at the peak, and the loser looks down at the pieces of shattered glory. During the interview Tito Ortiz said, “Me and Chuck were the first members of Team Punishment. We were friends and we had a pact that we were never going to fight.” Chuck Liddell responded, “There was never any agreement not to fight.” Ortiz claimed, “I feel very betrayed because all of a sudden I’m getting pushed into a corner because I never wanted to fight him. I never wanted to damage on my friend.” Liddell stated, “A lot of it has to do with him dodging me. Now he’s back in the corner and he’ll finally take the fight and fight me.” Ortiz responded, “I don’t care if I’m Chuck Liddell’s friend anymore. I could care less.” Liddell said, “He was never a friend to begin with.” Ortiz said, “No friendship. No respect. Just go in there and take acre of business and do what I do best. And that’s kick ass.” Liddell said, “People talk about how he’s going to beat forever. And I want to shut him up and everybody else up. I’m going to knock him out.” Although the interview would suggest that Ortiz and Liddell have a slight disagreement about their standing friendship, nowhere in the interview did either man say that he hated the other. Yet after the montage, the producers went back to announcers Joe Rogan and Mike Goldberg who continued to feed the dramatic narrative by embellishing on the feelings of the fighters.

### Interviews

By interviewing each fighter, the producers were able to capture the most intimate thoughts and feelings of the competitors. One unexpected finding was that early UFC productions implemented pre-fight interviews of each competitor. The producers

inserted these pre-recorded interviews in the production before each fight to make the home audience aware of each athlete's background. What is apparent was that the producers at this time did not realize the potential that these interviews had for creating excellent dramatic narratives and dramatic background stories, which would enhance the entire production and increase interest among viewers.

For example, *UFC 1* and *UFC 2* simply showed a clip of the competitor and their mixed martial arts background. However, *UFC 60* featured interviews with the main event competitors regarding their thoughts and feelings about the up-coming fight. Later UFC productions used the interviews to create dramatic build up by asking provoking questions during the interview and showing their opponents the comments to evoke an equally dramatic response. This tactic elicits off the cuff comments based on emotions that are often said in the moment. This is apparent because there were three interviews conducted in *UFC 60*. One interview was conducted to gain a competitor's thoughts about his opponent. Those comments were then disclosed to the opponent during a second interview in order to capture his thoughts and reactions. This interviewing process is a technique used by the producers to create dramatic narratives by isolating specific comments made by each competitor and building around those comments whether or not they were taken out of context. In fact, the home audience virtually has no way of even knowing the full context of the interview. Because the producers have the right to carefully select the most dramatic comments made by each athlete, the audience is under the impression that two individuals may not like one another or have a lack of respect for the other, when in fact they may have a great deal of both. This may explain why after virtually every match, each athlete hugged their opponent or gave their opponent credit during a post fight interview. These respectful acts contradict the



suggested dramatic build up leading up to each event. However, the commentators often overlook such apparent contradictory acts. The announcers typically stated that the two competitors were showing a great deal of sportsmanship. Although good sportsmanship may be the case, the term sportsmanship often is used as a deterrent to the fact that not every match is based on the claims of the producers leading up to the event.

*UFC 60* began with a montage featuring Royce Gracie's accomplishments in the UFC. The producers began with an interview of Gracie who said, "I'm not just a part of the history. I am the history. This is my House. I built it." I want to know how Matt Hughes is going to beat me. I'm curious to know that. He's talking saying he's going to knock me out. Take me down and ground and pound and the judges will give it to him. I want to see that." Next the producers cut to a montage of Matt Hughes and his accomplishments in the UFC with a voice over featuring UFC President Dana White saying, "Ladies and gentlemen the greatest welterweight of all time." The montage featured an interview with Matt Hughes who said, "The Gracie's have always said that there way is the best. You don't need to learn anything else. And I get to prove to them, you know, all of them that their wrong." A cut transitioned to another interview with Royce Gracie who said, "That proves to me that my family were very good instructors. To me if you choke me out or armbar me, then that's a complement." The two men went on to criticize each other and capture their thoughts regarding the outcome of the fight. This sited examples of interviewing was intended to show the evolution of the interviewing process throughout the history of the UFC and the differences between implementation of interviews used in *UFC 1*, *UFC 2*, and *UFC 47* and *UFC 60*.

## Production Elements

Another major finding was the development over time of production elements in the UFC productions. Early 90's productions of the UFC paid little attention to "cosmetic" appearance and dramatic motifs and focused the production based on the actual fights. Dramatic elements that were missing from these productions included background stories, glimpses into the competitor's personal lives and narratives commonly found in reality television programming. These elements can be found in other television productions as well, but their transformation in the UFC particularly demonstrates the standards of "reality" TV throughout the 1990s and until today.

One noticeable change was that microphones were attached to each referee during the later UFC productions versus the older productions. The addition of microphones brings the home audience closer to the audience to give them a better feel of what the referee is saying, therefore enhancing their overall experience by bringing them closer to the action than ever before. This technique virtually places the viewer in the octagon where the action is. Other production elements remained unchanged throughout the productions studied. Each fighter was featured during an opening montage, but the quality and focus of the production changed drastically. During *UFC 1* and *UFC 2*, the opening montage consisted of a series of clips approximately three seconds long of each fighter practicing martial arts in a training facility. However, *UFC 47* and *UFC 60* began with a well-produced sequence of shots that showed a gladiator putting on equipment combined with dramatic music while announcer Mike Goldberg set the production up with dramatic storylines. The producers then cut to an opening montage that featured each fighter competing in the event, and their previous successes in the octagon.

The graphics used by the UFC producers evolved over time as well, which added to the overall production value. For example, during *UFC 1* and *UFC 2*, the television audience was shown a full-screen graphic of a tournament bracket, which outlined the matches for the evening. The graphic was very basic and lacked creativity.

Essential improvements throughout the evolution of the UFC contributed to the quality of the production and may be attributed to the eventual success of the company. Over time, the producers were able to present a production that featured enhanced roles of the actors, well-defined storylines, dramatic narrative, conflict through personal interviews, and improved production elements. These characteristics show how the producers of UFC successfully approached packaging and selling their product, while maximizing the potential for the company's popularity.

The producers embedded a certain familiarity to their product that can be found among other American television genres including reality-based television shows, trivial game shows, and primetime dramas. The owners of the UFC realized that in order for their company to be successful on television, it must be entreating. The UFC offers a great deal of entertainment from the perspective of the producers, commentators, and actors involved in the UFC.

## CHAPTER 4

### CONCLUSION

The goal of this study was to trace the evolution of dramatic narratives and improved production elements throughout the history of the UFC since its inception in 1993. This study identified the implementation of dramatic narrative through human conflict to show how the producers of UFC successfully approached packaging and selling their product to mass audiences. Other researchers may use their own theoretical perspectives in future studies to explain why the producers of UFC were able to take a sport that was once illegal and propel it into an acceptable, mainstream form of entertainment. This study attributes the producers' success to a narrative technique already embedded in telenovelas and other dramatic based television shows.

The turning point for audience interest in the UFC came after Dana White and Frank and Lorenzo Fertita bought the company in 2001. The owners of the UFC realized that injecting customary American entertainment values would help UFC's popularity. The thematic analysis of this study demonstrated that the UFC is more than simply the spectacle of two men competing in physical combat—what they are actually selling is a great deal of storytelling and dramatic narrative leading up to an actual UFC main event. The finished production is the portrayal of human conflict from the perspective of the producers, commentators, and actors involved in the UFC. What is unique about the

UFC is that the producers use tactics that parallel various American television genres including reality television programs, trivia game shows, and primetime dramas.

The packaging and framing of specific narratives in the UFC offers a great deal of anticipation the same as other television programs do. The actual main event fight is similar to a climactic finish and/or conclusion (resolution) found in many episodes of popular television shows. The UFC noticeably introduced new actors and subplots throughout their productions the same way many movies and television producers include future interest by using cliffhangers. What is then left is speculation regarding what may take place in future UFC main events. Furthermore, certain UFC athletes take on personas that resonate with audiences the same way actors do in television programs. Research supports that good sporting entertainment value is contingent upon the personalities of the athletes and individual performers (Krauss, 2003, 114). Certain athletes are deemed heroes, and others villains, based on their personalities in and out of the ring. Although the producers of the UFC likely do not have the power to influence the outcome of the main event fights, they do have the ability to embellish and frame existing storylines to extract the maximum amount of drama.

The research on *Monday Night Football* by Krauss (2003) showed that if the presence of conflict surrounding an individual was not present, then it was up to the producers of *Monday Night Football* to create conflict using production techniques. However, since a significant amount of conflict naturally exists in combative sports, it is the role the UFC producers to package the conflict in a way that will sell to their audiences. Take for example, the broken friendship between Chuck Liddell and Tito Ortiz in *UFC 47*: Although the storyline, similar to the conflict depicted in *Monday Night Football*, already existed, UFC producers capitalized on the existing tension between

these two athletes by sensationalizing a simple disagreement about their standing friendship. The announcers' went as far as to claim that the two men hated each other, although neither man personally made such claims during their pre-fight interviews.

Although conflict is a major consideration in the packaging and selling of the UFC, it is not the only contributor to establishing dramatic narrative. The history and pride motifs surrounding the return of Royce Gracie in *UFC 60*, for example, further illustrate the findings of Bryant, Comisky and Zillman (1977), who noted that these motifs are common in sporting events. Gracie was a heavy underdog going into the main event against Matt Hughes. However, the producers of the UFC focused on Gracie's previous achievements and contributions to the organization versus his capabilities as an athlete. The producers portrayed Gracie as the more established athlete and seemingly convinced the viewers that he stood a good chance to win the match; however, the match was one-sided, and Gracie's quick defeat turned out to be uninteresting. Furthermore, announcer Joe Rogan's post fight comments about Gracie's performance were even more evidence to support that announcers knew the predictable outcome of the match.

Although this was the case, *UFC 60* was considered a huge success, as reflected in the record number of ratings and ticket sales. The lack of a competitive match was shadowed by the producers' ability to focus on dramatic storylines leading up to the main event while establishing future storylines as well. The announcers' post fight analysis glaringly contrasted the pre-fight analysis. The discussion shifted from Royce Gracie's accomplishments established early on in the production to the rebuilding of his UFC career should he wish to do so. Although the audience may not have gotten their money's worth at *UFC 60*, commentators left them with the idea that Gracie might improve and return to the UFC with a better performance.

Regarding the commentary team, the producers of the UFC understood that name recognition played a significant role in choosing their ringside commentators. Early UFC productions featured recognizable names most noticeably NFL Hall of Fame running back Jim Brown. Although Brown was an iconic figure, his knowledge of the sport was lacking and his play-by-play analysis was less than adequate. Later in the UFC's history, under new ownership, the producers desired to have someone who was an experienced television personality with an "edgy" perspective. In 1997, the UFC hired Joe Rogan as a UFC post-fight interviewer in 1997, and he was named as a full time UFC commentator in 2002. Alongside a successful career as a standup comic, Rogan played various television roles on "NewsRadio" and Comedy Central's "The Man Show." Rogan was best known for his role as the host of the NBC hit reality game show *Fear Factor*. Rogan is also a Brazilian Jiu Jitsu Brown Belt, which added to his credibility as a mixed martial arts commentator. Between Rogan's sports background, television experience, and his easily excitable personality, Rogan was an obvious candidate for a commentating position in the most controversial sport in America. Rogan's ability to call the fights with incredible accuracy and his knack for making streetwise comments made him one of the best at creating dramatic build up and adding to storylines.

Alongside Joe Rogan was Mike Goldberg, well known as an experienced sports commentator. Goldberg had an extensive background calling various sports such as volleyball and others. Although Goldberg was offered a huge sum of money to work as a commentator for World Wrestling Entertainment, he decided to stay with the UFC because he considered mixed martial arts to be a "real" sport. Mike Goldberg and Joe Rogan's contributions to the UFC as commentators have undoubtedly increased the popularity of the UFC.

Throughout this thematic study of the UFC, a significant theme was discovered—the ability of the producers and participants of the UFC to create and focus on sufficient amounts of drama throughout their productions; a format that has been well established in other television genres and is recognizable by American audiences. This fact may be the main contributor to the popularity and acceptance of what was once considered a fringe sport according to the status conferral function. Poor initial ratings, the lack of television exposure, and the notion that the UFC was once illegal in most states revealed that the reliance on a fight to capture and maintain the interest of an audience was not enough to accomplish the success UFC has gained.

The producers of the UFC have demonstrated an understanding that simply pitting two men against each other in physical combat would not achieve mainstream acceptability as once seen in the early days of the UFC. A significant amount of time and effort goes in developing and establishing a well-organized storyline around the naturally existing happenings among the competitors. In order to do this, the producers create interest through narrative and visual techniques. In fact, there is evidence to support that the producers overemphasize the conflicts between individual fighters or embellish ill feelings towards each other. For instance, the producers and announcers during a main event fight focus on hatred and animosity between fighters; however, during the post-fight interviews the fighters often disclose how much respect they had for their opponent or how they believe that their opponent may be a good person. Depending on the outcome of a main event, the announcers would decide which storyline to follow through and which storylines they would introduce for future UFC events.

A major limitation to this study was the sample size used. Due to time constraints, only four UFC main events were analyzed; however, the study of four UFC



main event fights provided enough data to perform an adequate analysis. Furthermore, an extensive analysis was done over each main event fight to insure that the collected data was accurate. The methodology used in this study was intended to provide a clear account of the main event fights by documenting every occurrence without a bias towards any given outcome.

A future study on this topic may use a text analysis to examine the recent reality television series created by the producers of the UFC called *The Ultimate Fighter* to compare any similarities or differences found in this study. The study might attempt to discover what influences the live UFC events may have on the production television program or vice versa in order to explain the increasing mainstream popularity of the sport. Not until early 2000, a reality show featuring bloody combat, such as *The Ultimate Fighter*, most likely would not have acquired mainstream acceptability. However, within a few years, the commonality of reality-based television motifs found in the show helped propel the UFC into record-breaking status, opening the door for multiple mixed martial arts companies to flourish by creating similar reality television shows. As discussed earlier in this study, MMA weekly reported that *UFC 52* had an exceptional increase of 280,000 buyrates in April of 2005 just four months after the premier of the *Ultimate Fighter* reality series on television. This fact warrants a study that would be valuable to support the evidence found in this current study or perhaps to identify other possible explanations behind the astronomical success of the UFC in recent years.

Another suggested study would be to perform a participant observation of a live UFC event versus viewing the same live event recorded on television from home. It is known that the producers of the UFC play pre-recorded clips of interviews of the competitors and other mediated images through large jumbo-television screens during

their live events. It would be most interesting for a participant observer to record what he or she sees at the live event and to compare and contrast the information with a recorded version of the same live event from home. Ticket sales reflect that most UFC events sell out and often consecutively break record ticket sales for live events. This fact encourages a study to identify what may be a leading factor, which might explain the fascination of witnessing these events in person and how closely the experience of attending a live event compares to what the audiences witness at home.

A number of implications for the media can be drawn from the data collected in this study. Although the sport of mixed martial arts is saturated heavily with violence, the technique of a good storyline seemingly shows an otherwise potentially offensive event can be packaged as entertainment. The ability of the producers of the UFC to find a way to package the storylines and present them through television holds a major significance and supports the notion of status conferral; once the media has deemed an object to be acceptable then the public will accept it as well.

Dramatic narratives are found in almost every facet of American life, especially in television programming, and are among the number one selling television genres today. Perhaps that is why the UFC has enjoyed such television success. The producers were able to create a product that had an underlining theme that was recognized by mass audiences (Slade and Beckenham, 2005). Also, creating a new sport and presenting it to Americans in a way that they will accept it has proven to be a chancy endeavor throughout history. The UFC features individual endeavors and simultaneously attracts a disproportionately large audience the same way that other television programs do. This attribute of the UFC, when presented with dramatic narrative, allows viewers to identify with individual fighters on a uniquely personal level, the same that they may identify

with characters found in their favorite television programs. This study attributes the producers' success to a narrative technique already embedded in telenovelas, within their televised productions.

Overall, this study identified specific improvements throughout the evolution of the UFC, which contributed to the quality of the production and assisted in the packaging and selling of the UFC. Over time, the producers were able to present a coherent sequence of well-produced ideas rather than portraying randomized occurrences with poor production value, which once made it a spectacle event. Through a thematic analysis, the following four characteristics were identified: 1) enhanced roles of the actors; 2) established storylines; 3) creation and deliverance of dramatic narrative; and 4) maximized potential of personal interviews, and improved production elements. These characteristics in conjunction with saturating the market with television exposure all contributed to the eventual success of the UFC.

## APPENDIX

### UFC TRANSCRIPTIONS

The selected events for analysis were *UFC 1*, *UFC 2*, *UFC 47*, and *UFC 60* (under new ownership). These events were chosen because they demonstrate what production elements were applied from the origination of the sport and how the later productions have evolved over time. Each event (DVD) was viewed in its entirety and the information transcribed to identify themes within the UFC productions. Every moment captured on tape was analyzed excluding the actual non-main event matches and the main event match because each non-main event and main event match did not necessarily contribute to the significance of this study. Types of transitions, camera movements, graphics, and comment (verbatim) were documented. These characteristics were analyzed to determine how the UFC has evolved since *UFC 1* to recent UFC events.

#### UFC 1

*UFC 1* aired Nov. 12, 1993, from Mammoth Gardens in Denver, Colorado (*UFC 1*, Lion's Gate, 1993). The event featured an elimination tournament between eight fighters from various martial arts disciplines. The commentators for this event were Bill Wallace, Jim Brown, and Kathy Long. Ringside analysts were Rob Machado, Brian Kilmeade, and ring announcer Rich Goins. The production began with an animated graphic featuring the UFC logo. Next was an opening montage starting with a shot of

downtown Denver. Each fighter was featured during the montage with subtle music playing in the background. The montage was a series of clips approximately three seconds long of each fighter practicing martial arts in a training facility. The announcer said, "Eight of the world's most deadliest fighters in the world will meet in a no holds barred combat to determine who is the ultimate fighting champion." The announcer explained that there are no rules, no scores, and no time limits. The opening montage concluded with the animated graphic of the UFC logo and a voiceover from the announcer who said, "Eight street tough warriors wage combat in a battle where anything can happen and probably will."

The next portion of the program began with a long shot of the octagon followed by a medium close up shot of commentator Bill Wallace. The camera zoomed out to a two shot where a second commentator was introduced, *NFL* Hall of Fame running back, Jim Brown. Five-time world kick-boxing world champion, Kathy Long., joined the two men. Ringside analysts were Rob Machado and Brian Kilmeade. Bill Wallace commented on the shape of the octagon: "As you notice the ring is a little bit different than a normal boxing ring; it's more like a pit." No other music was played at this point.

Commentator Bill Wallace discussed the rules while the television audience was shown a full screen graphic of a tournament bracket, which outlined who was going to fight. The first fight was between Gerard Gordeau and Tella Tuli. The second fight was between Keven Rosier and Zane Frazier. The third fight was between Ken Shamrock and Patrick Smith. The last fight was between Royce Grace and Art Jimmerson. Tella Tui entered the arena from a portal on the floor, which featured purple and blue lighting and smoke affects and made hi way to the octagon. The music played during his entrance was subtle and contained no lyrics. The music appeared to be added in post-production.

Once Tui entered the octagon, the screen cut away to a UFC logo and then to an interview featuring Tuli.

The interview featured a computer graphic that was an abstract blue and yellow background with his name, height, weight, and origin in the upper left hand corner in basic white lettering. On the bottom of the graphic was his martial arts discipline that read sumo in all capital, bold red lettering. On the right side of the screen, there was footage of Tuli giving a basic introduction of his background. Every fighter entered the octagon in the same way and each pre-fight interview was set up using the same computer graphic template throughout the remaining *UFC 1* production.

Ring announcer Rich Goins introduced the fighters. An extensive record of each fighter's previous achievements in martial arts was given to the audience. The fighters met in the center of the octagon and the referee spoke to both men. However, the audience at home or the audience in attendance was able to hear what the referee said to the fighters. A bell rang and the first fight began.

The camera cut to commentators Bill Wallace and Jim Brown. After a brief discussion of the last fight, the next two competitors were introduced. A wipe was used to bring in the next graphic, which featured the martial arts disciplines for the next two fighters. There was no music until the fighters entered the arena before each bout. The same two songs were used during pre-fight entrances throughout the production. Art Jimmerson fought the third fight of the evening wearing one boxing glove. This fight was the final match in the first round of the tournament.

After the first four matches, a graphic was displayed for the home audience to show the semi-final match-ups. Each fighter entered the octagon in the same way and to the same music as previously stated. However, the pre-fight graphics featuring the

interviews were not displayed for the home audience in the semi-finals or the finals. Every production element previously stated remained the same throughout the event. Royce Gracie was the only fighter to go through the eight-man tournament undefeated to become the *UFC 1* champion, which was signified by a graphic with his name and the word “champion” underneath. Ring announcer Rich Goins informed the audience that Gracie was the winner and ringside analyst Brian Kilmeade conducted an interview inside the octagon with Gracie and he was given a large check for \$50,000 and a medal. Towards the end of the production commentator Jim Brown said, “What we learned tonight is that fighting is not what we thought it was.” While the ring announcer was still speaking in the background an animated graphic of the UFC logo appeared for the television audience as ringside commentator Bill Wallace thanked the television audience for joining the program. A graphic of Royce Grace was shown to the television audience followed by a waist shot of Gracie standing in the octagon with his medal around his neck. Bill Wallace spoke to the home audience thanking the home audience on behalf of all of the ringside commentators and announcers involved in the production. The production concluded as the credits rolled over random shots of the arena, while music began to play in the background.

## UFC 2

*UFC 2* aired on March 11, 1994, from Mammoth Gardens in Denver, Colorado (*UFC 2*, Lion’s Gate, 1994) and was an elimination tournament between sixteen fighters from various disciplines. The announcers for this production were ringside commentator Brian Kilmeade and co-hosts NFL Hall of Fame running back Jim Brown, Hollywood stuntman Ben Perry, and ring announcer Rich Goins. After the opening montage ringside

commentator, Brian Kilmeade welcomed the home audience and introduced co-hosts NFL Hall of Fame running back Jim Brown and Hollywood stuntman Ben Perry. Kilmeade said, "I don't know how this event is going to turn out. I don't think anyone does." Kilmeade introduced the ringside analyst, 1992 Ti-Kwando Olympic Gold Medalist Herb Perez.

The production began with an animated UFC logo. The next graphic showed a Roman Numeral II with the words "There are no rules." A clip of downtown Denver was shown to the audience at home while the announcer recapped the last (UFC 1) event. Cheers from an audience were laid underneath the announcer's voice. A montage of the previous UFC event was shown to the audience at home and featured interviews of the fighters after their matches. The montage lasted 2:18 and there was music performed by an electric guitar laid behind his voice. The announcer said, "The rules were simple. Two men enter as one man leaves." Anyone doubting that claim was quickly convinced as speed and accuracy confronted mass and power." "Some weren't prepared for this type of anything goes match and couldn't adapt to the rhythms and techniques. Champions accustomed to a particular range were forced to alter their strategies. Unexpected shifts left them vulnerable to sudden reversals and painful defeat." "Like dueling chess-masters the victor was the one who could think two moves ahead." "There was no room for paper tigers. After two hours of grueling combat, two battle weary masters squared off in the final test. Speaking of the returning champion Royce Gracie the announcer said, "Tonight he returns to defend his title in a battle against sixteen world class martial arts masters. If you thought he had it rough last time, you ain't seen nothing yet."

After the montage, ringside commentator Brian Kilmeade welcomed the home audience. Kilmeade introduced co-hosts', NFL Hall of Fame running back Jim Brown



and Hollywood stuntman Ben Perry. Kilmeade said, "I don't know how this event is going to turn out. I don't think anyone does." Kilmeade introduced the ringside analyst, 1992 Ti-Kwando Olympic Gold Medalist Herb Perez. He provided a brief explanation that the octagon was used because it did not favor any other ring style from any other sport. After returning to Kilmeade, a still graphic was shown to the home audience that explained who was left in the tournament after the preliminary bouts. The preliminary bouts were not shown during this production. The graphic of the tournament bracket read (with the winners highlighted in bold): Daugherty vs. Morris, Smith vs. wizard, Levicki vs. Rhodes, Hamaker vs. Luster, Weit vs. Lucarelli, Leon vs. Pardel, Baker vs. DeLucia, and Ichhara vs. Gracie. Ringside announcer Brian Kilmeade explained that the production was picking up at the match between Ichhara and Gracie.

A white, blue, and purple graphic was shown to the home audience that read karate while Brian Kilmeade explained Ichhara's martial arts background. A quick wipe was used to show the same style of graphic that read VS. and another wipe brought in a final slide of the same style that read grappling. Ichhara entered the arena from a portal that featured blue lighting and smoke effects. The music played during his entrance appeared to be added in post-production. One Ichhara entered the octagon, a wipe transitioned to a pre-produced clip of Ichhara in a well-lit martial arts dojo performing karate moves. A voiceover was added to explain Ichhara's background in martial arts and subtle traditional Japanese music was played as well. Ichhara conducted a brief interview to provide more background information. A wipe transitioned back to Kilmeade who briefly introduced the next competitor Royce Grace. His entrance to the arena was identical to Ichhara's. After Gracie entered the octagon, a wipe transition showed a computer graphic that was blue, purple, and white. The title read "grappler" in

basic white lettering and his name was printed underneath in basic yellow lettering. The graphic featured a small box with a clip of Gracie in his training facility. The clip was a brief self-introduction and background information. Ring announcer Rich Goins introduced the athletes. A name graphic was used for Gracie's introduction however, there was no name graphic used during Ichhara's introduction. A purple yellow and white graphic was displayed for the home audience that showed a picture of Ichhara on the left with his name, height, and weight underneath his picture and a picture of Gracie on the right with his name, height, and weight underneath the picture. No bell or horn signified the beginning of the match.

After the first match between Ichhara and Gracie, ringside commentator Brian Kilmeade said, "One of the things we like to talk about as well as the fighters and their history is the discipline they study. It will help you at home understand more about what you're seeing and appreciate it. Let's take a look at the five families of disciplines and some of the details." A purple and white graphic was displayed that read karate in basic white lettering. A clip was played showing karate maneuvers while a voiceover described the discipline. Next, a dissolve transition displayed a peach colored graphic that read "kickboxing". A clip was played showing kickboxing techniques while a voiceover described the discipline. A dissolve transition displayed a blue colored graphic that read "kung fu". A clip was played showing kung fu maneuvers while a voiceover described the discipline. A dissolve transition displayed a purple colored graphic that read "grapplers". A clip was played showing grappling techniques while a voiceover described the discipline. A dissolve transition displayed a purple colored graphic that read "exotics". A clip was played showing exotic maneuvers while a voiceover described the discipline. A simple dissolve transition brought the television audience back to a live

shot of the octagon. Kilmeade “There are some really intriguing matches. It’s hard to believe and the more experts we talk to, the more we’re backed up by this; this is really more of a chess match than anyone understands.” After a brief discussion of the event there was a wipe transition that showed a purple, blue, and white graphic that read “kickboxing”. A wipe brought in another slide that read VS., and another wipe showed a graphic that read exotics.

The next fighter Scott Morris made his entrance to the octagon from the same portal as every other fighter. After Morris entered the octagon, a dissolve transition brought in a clip that featured Morris performing martial arts techniques on an opponent in a training facility. The clip then faded back into a blue, purple, white and yellow graphic that featured his discipline and his name. The next fighter Patrick Smith made his entrance to the octagon from the same portal as every other fighter. After Smith entered the octagon, a dissolve transition brought in a clip that featured an interview with Smith in a training facility. The clip then faded back into a blue, purple, white and yellow graphic that featured his discipline and his name. The name graphic for each fighter was shown during the fighter introductions in the ring. A purple yellow and white graphic was displayed for the home audience that showed a picture of Morris on the left with his name, height, and weight underneath his picture and a picture of Smith on the right with his name, height, and weight underneath the picture. No bell or horn signified the beginning of the match. After the match ringside analyst, Herb Perez conducted an interview with Smith on the floor of the arena outside of the octagon. Next, they showed a slow motion clip of the fighter directly after the fight. Announcer Brian Kilmeade said “And not only again, let’s reemphasize, not only are you going in there representing your person, yourself, you’re representing your style, your discipline.”

A purple, yellow, and white computer graphic was displayed that showed who had been eliminated and who would continue in the tournament. The winners who moved onto the semi-finals were Smith, Ettish, Parddel, and Grace, which were signified by their names highlighted in yellow. After Smith entered the ring, the same purple and white computer graphic was used to show each fighters discipline. A dissolve transition then showed the home audience a clip of Patrick Smith and an interview. After Johnny Rhodes entered the octagon, ring announcer Rich Goins introduced the fighters. There was no bell to signify the beginning of the match. After the match, Herb Perez conducted an interview with Patrick Smith on the arena floor outside of the octagon. Shortly after, they showed a slow motion clip of the end of the match.

Both Royce Gracie and Remco Parddeo entered the ring the same as every other fighter. The name graphic for each fighter was shown during the fighter introductions in the ring. A purple yellow and white graphic was displayed for the home audience that showed a picture of Gracie on the left with his name, height, and weight underneath his picture and a picture of Parddeo on the right with his name, height, and weight underneath the picture. No bell or horn signified the beginning of the match. There was no bell to signify the beginning of the match. Although Gracie won the bout, there was no interview with Gracie after the fight.

During the finals, Patrick Smith faced Royce Gracie. After Smith and Gracie entered the octagon, a transition took the audience into a closer look of Gracie's martial arts background. A clip of an interview with Gracie and the history of Gracie Jiu-Jitsu played for the home audience. A dissolve transition took the home audience back to a live shot of the octagon for the fighter introductions. In the upper left corner the word live was superimposed on the screen. In addition, the words Ultimate Fighting

Championships II, Mammoth Gardens, and Denver Colorado in bold white lettering were superimposed over the live shot of the octagon as well. After introductions, the match began and there was no bell to signify the beginning of the match. Royce Gracie won the match and the tournament. He was interviewed by Herb Perez in the octagon afterward. A small name computer graphic was displayed for the home audience that read Royce grace in basic white lettering and Champion UFC II underneath in yellow. Ringside commentators Brian Kilmeade, Jim Brown, and Ben Perry thanked the audience and production team and the production concluded. Credits rolled over shots of the audience and clips of the fights while music played.

#### UFC 47

*UFC 47* aired on April 2, 2004 live in Las Vegas, Nevada (*UFC 47*, Zuffa, 2004). The announcers for this production were Mike Goldberg, Joe Rogan, and Randy Couture. *UFC 47* featured sixteen competitors including Mike Brown, Genki Sudo, Wade Shipp, Jonathan Wiezo, Wes Sims, Mike Kyle, Robbie Lawler, Nick Diaz, Cabbage, Andrei Arlovski, Yves Edwards, Hermes Franca, Chris Lytle, Tiki, Tito Ortiz, and Chuck Liddell.

*UFC 47* began with a pre-produced package featuring a montage of every competitor in the event and black and white interviews with Tito Ortiz and Chuck Liddell. After the montage concluded the producers cut to a wide shot (left pan) of Mandalay Bay Resort and Casino in Las Vegas, Nevada. A dissolve transition took the viewer to a shot of the audience as the camera dollied in on the octagon. A graphic was displayed in the bottom of the screen that read UFC, Mandalay Bay Events Center, and Las Vegas, Nevada. Announcer Mike Goldberg said, "Las Vegas is electric. An

abundance of anticipation concludes tonight. Welcome inside the sold out Mandalay Bay Events Center in Las Vegas, Nevada. *UFC 47* and it is on.” Next, a dissolve showed another shot of the crowd. A third dissolve showed yet another shot of the audience. The producers cut to a full screen red and yellow graphic that featured pictures of the first two competitors, their names, the UFC logo and their weight class. They dissolved into a pre-produced shot that featured a man practicing boxing techniques with the words UFC and Lightweight placed over the top of the shot. They cut to a montage of Mike Brown’s accomplishments while announcer Mike Goldberg discussed Brown’s martial arts background. They cut to a quick graphic that said Fighting, Ultimate Fighting Championship and then cut to a black and white interview with Brown who discussed his thoughts on the event. They cut to a quick graphic that said Fighting, Ultimate Fighting Championship and immediately cut to a montage of Genki Sudo’s martial arts accomplishments. Announcer Mike Goldberg discussed Sudo’s martial arts history. They cut to a quick graphic that said Fighting, Ultimate Fighting Championship and then cut to a black and white interview with Sudo who discussed his thoughts on the event. They cut to a quick graphic that said Fighting, Ultimate Fighting Championship and then cut to a blue graphic that featured pictures of Brown and Sudo and said their names in yellow. They cut to a red and yellow graphic that said UFC and immediately cut to a shot of the crowd and the octagon in the middle of the shot. A graphic was displayed over the shot that showed each man’s name, native country, martial arts record, age, height and weight. The UFC logo and the logo for their sponsor Pit Bull energy drink was in the middle of the graphic. Announcer Mike Goldberg continued to provide background information about each man. They cut to a quick blue and white graphic that said UFC and then cut to a medium shot of referee Steve Mazzagatti. A graphic was

placed in the lower portion of the screen that said UFC, Steve Mazzagatti, and his title as the referee. They cut to an extreme long shot of Brown as the camera zoomed in on him and then cut to a bust shot of Sudo. They cut to a long wide shot of octagon and referee Mazzagatti signaled for the fight to begin and the fighters took the middle of the octagon. After showing that Sudo won the fight, a cut to a red and yellow graphic showed the words the UFC and the producers cut to a wide shot of the octagon and the audience.

The producers then dissolved to a shot of the crowd. The next seven fights had the following identical characteristics of camera shots and graphics. A cut to a full screen red and yellow graphic that featured pictures of the two competitors, their names, the UFC logo and their weight class. They cut to a red and yellow graphic that said UFC before each fight and immediately cut to a shot of the crowd and the octagon in the middle of the shot. A graphic was displayed over the shot that showed each man's name, native country, martial arts record, age, height and weight. The UFC logo and the logo for their sponsor Pit Bull energy drink was in the middle of the graphic. Announcer Mike Goldberg continued to provide background information about each man. They cut to a quick blue and white graphic that said UFC and then cut to a medium shot of the different referees. A graphic was placed in the lower portion of the screen that said UFC, their names, and their title as the referee. They cut to an extreme long shot of each competitor as ring announcer Bruce Buffer discusses their records, weights, and origins.

Goldberg: "It is time for the main event of the evening. A light heavyweight contender match up. Tito Ortiz no longer the world champion (dissolve to a pre-produced montage of accomplishments by Ortiz), hungrier than ever against his friend no longer, the Ice Man Chuck Liddell (cut to graphic of UFC logo, title, and main event). Looking to capture the moment he has waited for two years for (dissolve to a wide shot of the audience). The main event of the evening is finally here (graphic on lower screen of UFC, light heavyweight bout, their names, and pictures). Tito Ortiz is set to fight Chuck Liddell (dissolve to medium shot of Goldberg). You know the odyssey is well-documented (graphic of UFC logo and his name), friendship, films, finances, delays,

disappointments and finally a friendship that is broken. We are all here with heavy anticipation of the greatest fight in mixed martial arts history as Chuck and Tito are set to collide (dissolve to wide shot of audience).”

The producers cut to a montage that featured graphics, camera shots, video footage, and interviews with Ortiz and Liddell.

Ortiz: “When I step into that octagon and McCarthy looks and says are you ready, are you ready, I’m just going to come at him like he’s never had anybody come at him before and I’m going to try to hurt him. I’m literally going to try to hurt him.”

Liddell: “If he comes at me like he says he is then he’s going to get knocked out in the first round.”

Ortiz: “He may throw a one-two shot really, really hard and he’ll catch average guys and knock them out, but I’m not an average guy.”

Liddell: “He’s going out. If he comes at me like that, standing up and he won’t. He’s smart. He’s going to try to take me down.”

Ortiz: “His wrestling skills are all right, but it seems like every time he fights and I fight, he has no wrestling skills.”

Liddell: “I have more wrestling than he does. I wrestled longer in Division One; I did better in Division One than he did.”

Ortiz: “He’s not insensible. He has never been insensible. He’s just had great matches that make him look good.”

Liddell: “I hope he thinks that when he shows up, but he won’t think that when he leaves the ring.”

Ortiz: “Me and Chuck Liddell were the first Team Punishment. We were friends and we had a pact that we were never going to fight.”

Liddell: “There was never any agreement not to fight.”

Ortiz: “I feel very betrayed because all of a sudden I’m getting pushed in a corner because I never wanted to fight him, because I never wanted to do damage on my friend.”

Liddell: “A lot of it has to do with him dodging me.”

Ortiz: “I’m dodging him? I aint dodging nobody.”

Liddell: “Now he’s back in the corner finally he’ll finally take the fight and fight me.”

Ortiz: “I don’t care if I’m Chuck Liddell’s friend anymore. I could care less.”



Liddell: "He was never a friend to begin with."

Ortiz: "No friendship. No respect. Just go in there and take care of business and do what I do best and that's kick ass."

Liddell: "People have been talking about how he's going to beat me forever and I want to shut him up and everybody else up. I'm going to knock him out."

Goldberg: "Even Batman is in the house to watch these super heroes fight (dissolve to audience. George Clooney and Juliette Lewis. Watch the safes here in Vegas Ocean's Eleven leader is there, George Clooney with UFC owner Lorenzo Fertita (dissolve to two shot of Rogan and Goldberg). Joe Rogan lets talk first and foremost about the emotional rollercoaster that has brought us to tonight."

Rogan: "You know what it the biggest grudge match in the history of mixed martial arts (that's about to occur moments from now (graphic—UFC logo, Joe Rogan). These guys truly hate each other. They started out as friends, started out as training partners. How close were they as friends? It depends on who you ask. Tito says they were great friends, Chuck says they were acquaintances at best. Just training partners and he would have fought him at any time. Who's going to win? Who better to ask then the man that's beaten them both, the Natural Randy Couture who knows both of them very intimately and is right here with us right now?"

Goldberg: "We have Capitan America with us right now. We have Batman in George Clooney. Randy, break it down from a tactical point of view, what can we expect to see (pan left)?"

Couture: "Well one thing I like about this match-up that there's a lot of hype now and Tito (Graphic—UFC logo, Randy Couture, Light Heavyweight Contender) feeds off of that emotion. He's a very emotional fighter. This is a three round fight. He's trained very hard. He told me personally that he's figured out his training plan a little bit. He has pulled back a little bit. He's trying hard not to over train and peak. He's going to come out very hard and push the pace and take advantage of Chuck is known weakness in that sometimes he's not in the greatest shape. Chuck is one of the toughest guys in the whole town. That is still Tito's best position to get on top, hit you with elbows and fists, and wear you down. I don't think he can do that with Chuck. I'm leaning towards Chuck Liddell. I think the striking is going to be in his favor and Tito is going to have to stand with him."

Goldberg: "Every time Randy that you put Chuck down he got back up. You held Tito down against his will and you elude to thee fact that that could be the difference because every time they stand up Chuck gets to try to unload."

Couture: "Yes, He's very dangerous. He's got great knock out power. We've seen it with six or seven of the top fighters in the world that he's knocked out one way or another and if Tito comes in and tries to mix it up with him, he may get caught."

Goldberg: “By the way the eye looks great. We look forward to seeing you back soon Buddy. He’s going to stay in the octagon and the announce position with us and watch this great match up finally take place (pan right). We’ve mentioned some great celebrities in the house, it is time to get their thoughts on the ultimate grudge match between Chuck and Tito.”

The producers dissolved to a bust shot of actor Michael Clarke Duncan, then dissolved to a close-up of Juliette Lewis, then dissolved to a bust shot of Chuck Zito. Another dissolve transitioned to a close-up of Carson Daily and another dissolve transitioned to a bust shot of Frank Mir. Another dissolve transitioned to a two shot of Charis Boyle and her partner. The producer dissolved to a wide shot of the audience as Mike Goldberg spoke. Every shot featured graphics with each actors name and the UFC logo.

Goldberg: “One of the questions that needs to be asked is how are these men prepared mentally? Both coming off losses to Randy Couture (Pan left and right; dissolve to a waist shot of Liddell entering the arena). You know what Joe and Randy we usually talk during this moment, but I think we’ll let it just play out and take in a little atmosphere (music plays throughout the arena – graphic featuring UFC logo, Chuck Liddell, origin) as Chuck Liddell is set to enter the octagon (dissolve to a long shot of Liddell). There is not one person in this sold out Mandalay Bay Events Center that is not on their feet.”

Rogan: “Man you can just feel it in the air right now hugh? This place is electric.”

Goldberg: ‘The Ice Man Chuck Liddell.’”

Rogan: “Look how happy he looks.”

Goldberg: “Well you know what, he’s waited a long time for this opportunity and Randy you know what that’s all about by getting that fight that you really want. He is happy that his chance has finally come (cut to waist shot of Liddell).”

Couture: “Yeah, everybody’s been waiting a long time to see this fight and it’s finally here. This crowd is on their feet, it’s just amazing. Chuck looks more relaxed for this fight than I’ve ever seen him. Shout outs in the hallways it looks like he’s really enjoying the preparation for this (graphic UFC logo, Chuck Liddell, powerful striker, good takedown defense, versed in submissions).”

Rogan: “You could see it at the weigh-ins that he was very confidant for this fight. He’s waited so long and he finally got this fight he really wanted.”

Goldberg: "Randy, is he still the most dangerous striker in the light heavyweight division?"

Couture: "I think he is. I think he is."

Goldberg: "Even though you out struck him?"

Couture: "Hugh? You know, I think the adjustments that he needs to get him back on track with his striking are very, very minute. And the adjustments that Tito needs to make to not be taken down or not be held down take much more time to address."

Rogan: "Do you think that perhaps one of the reasons that Tito avoided this fight is that he really wanted to tighten up his striking because these two would eventually have to face each other and Chuck's striking is much better."

Couture: "Well I think Chuck's knocked out some great fighters and Tito has said time and time again that he's been working on his hands and he's shown that in his fight against Ken. His hands and his combinations looked great. That was two years ago and he's continued to progress in that area."

Goldberg: "A record setting sold out crowd here at the Mandalay Bay Events Center has welcomed Chuck and now here comes Tito (dissolve to wide shot of the audience)."

Rogan: "Chuck is dancing in the octagon (pan right—music plays throughout the arena). Uh oh, taking a page out of Randy's book (dissolve to waist shot of Ortiz). Capitan America, what's up man?"

Goldberg: "This reminds me of his walk in after September 11<sup>th</sup> here at Mandalay Bay (graphic—UFC logo, Tito Ortiz, origin). Let's take it in boys. Let's take it in."

Rogan: "That's Fernando Vargas to his left screaming in his ear. That's the Mexican and American flag."

Goldberg: "Well the presence of Vargas will tell you that Tito may very well be ready to strike."

Rogan: "well he supported Vargas in some of his boxing bouts and he's been in his corner and Vargas is here to support his friend. If he stands and fights with Chuck Liddell on his feet it might not be the best place."

Goldberg: "I think it can be said that he is the most colorful personality in UFC history (dissolve to wide shot of audience). Tito Ortiz five-time light heavyweight champion (cut to long shot of Ortiz). Little bit of a bump on Chuck. Oh my."

Rogan: "They threw his hat. Somebody threw it back in."

Goldberg: "He threw his Team Punishment hat outside the octagon and an Ice Man Fan or a Couture fan threw it right back in. Is your wife here tonight Randy? Did she throw the hat back in? "

Rogan: "I've never seen that before (cut to close up of Liddell)."

Goldberg: "Are we at Wrigley Field right now throwing homerun balls back? Oh my goodness was that any good (cut to bust shot of Ortiz)?"

Rogan: "Wow. That's not a good sign (graphic—UFC logo, Tito Ortiz, origin)."

The producers dissolved to a wide shot of the audience and placed a graphic on the screen that featured the UFC logo, Pit-bull sponsor logo, Tito Ortiz, Chuck Liddell, American flags, born, age, height, and weight. Announcer Mike Goldberg provided a run down of each man's statistics before ring announcer Bruce Buffer addressed the audience (below are the comments and camera shots excluding those which discussed the referee for the main event, the judges, doctors, and sponsors).

Buffer: "And now, after two years of media hype and speculation, it's all come down to this historical UFC moment as these two UFC warriors face off to battle each other in the arena of champions (cut to waist shot of McCarthy; dissolve to waist shot of Liddell, dissolve to waist shot of Ortiz). Ladies and gentlemen, talk is cheap (cut to waist shot of Liddell, zoom to close up). And now finally, it's on (cut to long shot of Ortiz, zoom to close up). Live from the sold out arena here at the Mandalay Bay Casino and Resort, it's time (cut to bust shot of Liddell, zoom out). This fight is three rounds in the light heavyweight division (dissolve to shot of the audience, dolly left; dissolve to wide shot of audience, pan left). Introducing first the warrior standing to my left (dissolve to long shot of Liddell). He is a kickboxing expert with a mixed martial arts record of twelve wins and three losses (graphic—UFC logo, Chuck Liddell, MMA record, height, weight, origin; dissolve to shot of audience). He stands six feet two inches tall and is weighing in at two-hundred and four pounds. Fighting out of San Luis Obispo, California, please welcome the Ice Man Chuck Liddell (cut to bust shot of Liddell). And now introducing the warrior standing to my right (cut to long shot of Ortiz; zoom in). This man is a submission-fighting expert with a mixed martial arts record of eleven wins and three losses. He stands at six feet and two inches and weighed in at two-hundred and two pounds (graphic—UFC logo, Tito Ortiz, MMA record, height, weight, origin; cut to shot of audience). Fighting out of Huntington Beach California, he is the former UFC Light Heavyweight Champion of the world. Please welcome the Huntington Beach Bad Boy, Tito Ortiz (cut to waist shot of Ortiz; pan right to two shot of both men.)"

Goldberg: "The fighters come to the center of the octagon."

McCarthy: "Alright I gave you instructions in the locker-room. Do you have any questions from the red corner? Any questions from Tito's corner? Fight clean, fight fair, fight hard. Let's go."

Goldberg: "Oh my goodness."

Couture: "Here we go."

Goldberg: "Here we go."

Rogan: "I have never heard a crowd like this."

Couture: "It's deafening (cut to medium shot of Liddell; cut to bust shot of Ortiz)."

Rogan: "Everyone is on their feet for this (cut to bust shot of Liddell; zoom out)."

Goldberg: "The Ice Man, the greatest referee of all time (cut to medium shot of McCarthy; cut to waist shot of Liddell; cut to long shot of the octagon over Liddell's shoulder), the Bad Boy and here we go."

McCarthy: "You ready? You ready? Lets get it on."

Goldberg: "The friendship is over."

The fight ended in the second round and Chuck Liddell was declared the winner by knockout. The producers dissolved to a number of replays featuring the end of the bout while the commentary team discussed their analysis. Rogan conducted an interview in the octagon with Chuck Liddell and Tito Ortiz before the post show wrap up by Mike Goldberg and Randy Couture.

Goldberg: "You know Randy I'm really, really pleased with how Tito reacted to Chuck defeating him. I know he hasn't always reacted with that same type of mentality. I know you have to be impressed (Graphic—UFC logo, Mike Goldberg, Randy Couture)."

Couture: "Yeah, he showed great courage tonight; he showed great poise in defeat. He stepped up and did what he said he was going to do. He put on a great show tonight. Chuck Liddell made those small adjustments that I was talking about and got his striking on track, was aggressive and held the night tonight."

Goldberg: "Final question to you Randy. At what point does ego become an enemy because Tito vowed to do this, but he lost in the process. At what point does ego become an enemy?"

Couture: "Well I'm not sure if it was ego because he took a couple shots, he may not have set them up all that well. I think if he had his way he would have liked to take the fight to the ground and beat guys up like he normally does, but Chuck was sharp tonight his takedown defense was good as it usually is and he ended up standing toe to toe and it was a great fight."

Goldberg: "You, Vitor, Chuck, Tito, how good is this? Thanks Capitan America. We're officially changing your nickname by the way Natural. It's going to be in the books, you'll get the trademark tomorrow."

The producers dissolved to a graphic of the UFC logo that featured the submission of the night and dissolved to a replay of a previous fight. Joe Rogan discussed his analysis of the submission. The producers dissolved to a shot of the light in the arena (pan left) while Mike Goldberg spoke.

Goldberg: "Mandalay Bay Event Center sees an historic night here this evening (Goldberg recapped the sponsors; dissolve to two shot of Goldberg and Rogan). Well partner, you just said to me a moment ago this sport has taken it to another level once again."

Rogan: "Tonight it's clear. I think it's the most exciting bout of mixed martial arts, the most exciting night of mixed martial arts bouts I've ever seen. Every fight was electric and the final bout, I've never felt an arena so charged up before. It was insane."

Goldberg: "People are starting to understand, when Juliette Lewis and George Clooney attend and go home with a big smile on their face."

Rogan: "What about Carson Daily?"

Goldberg: "Carson Daily is excited. He's going to interview the winner. Joe Rogan's excited. People are starting to understand and the word is getting out."

Rogan: "It's the greatest sport in the world. There's no sport that's pure. There's no sport that has more excitement. There's no sport that has more at stake and is more technical. It's the most fantastic event ever. The Ultimate Fighting Championship, you can't beat it."

Goldberg: "Chuck beats Tito. Are you surprised stunned?"

Rogan: "Um, I'm not surprised because Tito chose to stand with him. You've got to know that Chuck is a superior striker and Chuck was on top of his game. I talked to Chuck after the fight and he said he's never been more on. He was dealing with a whole series of injuries last year. He's over them and he said he just feels on and sharp and he wanted this fight so bad, for so long. Tito standing in front of him striking was just a gift."

Goldberg: "Thanks partner."

Rogan: "Thank you."

Goldberg: "That was fun. Oh my goodness was that any good."

Mike Goldberg went on to promote the next UFC event and provided information on how fans could see more action via their website. He concluded the production by giving credit to the production staff and re-capped the highlights of the evening.

## UFC 60

*UFC 60 (UFC 60, Zuffa, 2006)* began with a well-produced shot of a gladiator putting on equipment while a song reminiscent of that era played in the background. A black fade transition brought the home viewer back with a black and white medium close up of UFC Welterweight champion Matt Hughes during an interview about his opponent. A quick cut showed another black and white medium close up of the challenger Royce Gracie during an interview of his opponent Matt Hughes. They continued to cut back and forth from Hughes and Gracie while showing short clips of each fighter discussing his outlook on the fight. A black fade transition brought the viewer to another shot of a gladiator preparing for an event and leaving the area into presumably what would be an arena for battle. A white transition brought the viewer to a clip of UFC fighter Joe Riggs entering the octagon followed by a highlight montage of quick clips from his previous fights in sepia color ending with a slow motion shot of Riggs with his name in the bottom left corner of the screen. A white transition brought the viewer to a clip of UFC fighter Mike Swick followed by a highlight montage of clips from previous fights in sepia color ending with a slow motion shot of him with his name in the bottom left corner.

Next, a series of seven short clips featured UFC fighter Assuerio Silva practicing martial arts moves in front of a black background ending with his name in the bottom left corner. A white transition brought the viewer to a highlight montage of quick clips from Brandon Vera's previous fights in sepia color ending with a slow motion shot of Vera and his name in the bottom left corner of the screen. Next, a series of seven short clips featured UFC fighter John Alessio practicing martial arts moves in front of a black background ending with his name in the bottom left corner. A white transition brought the viewer to a highlight montage of quick clips from Diego Sanchez's previous fights in sepia color ending with a slow motion shot of Sanchez and his name in the bottom left corner of the screen. Next, they featured a highlight reel of Royce Gracie in *UFC 1* ending in a slow motion shot of Gracie on his trainer's shoulders with his name in the bottom left corner of the screen. Finally, the montage ended with a series of nine brief clips of UFC Welterweight champion Matt Hughes ending with a slow motion shot of Hughes on his trainer's shoulders after a fight and his name in the bottom left corner of the screen. A white flash transitioned from the shot of Hughes to a waist shot of Gracie, which zoomed to a close up. A white flash transitioned to a waist shot of Hughes, which zoomed to a close up. A white flash transitioned to an elaborate graphic featuring lava and sparks that read *UFC 60* and the song ended. A transition faded from the graphic to a shot of the Hollywood sign followed by a series of live shots outside the arena and a new song began. UFC ringside commentator Mike Goldberg said, "Under the bright lights of Hollywood and the beautiful beaches of southern California, stars are out in abundance tonight here in the Staple Center in downtown Los Angeles. There has been a buzz on this Memorial Day weekend because for the first time, the UFC is playing Hollywood." A dissolve transitioned from a live shot of the crowd in front of the Staple



Center to a live shot of the crowd inside the arena. A yellow, black, red and white graphic was displayed that read UFC, *UFC 60*, Staples Center, Los Angeles, CA. A wipe transition brought in an elaborate graphic that featured pictures of the first competitors of the evening Melvin Gullard vs. Rick Davis, the UFC logo, and a title that said lightweight bout. The camera cut to a yellow, red and orange graphic that read UFC lightweight, then a quick dissolve to a graphic that read *UFC 60* was displayed, and they dissolved into a live shot of the audience. Another computer graphic was displayed over the shot of the live audience that featured three columns. Column 1 had the UFC logo, the sponsorship Xyence energy drink logo, and the biographical information in yellow and black that read born, age, height, weight, and reach. Column 2 featured the fighters name Melvin Gullard, his picture, a colored picture of his native flag, his age, height, weight, and reach in white numbers. Column 3 featured the fighters name Rick Davis, his picture, a colored picture of his native flag, his age, height, weight, and reach in white numbers. A dissolve transitioned from that shot to a waist shot of referee Mario Yamasaki in the octagon with a graphic that showed a yellow UFC logo, his name and his title as referee in black and white. A dissolve transitioned to a long shot of the card girl coming down from the octagon. A dissolve then showed a waist shot UFC fighter Melvin Gullard and a quick cut showed a waist shot of his opponent Rick Davis in the octagon. Referee Mario Yamasaki asked the men if they were ready and the fight began when he said, "Let's go." After the contest, a replay of the ending of the fight was shown to the home audience as well as the viewers in attendance on a jumbo screen. A red, orange, and yellow graphic dissolved in that read *UFC 60*, lasted for 1 second and dissolved back to a one shot of Melvin Gullard getting his hand raised in the octagon to

signify the winner. A cut tool the home audience to a live shot of the audience inside the arena while the camera trucked to the left.

Next a dissolve transition brought in an elaborate graphic that featured pictures of the second competitors of the evening Gabriel Gonzaga vs. Fabiano Scherner, the UFC logo, and a title that said heavyweight bout. The camera cut to a yellow, red and orange graphic that read UFC heavyweight, a quick dissolve to a graphic that read *UFC 60* was displayed, and they dissolved into a live shot of the audience. Another computer graphic was displayed over the shot of the live audience that featured three columns. Column 1 had the UFC logo, the sponsorship Xyence energy drink logo, and the biographical information in yellow and black that read born, age, weight, weight, and reach. Column 2 featured the fighters name Gabriel Gonzaga, his picture, a colored picture of his native flag, his age, height, weight, and reach in white numbers. Column 3 featured the fighters name Fabiano Scherner, his picture, a colored picture of his native flag, his age, height, weight, and reach in white numbers. A dissolve transitioned to a long shot of the card girl coming down from the octagon. A dissolve transitioned to a waist shot of Gabriel Gonzaga then cut to a waist shot of Fabiano Scherner. A long shot then showed referee Steve Mazagotti bringing the fighters to the center of the octagon to start the fight. Referee Mazagotti said, "Bring it on" and the match began. After the contest, a replay of the ending of the fight was visible to the home audience as well as the viewers in attendance on a jumbo screen. A red, orange, and yellow graphic dissolved in that read *UFC 60*, lasted for 1 second and dissolved back to a one shot of Gabriel Gonzaga getting his hand raised in the octagon to signify the winner. A cut tool the home audience to a live shot of the audience inside the arena while the camera trucked to the right.

Next a dissolve transition brought in an elaborate graphic that featured pictures of the third competitors of the evening Spencer Fisher vs. Matt Wiman, the UFC logo, and a title that said lightweight bout. Meanwhile ringside announcer Mike Goldberg gave a brief introduction about each fighter's background to the home audience. The camera cut to a yellow, red and orange graphic that read UFC lightweight, a quick dissolve to a graphic that read *UFC 60* was displayed, and they dissolved into a live shot of the audience. Another computer graphic was displayed over the shot of the live audience that featured three columns. Column 1 had the UFC logo, the sponsorship Xyence energy drink logo, and the biographical information in yellow and black that read born, age, weight, weight, and reach. Column 2 featured the fighters name Spencer Fisher, his picture, a colored picture of his native flag, his age, height, weight, and reach in white numbers. Column 3 featured the fighters name Matt Winman, his picture, a colored picture of his native flag, his age, height, weight, and reach in white numbers. A dissolve transitioned to a waist shot of the referee John McCarthy in the octagon with a graphic that showed a yellow UFC logo, his name and his title as referee in black and white. A dissolve transitioned to a waist shot of Matt Wiman then a fast dissolve transitioned to a waist shot of Spencer Fisher. A cut showed a long shot of referee John McCarthy walking to the center of the octagon. From his hidden microphone, the audience can hear him ask each fighter if their ready as the camera showed each fighter again, referee McCarthy said, "Bring it on", and the match began. Immediately after the match ended a red, orange, and yellow graphic dissolved in that read *UFC 60*, lasted for 1 second and transitioned to a replay of the end of the fight was visible to the home audience and the audience in attendance via the jumbo screen. A dissolve transitioned to a live shot of UFC Welterweight champion Matt Hughes reaction backstage to the end of

that fight. A dissolve transitioned to a red, orange, and yellow graphic that read *UFC 60*, lasted for 1 second and dissolved back to a one shot of Spencer Fisher getting his hand raised in the octagon to signify the winner. A cut brought the home audience to a live shot of the audience inside the arena while the camera trucked to the left.

Next a dissolve transition brought in an elaborate graphic that featured pictures of the third competitors of the evening Mike Swick vs. Joe Riggs, the UFC logo, and a title that said middleweight bout. Meanwhile ringside announcer Mike Goldberg gave a brief introduction about each fighter's background to the home audience. The camera cut to a yellow, red and orange graphic that read UFC middleweight, a quick dissolve to a graphic that read *UFC 60* was displayed, and they dissolved into a live shot of the audience. Another computer graphic was displayed over the shot of the live audience that featured three columns. Column 1 had the UFC logo, the sponsorship Xyence energy drink logo, and the biographical information in yellow and black that read born, age, weight, weight, and reach. Column 2 featured the fighters name Mike Swick, his picture, a colored picture of his native flag, his age, height, weight, and reach in white numbers. Column 3 featured the fighters name Joe Riggs, his picture, a colored picture of his native flag, his age, height, weight, and reach in white numbers. A dissolve transitioned to a live shot of actor David Spade with a graphic that showed a yellow UFC logo and his name and in black and white. A dissolve transitioned to a waist shot of the referee Mario Yamasaki in the octagon with a graphic that showed a yellow UFC logo, his name and his title as referee in black and white. A dissolve transitioned to a waist shot of Joe Riggs and quickly dissolved to a waist shot of Mike Swick. A quick cut showed a long shot of referee Mario Yamasaki standing in the center of the octagon. From his hidden microphone the audience can hear him ask each fighter if their ready as the camera

zoomed out referee Dean said, "Lets go. Come on" and the match began. Immediately after the match ended a red, orange, and yellow graphic dissolved in that read *UFC 60*, lasted for 1 second and transitioned to a replay of the end of the fight that was visible to the home audience and the audience in attendance via the jumbo screen. A dissolve transitioned to a red, orange, and yellow graphic that read *UFC 60*, lasted for 1 second and dissolved back to a one shot of Mike Swick getting his hand raised in the octagon to signify the winner. A dissolve transitioned to a live shot of an attractive female UFC fan that lasted approximately 5 seconds.

Next, a dissolve transition brought in an elaborate graphic that featured pictures of the fifth match of the evening Alessio Sakara vs. Dean Lister, the UFC logo, and a title that said light heavyweight bout. Meanwhile ringside announcer Mike Goldberg gave a brief introduction about each fighter's background to the home audience. The camera cut to a yellow, red and orange graphic that read UFC light heavyweight, a quick dissolve to a graphic that read *UFC 60* was displayed, and they dissolved into a live shot of the audience. Another computer graphic was displayed over the shot of the live audience that featured three columns. Column 1 had the UFC logo, the sponsorship Xyence energy drink logo, and the biographical information in yellow and black that read born, age, weight, weight, and reach. Column 2 featured the fighters name Alessio Sakara, his picture, a colored picture of his native flag, his age, height, weight, and reach in white numbers. Column 3 featured the fighters name Dean Lister, his picture, a colored picture of his native flag, his age, height, weight, and reach in white numbers. A dissolve transitioned to a waist shot of the referee John McCarthy in the octagon with a graphic that showed a yellow UFC logo, his name and his title as referee in black and white. A dissolve transitioned to a live shot of a UFC ring girl returning to her seat. A dissolve

transitioned to waist shot of Alessio Sakara and a dissolve to Dean Lister. A quick dissolve then transitioned to referee Herb Dean standing in the center of the octagon. From his hidden microphone the audience can hear him ask each fighter if their ready as the camera zoomed out referee dean said, "Come on" and the match began. Immediately after the match ended a red, orange, and yellow graphic dissolved in that read *UFC 60*, lasted for 1 second and transitioned to a replay of the end of the fight that was visible to the home audience and the audience in attendance via the jumbo screen. A dissolve transitioned to a live shot of the audience and actor Michael Clarke Duncan with a graphic that showed a yellow UFC logo, his name in black and white. A cut a different live shot of the audience and next a dissolve transition brought in an elaborate graphic that featured pictures of the fifth match of the evening Diego Sanchez vs. John Alessio, the UFC logo, and a title that said welterweight bout. Meanwhile ringside announcer Mike Goldberg gave a brief introduction about each fighter's background to the home audience. The camera cut to a yellow, red and orange graphic that read UFC welterweight, a quick dissolve to a graphic that read *UFC 60* was displayed, and they dissolved into a live shot of the audience. Another computer graphic was displayed over the shot of the live audience that featured three columns. Column 1 had the UFC logo, the sponsorship Xyence energy drink logo, and the biographical information in yellow and black that read born, age, weight, weight, and reach. Column 2 featured the fighters name Brandon Vera, his picture, a colored picture of his native flag, his age, height, weight, and reach in white numbers. Column 3 featured the fighters name Assuerio Silva, his picture, a colored picture of his native flag, his age, height, weight, and reach in white numbers. A dissolve transitioned to a waist shot of the referee Steve Mazzagatti in the octagon with a graphic that showed a yellow UFC logo, his name and his title as

referee in black and white. A dissolve transitioned to waist shot of Diego Sanchez and a quick dissolve to a waist shot of John Alessio, and a quick dissolve back to a shot of referee Mazzagatti. From his hidden microphone the audience can hear him ask each fighter if their ready. A quick cut showed another waist shot of Alessio and a quick cut showed a waist shot of Sanchez as the camera zoomed out referee Mazzagatti said, "Lets bring it on. Come on" and the match began. Immediately after the match ended a red, orange, and yellow graphic dissolved in that read *UFC 60*, lasted for 1 second and transitioned to a replay of the end of the fight that was visible to the home audience and the audience in attendance via the jumbo screen. A series of quick cuts showed both fighters awaiting the judge's decision. Sanchez was named the winner.

Next a dissolve transition brought in an elaborate graphic that featured pictures of the fifth match of the evening Diego Sanchez vs. John Alessio, the UFC logo, and a title that said welterweight bout. Meanwhile ringside announcer Mike Goldberg gave a brief introduction about each fighter's background. The camera cut to a yellow, red and orange graphic that read UFC welterweight, a quick dissolve to a graphic that read *UFC 60* was displayed, and they dissolved into a live shot of the audience. Another computer graphic was displayed over the shot of the live audience that featured three columns. Column 1 had the UFC logo, the sponsorship Xyence energy drink logo, and the biographical information in yellow and black that read born, age, weight, weight, and reach. Column 2 featured the fighters name Brandon Vera, his picture, a colored picture of his native flag, his age, height, weight, and reach in white numbers. Column 3 featured the fighters name Assuerio Silva, his picture, a colored picture of his native flag, his age, height, weight, and reach in white numbers. A dissolve transitioned to a waist shot of the referee Steve Mazzagatti in the octagon with a graphic that showed a yellow

UFC logo, his name and his title as referee in black and white. A dissolve transitioned to waist shot of Diego Sanchez and a quick dissolve to a waist shot of John Alessio, and a quick dissolve back to a shot of referee Mazzagatti. From his hidden microphone the audience can hear him ask each fighter if their ready. A cut showed another waist shot of Alessio, another cut showed a waist shot of Sanchez. As the camera zoomed out, referee Mazzagatti said, "Let's bring it on. Come on," and the match began. Immediately after the match ended, a red, orange, and yellow graphic dissolved into *UFC 60*, lasting 1 second and transitioned to a replay of the end of the fight that was visible to the home audience and the audience in attendance via the jumbo screen. A series of quick cuts showed both fighters waiting for the judge's decision. Sanchez was named the winner.

Next, a dissolve transition brought in an elaborate graphic that featured pictures of the fifth match of the evening Alessio Sakara vs. Dean Lister, the UFC logo, and a title that said light heavyweight bout. Meanwhile ringside announcer Mike Goldberg gave a brief introduction about each fighter's background to the home audience. The camera cut to a yellow, red and orange graphic that read UFC light heavyweight, a quick dissolve to a graphic that read *UFC 60* was displayed, and they dissolved into a live shot of the audience. Another computer graphic was displayed over the shot of the live audience that featured three columns. Column 1 had the UFC logo, the sponsorship Xyence energy drink logo, and the biographical information in yellow and black that read born, age, weight, weight, and reach. Column 2 featured the fighters name Alessio Sakara, his picture, a colored picture of his native flag, his age, height, weight, and reach in white numbers. Column 3 featured the fighters name Dean Lister, his picture, a colored picture of his native flag, his age, height, weight, and reach in white numbers. A dissolve transitioned to a waist shot of the referee John McCarthy in the octagon with a graphic



that showed a yellow UFC logo, his name and his title as referee in black and white. A dissolve transitioned to a live shot of a UFC ring girl returning to her seat. A dissolve transitioned to waist shot of Alessio Sakara and a dissolve to Dean Lister. A quick dissolve then transitioned to referee Herb Dean standing in the center of the octagon. From his hidden microphone the audience can hear him ask each fighter if their ready as the camera zoomed out referee dean said, "Come on" and the match began. Immediately after the match ended a red, orange, and yellow graphic dissolved in that read *UFC 60*, lasted for 1 second, and transitioned to a replay of the end of the fight that was visible to the home audience and the live audience via the jumbo screen. A dissolve transitioned to a live shot of the audience and a live shot of UFC fighter Tito Ortiz in the audience and then dissolved back to a shot of Dean Lister getting his hand raised in the octagon.

Next, they cut to a live shot of the audience and then dissolved to a shot of ringside announcer Mike Goldberg with a graphic that showed a yellow UFC logo, his name and his title as referee in black and white. "You know UFC fans the story is well documented. A man named Helio Gracie basically created a system to allow the little man to survive in a fight against a big man. Helio Gracie is here in attendance tonight. His son Royce Gracie brought that system into the octagon. Soon afterwards, he became the legend and a UFC Hall of Famer. Matt Hughes tonight wants to tell Royce Gracie that he respects his Brazilian Jiu-Jitsu, but times have changed. Matt Hughes tonight wants to send a message to all that the game has changed. And Royce's time is now in the past." Next, a cut transitioned to a montage of Royce Gracie's accomplishments in the UFC. Between clips, they showed an interview with Gracie.

Gracie: "I'm not just a part of the history. I am the history. This is my House. I built it."

"I want to know how Matt Hughes is going to beat me. I'm curious to know that. He's

talking saying he's going to knock me out. Take me down and ground and pound and the judges will give it to him. I want to see that."

Next they cut to a montage of Matt Hughes and his accomplishments in the UFC with a voice over featuring UFC President Dana White saying, "Ladies and gentlemen the greatest welterweight of all times. The montage featured an interview with Matt Hughes.

Hughes: "The Gracie's have always said that there way is the best. You don't need to learn anything else. And I get to prove to them, you know, all of them that their wrong."

A series of cuts transitioned back and forth between interviews with Royce Gracie and Matt Hughes and included montages of their past accomplishments in the UFC.

Gracie "That proves to me that my family were very good instructors. To me if you choke me out or armbar me then that's a complement."

Hughes: "He's somewhat old school to where I don't think he's going to pull a submission off. I don't think he's going to come close."

Gracie: "Give me time and I'll submit you."

Hughes: "I want to beat him for three rounds, him stand up and barely look out of his eye's and say this sport has changed."

Gracie: "That he's going to beat me up. He's going to this and do that. Good I'm glad he's very confident."

Hughes: "The test is defiantly on Royce's side I think. He's going to have to do something to win the fight. All I have to do is go out and not make mistakes and I'm going to be fine."

Gracie: "If I make a mistake he can knock me out. If I make a mistake, he can submit me. But it can go both ways. Don't make a mistake because I will be right there to capitalize."

Hughes: "I really think that Royce is going to have a rude awakening. He's either going to have to go to school or retire."

Gracie: "I'm going to choke him out. Apply a submission hold. Make him quit, help him up; send him home."

A dissolve transitioned back to a two shot of announcers Mike Goldberg and Joe Rogan who discussed the possible outcomes of the match.

Goldberg: "Well Joe in the words of Royce Gracie, 'I have no idea how Matt Hughes believes he's going to beat me'; how can Matt Hughes Beat Royce Gracie?"

Rogan: "First of all Matt Hughes can beat him if he decides to keep the fight standing. I believe Matt Hughes has superior stand up. I believe Matt Hughes has an excellent ground game. His jiu-jitsu is just as beautiful as any Brazilian Jiu-Jitsu Black Belt I've ever seen in the octagon. Matt Hughes has a variety of skills, but he's fighting a very proud man with a history of victory in the octagon."

Goldberg: "Randy Couture, we bring the natural back in. Randy we talked a moment ago about that wrestling instinct. If you go to the ground you go to Royce's strength, but can Matt really resist the temptation?"

Couture: "Can Matt stay composed and not get over aggressive and not put this fight on the ground because that's his background? That's the question. Can Royce Gracie find a way to put this fight on the ground or stand with Matt and weather the storm? That's the question"

Goldberg: "For Royce Gracie Joe talked about it; Pride. Pride not only for himself, pride for his family, pride for everything he is. That's a pretty strong motivator."

Couture: "Absolutely Gracie's putting the Gracie mystique on the line in this fight and stepping up now years later since he defeated all those big guys in the open division and going against probably the pound for pound strongest guy in this sport."

Goldberg: "Let's bring Joe back in really quickly to talk about that because Royce Gracie says 'alright Matt I make a mistake and you try to pounce, but if Matt Hughes makes a mistake kid you not Royce Gracie can finish this fight.'"

Rogan: "For sure, Royce Gracie is a brilliant submission specialist. He's fought guys much, much larger than him in the past; recently submitted Akebono in Japan who's over four hundred pounds. For sure if Matt Hughes makes a mistake, Royce Gracie can capitalize, but the question is, is Matt Hughes's going to make that mistake? We've only seen Matt Hughes lose a couple times by submission by Dennis Hallman who's a very fast and explosive guy and to BJ Penn who first cracked him and rocked him with a punch and then took his back and submitted him. Matt Hughes can lose by submission, but he's also a guy that has shown that he's really evolved with the times, really has changed his game, and has incredibly well rounded skills and is freakishly gorilla strong."

Goldberg: "The last time he really truly lost by submission Matt Hughes will tell you was a very, very long time ago and tonight will not be another time. Celebrity packed house right here at the staple center; let's get their predictions for the main event of the evening."

A quick cut to a graphic that featured the UFC logo transitioned to a close up of Dwayne “The Rock” Johnson and a title graphic was placed in the lower half of the screen that featured the UFC logo and his name. A dissolve transitioned to a bust shot of musician Everlast and a graphic was placed on the lower portion of the screen that featured the UFC logo and his name. A dissolve transitioned to a bust shot of Paul Walker and a title graphic was imposed on the lower portion of the screen that featured the UFC logo and his name. Next, dissolve transitioned to a medium close up of actor Marlon Wayans and a graphic was imposed on the lower portion of the screen that featured the UFC logo and his name. Next, they cut to a bust shot of UFC fighter Chuck Liddell and imposed a graphic in the lower portion of the screen that featured the UFC logo and his name. The producers cut to a quick colorful graphic of the UFC logo and immediately cut to a wide shot of the audience while Mike Goldberg spoke about the comments made by the actors regarding the fight and said, “It is time for the main event of the evening.”

A slow dissolve transitioned to a long shot of Royce Gracie walking into the arena. A dissolve transitioned back to a wide shot of the audience and another dissolve returned to the shot of Gracie walking to the octagon. A graphic was placed in the lower portion of the screen that featured the UFC logo, his name, and origin of birth while his entry music played throughout the arena. A dissolve transitioned to a shot of the audience where Gracie was seen walking down the aisle and Mike Goldberg commented about Gracie.

Goldberg: “With a great look of determination and drive (a dissolve back to Gracie) Royce Gracie UFC hall of father with his father Helio entering the octagon with him (dissolve to a wide shot of the audience) as Royce returns to the UFC for the first time since 1995 (dissolve to a waist shot of Gracie).”

Rogan: "What you are looking at right there is one of the most famous and influential martial artists in the history of the world (graphic was placed on the lower left side of the screen that featured the UFC logo, his name, BJJ Black Belt, excellent submissions, and reach advantage). We're talking about a guy who changed everybody's perception about fighting. With his performance in early UFC's he completely redefined how everybody looks at fighting and how everybody looks at what is effective in real competition, real confrontation (dissolve to a wide shot of the audience and the octagon). He did it in the old days with no rules and no time limits. Now here he is agreeing to fight under basically completely different terms (dissolve to waist shot of Gracie entering the octagon). Three five-minute rounds, not nearly as much time to prepare, no gee, fighting with shorts on. This is going to be a very, very interesting fight (dissolve to a wide shot of the audience)."

Goldberg: "Often asked how did that little man finish off those opponents much larger (camera panned left over audience)? It was Gracie jiu-jitsu (dissolve to waist shot of Gracie and referee John McCarthy), and the carrier was that man Royce Gracie. He will tell you that he is not the legend. He will quickly tell you that the legend is my father Helio. Royce Gracie has never been submitted (dissolve to a wide shot of the audience). He's a perfect eleven and zero in the UFC."

Country music played throughout the arena and a dissolve transitioned to a long shot of Matt Hughes walking into the arena. Mike Goldberg began to speak.

Goldberg: "You want to talk about a look of confidence. Matt Hughes, extremely confident (dissolve to a wide shot of the arena)."

Rogan: "I'm sure he's happy that he didn't have to cut that extra five pounds too (dissolve to a waist shot of Hughes walking into the arena)."

Couture: "That's the water weight on his shirt right there (graphic was placed in the lower left corner of the screen that featured the UFC logo, his name, and his origin of birth)."

Rogan: "You can tell there's no doubt I mean Matt Hughes probably walks around at about 190 pounds, but he regularly cuts down to about 170. How much of a difference do you think that five pounds is going to be (dissolve to a wide shot of the audience)?"

Couture: "Well I think if anything mentally it allows him just to relax a little bit and not have to worry about that five extra pounds so you know, that takes a little pressure of and makes it a little more enjoyable (dissolve to a waist shot of Matt Hughes)."

Goldberg: "As we said right at the top of the show, Royce Gracie back in 1993 was defeating three opponents on the same night in four minutes and fifty seconds (dissolve to a wide shot of the audience). Matt Hughes was pretty much been pinning his way to success as an All American wrestler from Hillsborough Illinois (dissolve to a long shot of Matt Hughes). Two time state champion in high school, high school all American

(graphic was placed in the lower left hand side of the screen that featured the UFC logo, his name, extremely powerful, great wrestler, and vicious ground and pound). A two time collegiate All American who has now redefined every fighter in the world at 170 pounds as truly the most dominant welterweight in mixed martial arts history.”

Rogan: “Yeah you’re talking about a guy who is a superior athlete, an elite athlete who has embraced all of the other aspects of fighting. Started off as a great wrestler and used that same ability and translated it into striking and translated it into submissions. His submissions are just top notch. This is a guy who originally started off with no submissions. He was just a ground and pound wrestler, but now has beautiful submissions that are as good as anybody else in the game (dissolve to a wide shot of the audience).

Goldberg: “The history is well documented (dissolve to a waist shot of Hughes and John McCarthy in the octagon). It goes back to 1993 and tonight the past is set to face the present (dissolve to a bust shot of Gracie.). Our tail of the tape for the main event of the evening (dissolve to a waist shot of Hughes).”

A dissolve transitioned to a wide shot of the audience and a graphic was placed that featured pictures of both men, the UFC logo, a Xyence logo, American and Brazilian flags, their origins, age, height, weight, and reach. Goldberg discussed each mans advantages and disadvantages. A dissolve transitioned to a shot of the audience and then a dissolve transitioned to a shot of the octagon. A dissolve transitioned to ring announcer Michael Buffer as he addressed the audience and a graphic was displayed that featured pictures and information about the ringside judges. A number of dissolves transitioned back and fourth between Buffer, Gracie, and Hughes while Buffer spoke.

Buffer: “...And now two warriors have entered the octagon. One a UFC legend and the other a UFC champion. Live from Staples Center here Los Angeles California, it’s time (close up of Matt Hughes). This fight is a UFC catch weight contest consisting of three five-minute rounds (dissolve to audience, pan left). Introducing first the warrior standing in the blue corner (dissolve to extreme close up of Gracie). This man is a Gracie jiu-jitsu fighter and is undefeated in the octagon with a professional record of eleven wins and no losses. He stands six feet and one inch tall and weighed in at 175 pounds. Fighting out of Torrance California (Graphic that featured the UFC logo, His name, MMA record, height, weight, and city). Ladies and gentlemen, welcome back the *UFC 1* tournament champion, the *UFC 2* tournament champion and the *UFC 4* tournament champion. The legendary UFC Hall of Fame octagon warrior, Royce Gracie (multiple dissolves to audience). Now introducing the champion standing in the red corner (dissolve to bust shot of Hughes). This man is an MFS elite fighter (dissolve to audience). He holds a professional record of forty wins and four losses (dissolve to Hughes). He stands at five

feet and nine inches tall and weighed in at one hundred and seventy five and one half pounds. Fighting out of Hillsboro Illinois, he is considered the most dominant welterweight fighter in UFC history (graphic featured UFC logo, his name, MMA record, height, and native city). Ladies and gentlemen, the undisputed UFC Welterweight Champion of the world, Matt Hughes (dissolve to audience).”

After a dissolve to the octagon where each fighter stood face to face, referee John McCarthy asked, “Do I have any questions from you Royce? Any questions from you Matt? Fight clean, fight hard, fight fair. Touch gloves and let’s get back (cut to Gracie).”

Rogan: “Wow. I guess were going to get to see this. Royce Gracie is going to fight Matt Hughes and we’re at the Staples Center.”

Goldberg: “It is a night that will live forever (cut to Hughes).” Matt Hughes (cut to McCarthy). Big John McCarthy our referee.”

McCarthy: “Alright here we go. Are you ready (cut to Gracie)? Are you ready (cut to Hughes)? Let’s get it on.”

Goldberg: “The legend has returned.”

The two men took the center of the octagon and the fight began. Matt Hughes was the winner in the first round at *UFC 60*. Rogan recapped the submission of the night and the producers returned to a two shot of Goldberg and Rogan in front of the octagon to provide their concluding comments.

Goldberg: “I think we new one thing coming in tonight. Royce Gracie was not going to tap (Graphic of UFC logo and their names). And if it were any lesser man I think John McCarthy would have stopped that fight even a bit earlier.”

Rogan: “You know that straight armbar that he had, I was really worried about that. It looked like his arm was going to break. There was a moment were it looked like it popped, but I’m not sure if it did. Royce was going to let his arm break for sure before he tapped.”

Goldberg: “You know Joe the interesting thing about tonight is that now the past is the past and the present is clearly the present and the present day warrior is one that is very though to defeat.”

Rogan: “Well you know what, I mean that’s the evolution of all sports. I mean, you originally have the guys that understand what is going on against guys with one boxing glove who had no clue as to what was going on. That’s what we had with Royce Gracie in the early UFC’s. Now you have a guy like Matt Hughes. You have elite athletes’, you

know who train at all aspects of the game. They have superior conditioning, superior strength and explosiveness and you see the result tonight.”

Goldberg: “The interesting thing is as we welcome back in Randy the Natural Couture is what does Royce Gracie do? We both agree that this does not tarnish the legend which I Royce Gracie, but he has been defeated for the very first time in what he says is his home.”

Couture: “Well he showed some stand up, some kicks and he looked like he had definitely been working on his stand up skills, so like all of us he’s going to continue to progress as a mixed martial artist. I guarantee as he said he’s going to be back in there.”

Goldberg: “At 39 years-old, there’s no doubt in your mind young man that he can continue to succeed.”

Couture: “I don’t think age is an issue here. I don’t think it’s passed him by. Technical yes, he has technical issues that he’s going to continue to sort out. He’s a warrior and he’s going to be back in the cage.”

Goldberg: “He certainly is and a man who knows very well about that Randy Couture and you know Joe again you can see the lack of expression on the face of Royce Gracie, but then again that is the master in which he is. Even in defeat he never showed any type of disappointment.”

Rogan: “No, you know, Royce is a warrior and a very proud guy. I mean, he’s not going to wince in pain. He’s not going to quit early. He gutted it out and did what he was capable of doing, but unfortunately he was there against a guy who was much stronger, much bigger, much more athletic, much more explosive, and a guy who is much more evolved.”

Goldberg: “That point being said he showed no emotion to the fans here inside the Staple Center, but when he got back into the solitude of his locker room, the emotions started to pour over for a very disappointed Royce Gracie (dissolve to medium shot of Gracie in locker room).”

Rogan: “I don’t know if that’s Royce’s daughter or who that is, but yeah Royce is obviously very dejected and very disappointed (dissolve to two shot of Goldberg and Rogan). If he does want to continue fighting he has to stop and think about how much work he’s going to have to do to catch up to even guys who are not as good as Matt Hughes. It’s a very difficult road ahead if he chooses to take it.”

Goldberg: “Helio Gracie is that man who brought it here to our country. Royce Gracie was the man who delivered the message that Brazilian Jiu-Jitsu will live forever because of the Gracie family and for that Royce Gracie should always be remembered as a true hall of famer.”



Rogan: "For sure and like I've said many times he is the guy who single handedly with his victories redefined the way people look at fighting and he is one of the most famous and influential martial artists in the history of the world."

Goldberg: "Joe, thank you very much. Randy the "Natural" Couture, pleasure to have you in the broadcast booth tonight and we will see you again down the road (pan left)."

Couture: "Thanks Mike, absolutely."

Goldberg: "A wonderful night indeed as history was made tonight as the torch was passed from the legend to the soon to be legendary Matt Hughes (zoom to bust shot of Goldberg)."

The producers dissolved to a wide shot of downtown Las Angeles and Goldberg discussed future plans for the UFC to conclude the event.

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